

# HiFi Stereo Review

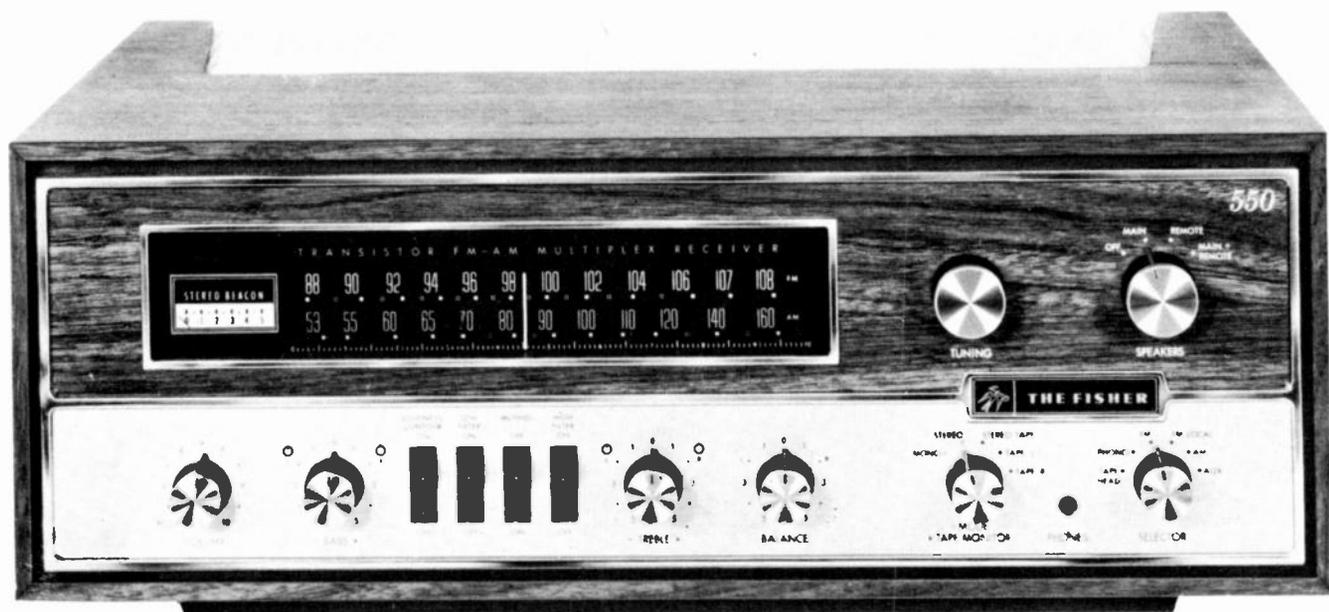
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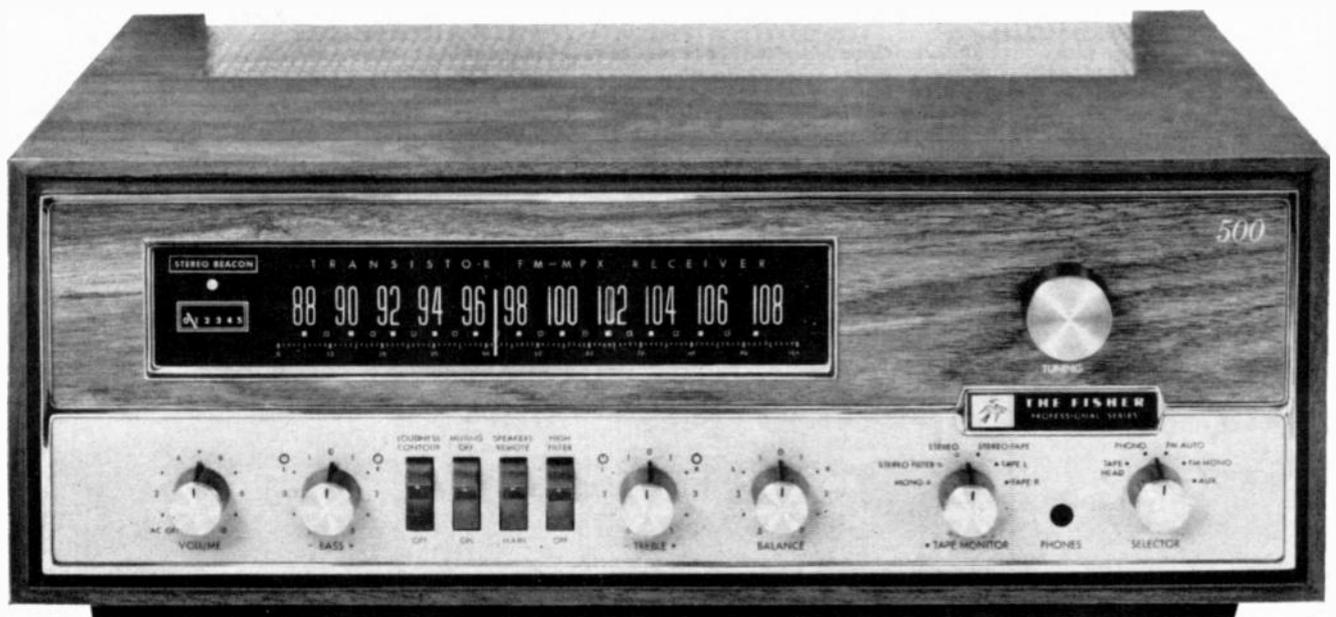
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# HiFi/Stereo Review

JUNE 1968 • VOLUME 20 • NUMBER 6

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COVER: "DAVID AT THE PSALTERY," MINIATURE FROM A GREEK-ALEXANDRIAN PSALTER, LATE SEVENTH CENTURY, IN THE BIBLIOTHEQUE NATIONALE, PARIS; PHOTO BY PETER ADELBERG, EUROPEAN ART COLOR SLIDE COMPANY, NEW YORK

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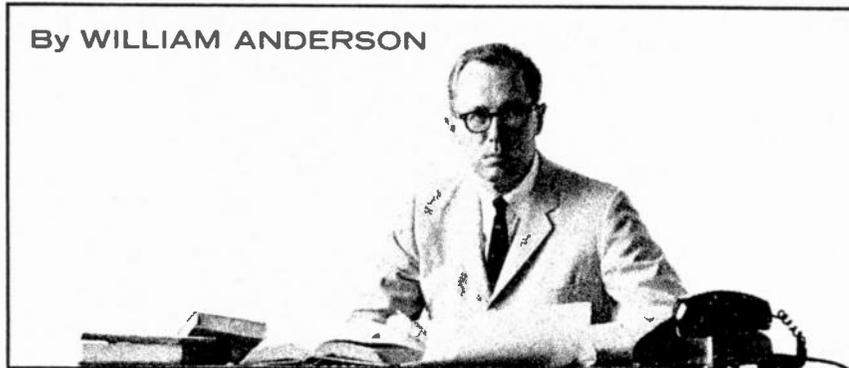
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By WILLIAM ANDERSON



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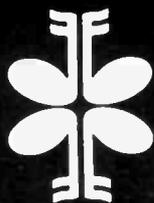
### THE BRAVE NEW WORLD OF MUSIC

THE English poet ("Dover Beach") and critic (*Culture and Anarchy*) Matthew Arnold once theorized that the cultural life of a people is cyclical in nature, with periods of creativity alternating with periods of criticism. Granted that this is so, it would not be difficult to make a case for the proposition that we are currently going through a "critical" phase. Though there is a kind of "creativity" at large in the artistic and intellectual worlds today, it is largely negative, destructive—and critical. We have anti-novels with anti-heroes; "black" (which is to say anti-comic) comedies; "pop" (but really anti-) art; self-destructing anti-sculpture; inanity, banality, puerility, and simple ineptitude making up a kind of anti-poetry; a feverish but directionless activity that might be called anti-politics; and, if these ears are any judge, a plague of anti-music in every form our music has ever laid claim to.

The rigors of this harsh intellectual climate are, I fear, beginning to take their toll on a number of our "serious" musical journalists, causing them to desert their posts just when they most need defending. As a compulsive reader of everything from subway graffiti to the label on the Angostura Bitters bottle, it has been my dubious privilege these past few months to plow through at least a dozen versions of what I have come to call "The Bandwagon Article," a literary exercise which seeks to prove that rock-and-roll is *the* music of the future, that the whole "classical" genre is moribund, that Beatles songs are equal if not superior to the best of Schubert's, that their lyrics are (I quote!) "certainly . . . a more penetrating utterance" than a Shakespearean sonnet.

I have tried hard to understand the rationale of these arguments, but it still looks to me like surrender, loss of perspective, and failure of nerve. Have the authors of these articles been intimidated (as so many are) by sales figures, brainwashed by the pop-culture mass media they despise? Are they indulging in their own form of the "put-on," that mixture of one part humor to nine parts contempt that the young have always used as a weapon against their elders? Are they victims of that disease most fatal to responsible criticism, the fear of being numbered among the Philistines one hundred years hence? Are they financial prisoners of editors who persuade them to write "The Article" not because they believe in it, but because it may sell magazines or newspapers? Are these articles merely examples of that ungraceful toadying to the young that has become a disease of our society? Or are they indeed serious in their aim to sweep *all* music into one grand, undifferentiated mass-cult synthesis?

I doubt that it can—or should be—done. Our minds are classifying and ordering instruments, constantly engaged in sorting out the world about us, and we become particularly adept in spotting things that are out-of-place, that are not where they belong. Such instances are not hard to come by in music, and they argue very strongly to me that there is some fundamental, deep, and unbridgeable chasm between, shall we say, popular Beatles and classical Schubert. Shoot me down in flames if you will, but Ornette Coleman essaying classical music is square, jazz guitarist Charlie Byrd playing Villa-Lobos is square, Eileen Farrell singing *I've Got a Right to Sing the Blues* is square, and so is Friedrich Gulda playing jazz.



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## LETTERS TO THE EDITOR

### Riegger

● My compliments to Richard Franko Goldman for his excellent article on Wallingford Riegger in your April issue. The accompanying discography is sadly brief; surely this fine American composer deserves better recorded recognition than he has received so far.

Allow me to make a small addendum to the Riegger discography: the long-absent *New Dance*, a rhythmically intricate little gem, has recently been released in a stereo version by Joseph Eger and the Vienna Radio Orchestra on Westminster WST 17131.

WALTER ARNSTEIN  
Berkeley, Cal.

### Kathleen Ferrier

● BBC-TV is making a film about the singer Kathleen Ferrier. We are urgently trying to trace film of her taken anywhere at any time, and would welcome details from your readers of whatever they might have. America is known to be the most film-minded nation in the world, and we feel sure there must be some privately owned film somewhere, in view of Miss Ferrier's American tours.

Any film sent to us will be treated with great care and returned. Good snapshots would also be welcome.

RHONA SHAW  
Research Assistant  
for John Culshaw  
Head of Music Programmes  
BBC-TV, Kensington House  
London W. 14, England

### Bouquets

● Your February issue was great—even to the extent of making up for the ludicrous January issue.

PARKURST B. WOOD  
APO New York, N. Y.

*All things come to him who waits.*

● There can be no doubt that Charles Rodrigues and Paul Coker, Jr., the two cartoonists whose work frequently appears in *HIFI/STEREO REVIEW*, are avid audiophiles themselves. How else could they portray our trials and tribulations with such accurate, brilliantly witty skill?

I've saved Rodrigues and Coker cartoons from issues as far back as 1964 and can still laugh at them. Also, I look for cartoons in

other magazines showing the distinctive style of these two men and even make a point of buying a greeting card whenever I see a Rodrigues or Coker cartoon on it.

STEPHEN SARPER  
Pittsburgh, Pa.

● My wife's and my sincerest congratulations for some of the clearest thinking about, and best exposition of, the state of music today that we have read in a long time: I mean James Goodfriend's April "Going on Record" column, "Social Economics and the Record Industry." His last paragraph offers a charming and extremely practical idea, and a challenge to any record producer astute enough to accept it.

ANTONY DOSCHEK  
Pittsburgh, Pa.

### Reviewing the Reviewers

● I wish to take exception to two reviews in your February issue: George Jellinek's of the Miliza Korjus record and William Flanagan's of the Jascha Heifetz recital. It seemed to me that both of these reviews were unnecessarily biased and represented an imposition of the reviewer's tastes that has no place in criticism.

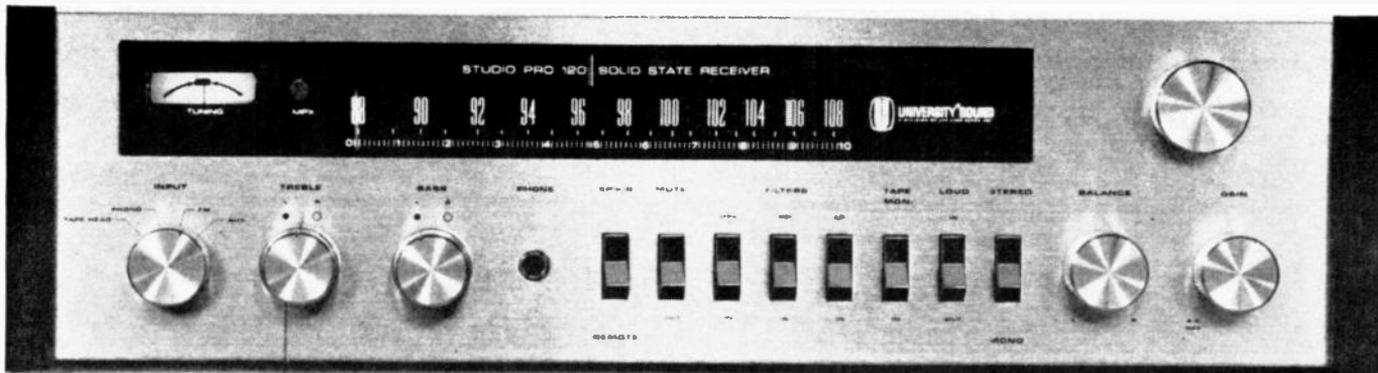
Since when, Mr. Jellinek, is it an "oddy" for a vocal recital to have piano accompaniment? The addition of flute and harp is a pleasant augmentation. And wouldn't it be more honest for you to state a dislike of Vielka's aria from Meyerbeer's *Feldlager in Schlesien* rather than blame the aria for being "shallow," which it isn't particularly? Of far more interest is the fact that it was written for Jenny Lind and is of such technical difficulty that the Korjus recording is only the third ever done, the other two being by Selma Kurz and Amelita Galli-Curci.

I hardly know what to say of Mr. Flanagan's Heifetz review. I found it very distasteful to read. Surely a rational critic can find some means of expressing disagreement or disapproval without descending to the level of personal insult.

I am not interested in paying for the privilege of reading tirades written by people who assume that their tastes are the only correct or permissible ones.

DONALD H. HOLMES  
Hollywood, Cal.

(Continued on page 8)



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### CITADEL RECORD CLUB

CIRCLE NO. 11 ON READER SERVICE CARD

Mr. Flanagan replies: "When it comes to criticism, the only definition of the words 'personal insult' that seems plausible to me is adverse comment on some aspect of an artist's personal life or behavior that does not involve his professional conduct or the public practice of his art. Since my review concerns itself with Heifetz's choice of musical material and his performance of it—time-honored critical concerns, surely—I just can't see how Mr. Holmes' phrase applies.

"His suggestion that the art of music is 'subjective,' by the way, I would take issue with. A composer creates his art 'object' with as much objectivity as the inexactitudes of our notational system allow. It is the reaction of listener and/or critic to what has been created—it is their taste and their evaluation—that cannot, I believe, be anything other than 'subjective.' "

● I am indebted to George Jellinek and your magazine for bringing to my attention what is and will continue to be THE music news of the year to me, namely, that the voice of Miliza Korjus has miraculously survived far beyond the normal span of the high coloratura, and that further records of this astonishing vocal instrument are being made. Such preservation, at least fifteen years after her last recording—the *Fledermaus* Laughing Song and *Mexican Nightingale*—was offered to the public, must surely set a record in coloratura vocal longevity. Adelina Patti and Lilli Lehmann—coloratura sopranos in their youth—had long careers, but they were not singing the brilliant repertoire during the last half of their careers that they sang during the first. A hearing of the Mozart variations and the selection from Meyerbeer's *Star of the North* reveals that Mme. Korjus' purity of tone, agility, and breath control are not impaired.

CATHERINE A. HURLBUTT  
Denver, Colo.

● This letter is prompted by William Flanagan's review of a recently recorded Jascha Heifetz recital. I've been waiting a long time for someone to be quite as blunt as he was, and to call the shots so honestly. RCA, I note, has devoted precious hours to other chamber works scored "for Heifetz and strings," most unnotably the Schubert Cello Quintet, the Franck Quintet, the Brahms G Major Sextet, etc. I, too, am getting mighty tired of it. If nothing else, Heifetz has shown us that he can, on the average, cut three minutes off the normal playing time of every major fiddle work.

RAYMOND B. WERTHEIM  
Philadelphia, Pa.

● In reference to Rex Reed's review of "Irving Berlin Revisited" (February), he needs to listen to *Harlem on My Mind* again, in particular to the Ethel Waters recording. He would soon realize that this song wasn't written for Miss Josephine Baker, but against her. The song was written for Ethel Waters to sing in the revue *Thousands Cheer* as part of a satirical biography of Miss Baker, who at that time was at the peak of her popularity in Paris; Miss Waters—who felt that Miss Baker copied her style too closely in early years—also sang *Heat Wave*, which is almost as anti-Baker as *Harlem on My Mind*. Josephine Baker had no reason in the world to be homesick for  
(Continued on page 10)

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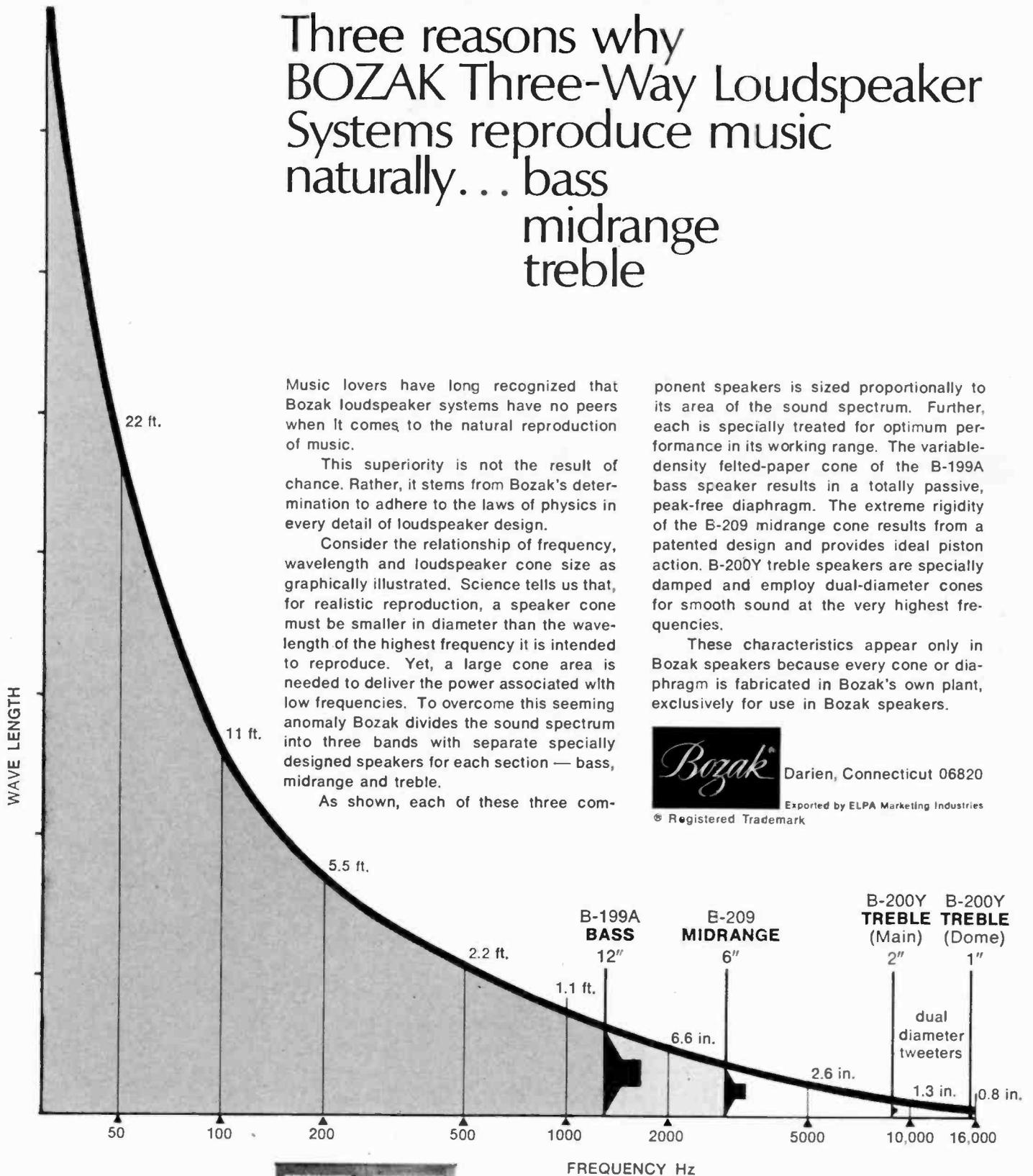
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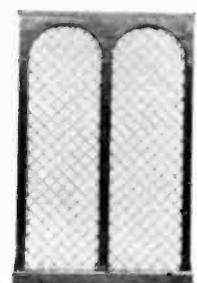
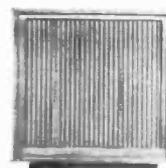
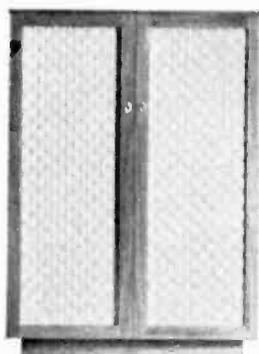
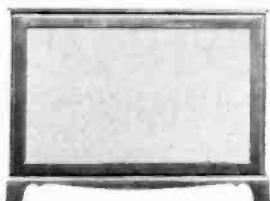
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Harlem. In the first place, it wasn't her home. She was born in St. Louis (there's a song about that, too—*You Came a Long Way from St. Louis*) and she really did not have a home before she went to Paris. For several years, as a young girl, she toured with Negro burlesque and vaudeville shows. The humiliations she endured were not going to make her feel homesick for Harlem or any other part of this country. It is a miracle she lived through it, and more of a miracle that she sang, and still sings, like an angel.

Incidentally, every song on the album is well worth forgetting. Berlin had his good days and he had his bad days. It is rather a shame to waste such fine singers on such trashy material as this album.

DON RICHARDSON  
Goodwell, Okla.

Mr. Reed replies: "Irving Berlin should certainly know more about his own music than anyone else. According to him, the song was written as a tribute to Miss Baker, whom he greatly admired. Maybe she did hate America—Berlin did not share her opinion: all of his work is filled with flag-waving and apple-pie Americanism—but he thought it would be nice to have her back from Paris, where she had spent a good deal of her life in self-imposed exile. So he wrote a song into which he projected how he wanted the star herself to feel about her own country. Strictly speaking, the song was not for Miss Baker—that is, to order for a specific performance by her—and my saying so in the review was perhaps misleading. But the song was most definitely not against Miss Baker. "Because Miss Baker was not around,

Ethel Waters sang Harlem on My Mind in Thousands Cheer—a topical revue with Moss Hart sketches done in newspaper-headline style, i.e., *Mahatma Gandhi*, *Barbara Hutton*, *Noel Coward checking into the Plaza*, etc. Miss Baker and her anti-American statements were indeed among the headlines of the day, so the song found its reason for being in the show. Heat Wave, incidentally, had nothing to do with Miss Baker, but was merely used as a weather report. I'm sorry Mr. Richardson didn't like the album, but I'm awfully relieved to know he was able to find it in Goodwell, Oklahoma."

● I want to thank Rex Reed for his splendid review of Helen Merrill's new album "The Feeling Is Mutual" (March).

I, too, own all of her albums, including her dazzling 1954 debut on EmArcy. Helen sang *Don't Explain* then in what I considered the definitive version. Not so: her 1968 recording of the tune tops the earlier classic.

To the new generation of jazz buffs who have not yet had the pleasure of hearing this artist, may I say: what are you waiting for?

VIRGINIA SUE MOORE  
Portsmouth, Va.

● Rex Reed really blew it on his reviews in the March issue. I won't even comment on his unbelievably bad review of the Beatles' "Magical Mystery Tour," as I imagine you'll have plenty of letters about that. What I would like to do is to grant his wish and try to explain to him the popularity of the song *Suzanne*, which he branded as "perfectly absurd" in a review of Noel Harrison's "Collage." First, let me say that to do the song justice, Mr. Reed ought to listen to Judy Collins sing it on her album "In My Life" or else buy Leonard Cohen's album. Cohen, the author of *Suzanne*, is also responsible for a great many other equally fantastic songs, not to mention his poems and novels. He is a rarity, to say the least. His songs have a marvelous touch of beauty and peace which the listener feels with not a little wonder and even more love. There are few people who can give so much as beautifully as Leonard Cohen.

VIDA CROSBY  
Traverse City, Mich.

● Who really is Mr. Peter Reilly? In view of his critique of the Doors' album "Strange Days" (March) he seems to be an unknowledgeable pseudo-philosopher. He concerns himself, in his review, with a short discourse on our lewd erotic desires, and the fact that such groups as the Doors and the Rolling Stones are creating this "... fever pitch in celebration of things sexual. ..." How inane. The Doors are no more preaching sex in a "... synthetic, commercially motivated effort ..." than your publication is. I'm sure, too, that the readers of HiFi/STEREO REVIEW were pleased to learn that Mr. Reilly advocates sex education as early as possible. Please, in the future, insure that your record reviews are just that, not social commentaries with no foundation.

STEPHEN L. BECKER  
Philadelphia, Pa.

**Nielsen's Clarinet Concerto**

● Borrowing a phrase from David Hall's review (February) of the Stanley Drucker/Leonard Bernstein performance of Niel-

(Continued on page 12)



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sen's Clarinet Concerto—"the difficulties of the piece simply don't exist (for them)"—I would like to add that perhaps they have escaped this concerto's "thornier aspects," by jumping over the thicket entirely.

Granted that Drucker's playing has great spit and polish (his skill really is impressive), to me this is a case in which speedy and note-perfect execution amounts to somewhat expressionless playing.

Bernstein's orchestra is likewise a precision instrument, and the music here is mostly very big, crisp, and hard-driving. The *allegros* are taken at breakneck speed. Unfortunately these are the very passages in which is lurking some of the weirdest and most macabre music in the score, and it doesn't have a chance.

Of the Benny Goodman/Morton Gould

recording, few kind critical words have been said, but it seems to me that for all the thorns they get hung up on, they have also found the roots of the piece. Perhaps the all-important snare-drum best illustrates the problem. Bernstein calls forth a loud, snappy drum-roll every time, and after a while it all sounds the same. The Gould drum is capable of more expression and does not tire one.

Goodman's instrument never misses the feel of a section, and that is saying a lot in a piece as multi-colored as this one. Goodman and Gould know the value of retards and understatement here. And being less supercharged, their total conception actually evokes much better the fierce and biting moods when these are called for.

JEROME ALLEN  
Saranac Lake, N. Y.

### Listeners, Performers, Managers

● Being a music educator and principal double-bassist in a symphony orchestra, I would like to make some observations that came to mind while reading James Goodfriend's column on Americans and music ("Going on Record," January).

The reason concert halls are so often half-filled or less is, I am convinced, poor planning on the part of the management. Symphony orchestras are too content to play four or five Beethoven symphonies, two or three Mozart symphonies, a little Brahms or Tchaikovsky, and some light overtures and other filler items. Let me hasten to add that I do not necessarily regard the foregoing works as dreary material. But where is the spirit of pioneering so evident during the Koussevitzky years of the Boston Symphony, or the Damrosch years of the New York Symphony?

I feel some fresh attempts should be made in the area of financing, programing, and creating interest by managers of symphony orchestras. I would point to the Louisville Orchestra's subscription service, which seems to have worked reasonably well—this is one of the few financially solvent orchestras in the nation. It is this kind of thinking which symphonic music is in need of today.

Being a music educator, I believe in "bringing up" a musically educated public. This should begin in the earliest elementary grades, with both music appreciation and applied music. In the fourth or fifth grades the youngsters would specialize in some instrument, go into vocal or piano classes, or be relegated to the ranks of musically well-informed auditors.

GENE M. LACY, *Director*  
Lubbock High School Orchestra  
Lubbock, Tex.

### Cover Boy

● Where in the world can I get a wooden doll like the one shown on the cover of your March issue?

RALPH H. VAN VEEN  
Portland, Ore.

*The artist's mannequin you inquire about is an Italian import and can be obtained from Sam Flax Art Supplies, 25 East 28 Street, New York 10016, price around \$50. The barlequin suit is a hand-painted addition by our art director, Boris Patchowsky, a labor of love he wouldn't care to repeat for any amount of money.*

### Dennis Brain

● I think David Hall is guilty of a serious oversight in his review of the new RCA recording of the Mozart horn concertos with Alan Civil as horn soloist (April). He states, "Only Barry Tuckwell with the London Symphony Orchestra under Peter Maag offers serious competition to the RCA disc."

I cannot see how he can disregard the Angel recording with Dennis Brain as soloist. Alan Civil himself gave tremendous acclaim to Brain on the record jacket of a Seraphim recording entitled "The Art of Dennis Brain." Mr. Civil writes, "I feel extremely honored to have known him [Brain] and thrilled to have played the horn alongside this great artist."

ALEXANDER WEISS  
Philadelphia, Pa.

*Mr. Hall replies: "Stereo makes the difference: the Brain readings are mono only."*

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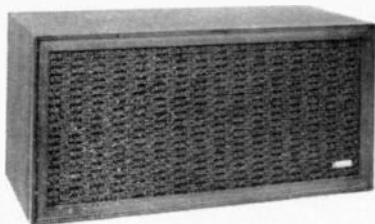
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● **University's** Estoril speaker system has, in addition to the woofer, a 12-inch passive-cone radiator that functions as a supplementary low-frequency source. The driven element is a University Model 312, which comprises a 12-inch woofer that is mechanically crossed over at 1,000 Hz



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● **Microsound's** Hammond M-100 condenser microphone has an omnidirectional pick-up pattern and a frequency response of 30 to 20,000 Hz ±3 dB. A nuvistor in the base of the microphone serves as a preamplifier, and the low impedance of the system permits cable runs of up to 200 feet without losses. The microphone, which is 3⅞ inches long by ⅞ inch in diameter, has a sensitivity of 2 millivolts per microbar. The a.c. power supply is housed in a 4 x 4 x 12-inch case that also has storage space for two microphones and 30 feet of cable. The microphone power supply cables are fitted with Cannon connectors. The stereo version of the system (M-100S), which includes two microphones and a dual power supply, weighs 4 pounds. Price: \$229.50. Mono version price: \$149.50.

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● **Altec Lansing** is offering a free brochure (AL-1370) describing its line of musical-instrument sound equipment. Included in the brochure are technical specifications of Altec's high-power guitar speakers, cardioid microphones,

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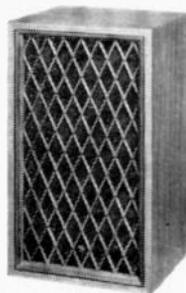
*Circle 147 on reader service card*

● **Scott's** new Model 312-D solid-state, stereo FM tuner has a sensitivity of 1.7 microvolts (IHF) and a capture ratio of 2.5 dB. Three field-effect transistors (FET's) are used in the front-end tuning section, and integrated circuits are used in the i.f. sections. The tuning meter can be switched to indicate either relative signal strength, center-of-channel, or multipath reception. Output jacks for the connection of an oscilloscope are provided for more precise correction of multipath distortion. The tuner automatically switches to stereo operation when receiving a stereo signal.



Front-panel controls include switches for subchannel and noise filters, interstation-noise muting, and mono or stereo modes of operation. The front-panel stereo headphone jack has a pair of level controls that are completely independent of those for the normal tuner-output level. Headphones of any impedance can be driven from the headphone output. There is a switched a.c. outlet on the rear of the tuner. Other specifications include 40 dB of stereo separation, cross-modulation rejection of 90 dB, and selectivity of 46 dB. Total harmonic distortion at 100 per cent modulation is 0.6 per cent, and the signal-to-noise ratio is 65 dB. Price: \$319.95. An optional walnut enclosure is available for \$24.50; a vinyl-grained metal enclosure for \$13.95.

*Circle 148 on reader service card*



● **Pioneer's** CS-88 speaker system is a three-way, five-driver unit with an overall frequency response of 25 to 20,000 Hz. The woofer has a 12-inch diameter cone and a 34-ounce magnet. The mid-range driver is a 5-inch cone with a 7-ounce magnet. There are three tweeters—two cone-type and one exponential horn. Cross-over frequencies (at 12 dB per octave) are 800 and 4,000 Hz. Separate three-position tone controls are provided for the mid and high frequencies. Power-handling capability of the CS-88 is 60 watts of program material. The enclosure is an infinite baffle and has a wood-lattice grille. Overall dimensions of the system are 13 x 14¼ x 24¼ inches. Price: \$175.

*Circle 149 on reader service card*

● **Fisher** has introduced the Model 160-T stereo FM receiver, rated at 36 watts IHF music-power and 30 watts continuous-power output. The receiver uses diode tuning circuits and has five vertical tuning dials that can be pre-set and pushbutton-selected. The tuner section uses field-

*(Continued on page 18)*

# ARE YOU AN ABOVE-AVERAGE LOVER\*



\*  
**of  
BETTER,  
CLEARER,  
MORE NATURAL  
SOUND?**



## THEN TAKE ADVANTAGE OF THIS UNUSUAL OFFER . . .

Here is a rare opportunity for you to own this world-renowned Tandberg solid state stereo tape recorder . . . at an attractively low price. This is the identical Model 1241 considered unequalled in versatility over any comparable instrument. A completely self-contained high fidelity sound system with two built-in speakers, it weighs just 23 lbs, and features 3 tape speeds. Special! Commencing June 1st, the retail price of this fine unit is being reduced to \$349.50 . . . representing an appreciable savings! Because of the unusual nature of this offer, we suggest you see your authorized dealer as quickly as possible. Offer good for limited time only.

## Tandberg®

### MODEL 1241 SOLID STATE STEREO TAPE RECORDER

Ask for a live demonstration of the Model 1241. Whether you intend to use it for multiple vocal and instrument recordings, special sound effects, or voice-over-music backgrounds, it's another example of Tandberg's better, clearer, more natural sound.



Model 1241 (with teak cabinet only) features: 3 speeds, FM stereo multiplex, add-a-track, sound-on-sound, and direct monitor. Freq. Rsp. — 30 to 16,000 cps. Signal to Noise Ratio — better than 55 db below max. record level. Wow & Flutter — better than .15%. Formerly \$449.50 — now \$349.50.

**Tandberg®** OF AMERICA, INC. P.O. BOX 171, 8 THIRD AVENUE, PELHAM, N. Y. 10803

# NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

effect transistors (FET's) and integrated circuits (IC's). It has an IHF sensitivity of 2.2 microvolts, 35 dB of stereo separation, and a 2.8 dB capture ratio. The controls include a four-position program-source selector switch plus bass, treble, balance, and volume. Two slide switches provide for mono or stereo operation and loudness-compensation on/off. A three-position switch selects either main or



remote speakers, or turns off the speakers for stereo headphone listening via a front-panel jack.

The amplifier section has automatic overload and short-circuit protection and is rated at 0.5 per cent harmonic distortion at 1,000 Hz. Power bandwidth with an 8-ohm speaker load is 25 to 25,000 Hz. Overall dimensions of the 160-T are  $3\frac{1}{8} \times 11\frac{1}{4} \times 15\frac{1}{4}$  inches. Price, including enclosure with walnut sides: \$199.95.

*Circle 150 on reader service card*



● **Garrard's** Module SLx is a complete, ready-to-use record player, consisting of a turntable, magnetic phono cartridge, and base. The turntable is a three-speed unit that uses Garrard's Synchro-Lab synchronous motor. One lever is

used both to set the correct speed and to adjust the tone-arm set down for the size of the disc being played. The tone arm has a low-mass, dynamically balanced design, and it can be lifted from the record groove by a cueing lever built into the mechanism. A calibrated stylus-force adjustment is built into the arm; the correct stylus force is factory preset. The cartridge is a standard-brand magnetic, and is supplied with a diamond stylus. The turntable comes mounted on the base, which is simulated walnut and ebony with silver trim. The unit's overall dimensions are  $7\frac{3}{4} \times 13\frac{1}{4} \times 15$  inches. Price: \$69.50. An optional styrene plastic dust cover is available for \$4.95, and an automatic 45-rpm spindle for \$3.80.

*Circle 151 on reader service card*



● **Lafayette's** RK-710 is a three-speed ( $7\frac{1}{2}$ ,  $3\frac{3}{4}$ , and  $1\frac{7}{8}$  ips), two-track, monophonic tape recorder. A single knob controls the rewind, stop, play, pause, and fast-forward functions. The recorder has inputs for a microphone and a high-level auxiliary input. In addition to the  $3 \times 5$ -

inch speaker built in, there is an output jack for connecting an external speaker. Power output is 1.5 watts. The controls include volume, tone, and record-safety interlock. The record-level meter is illuminated. The RK-710 can be used with reels up to 7 inches and can be operated either vertically or horizontally. The specifications include an

overall frequency response of 60 to 12,000 Hz at  $7\frac{1}{2}$  ips, and 60 to 8,000 Hz at  $3\frac{3}{4}$  ips. Wow and flutter are less than 0.25 per cent at  $7\frac{1}{2}$  ips, and the signal-to-noise ratio is better than 42 dB. The recorder, in its vinyl carrying case, measures  $6\frac{2}{3} \times 11\frac{1}{8} \times 12\frac{1}{4}$  inches. Price, including a low-impedance dynamic microphone, an empty 7-inch take-up reel, and two rubber reel caps: \$59.95.

*Circle 152 on reader service card*

● **Eico** is offering a free, illustrated catalog of its complete line of electronic equipment. The thirty-two-page catalog covers Eico's high-fidelity components, Eicocraft kits, test equipment, citizens' band and short-wave radios and transmitters, both in kit and wired form. Specifications and prices are given for all of the equipment in the catalog. A complete list of authorized Eico dealers is also included.

*Circle 153 on reader service card*



● **Norelco's** 450A stereo cassette machine is a.c.-operated and has built-in record and playback preamplifiers and a playback power amplifier to drive external speakers.

Playback frequency response is 60 to 10,000 Hz  $\pm 3$  dB. The controls include knobs for record level, plus playback volume, balance, and tone. Seven piano-key pushbuttons control the record, play, rewind, fast forward, pause, and stop modes in addition to cassette ejection. The recorder has a single record-level meter as well as inputs for a stereo microphone and for a high-level auxiliary source. Output jacks for external speakers (available as an accessory) and connection to an external hi-fi system are also provided. The three-digit counter has a pushbutton reset. Other specifications include a signal-to-noise ratio of better than 45 dB, and wow and flutter of 0.1 per cent. The recorder's base is made of teak; its overall dimensions are  $3\frac{1}{2} \times 8\frac{1}{2} \times 12\frac{1}{2}$  inches. Price, including a stereo microphone: \$149.50.

*Circle 154 on reader service card*

● **Ampex** has introduced the 361 cassette, intended for use in any standard cassette recorder. The cassette is loaded with 300 feet of Ampex series 301 low-noise tape (also available on open reels) and will record up to thirty minutes per side. Price: \$2.49.

*Circle 155 on reader service card*

● **Switchcraft** is offering a free twenty-five-page short-form catalog describing its major product categories, such as jacks, plugs, switches, and audio accessories. The information in the catalog is condensed from more detailed listings. A postage-paid card is included so that more complete data on specific products can be obtained from Switchcraft. Among the items listed are audio mixers, speaker-selector switches, junction boxes, remote volume controls, and audio cables and adaptors.

*Circle 156 on reader service card*

# No artificial color added.

Many bookshelf speakers seem to be designed to reproduce more bass or more treble than exists in the original sound source.

There's nothing wrong with making a speaker system with this kind of color; some people even prefer it.

But it's not natural. And it's always been the Fisher policy to make our equipment sound as much like live music as possible.

Take the new \$49.95 Fisher XP-55B, for example. It comes by natural sound reproduction naturally. It's the latest model in a line of natural-sounding 2-way speaker systems, all of which

have received high praise both from audiophiles and hi-fi equipment reviewers.

The XP-55B reproduces the audio spectrum from 37 Hz. to 20,000 Hz.

Without heavily overcompensated bass or boosted treble.

In their place: solid, tight bass, smooth mid-range and clean, clear treble.

We're not saying we don't recommend adding bass or treble to a badly

equalized recording; that's what tone controls on Fisher amplifiers, preamplifiers and receivers are for.

But as far as we're concerned, when you listen to a good recording through a Fisher system (tone controls flat), any additional color would be gilding the lily.

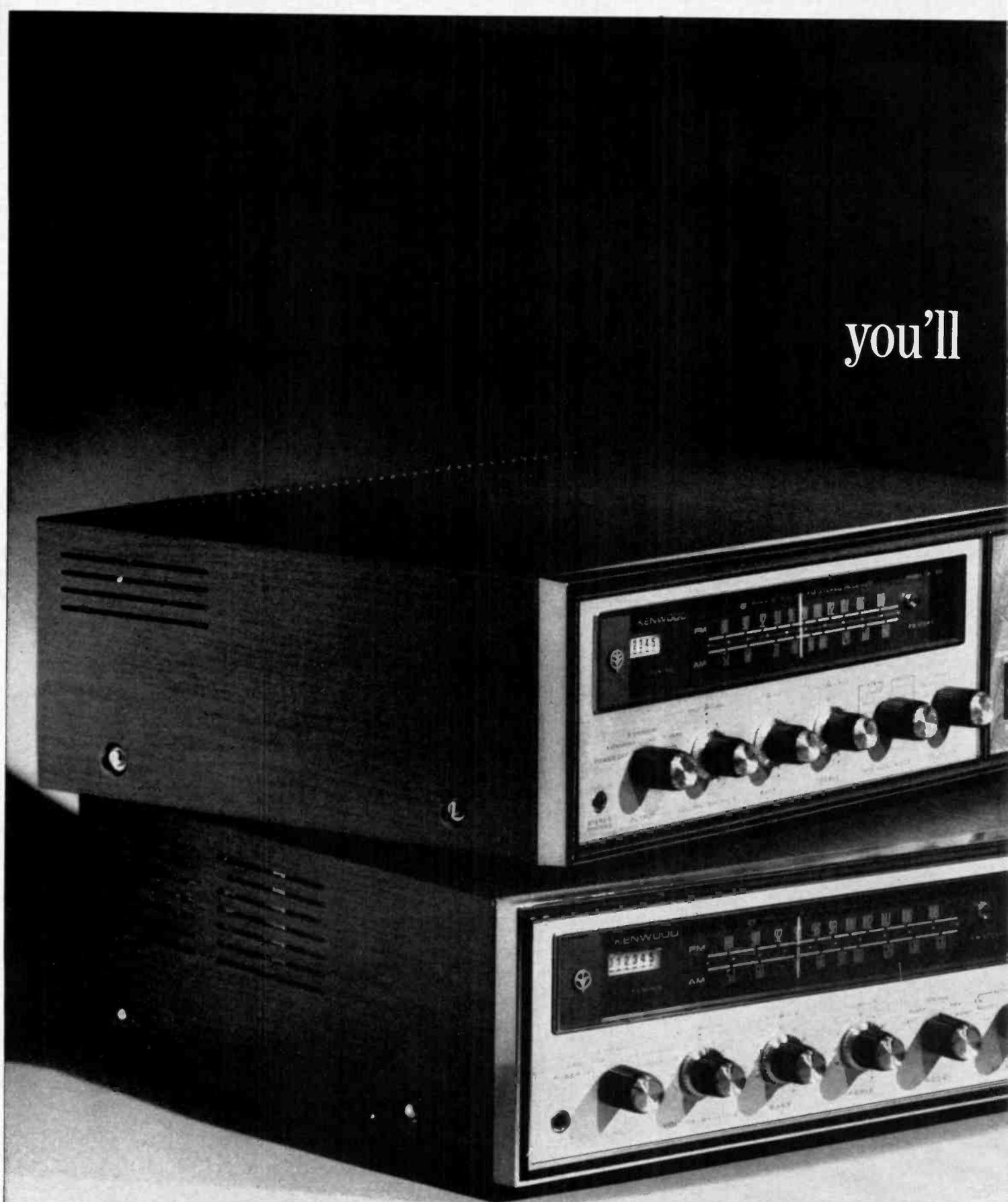
(For more information, plus a free copy of The Fisher Handbook 1968, an authoritative 80-page guide to hi-fi and stereo, use coupon on magazine's front cover flap.)

## The Fisher XP-55B

FISHER RADIO CORPORATION, INC., 11-35 45TH ROAD, LONG ISLAND CITY, N. Y. 11106.  
OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO  
FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101.



you'll



(Top) KENWOOD TK-88 • AM / FM • 90 WATT • FET • SOLID-STATE STEREO RECEIVER • \$289.95  
(Bottom) KENWOOD TK-140 • AM / FM • 130 WATT • FET • SOLID-STATE STEREO RECEIVER • \$339.95

If you  
love  
luxury  
lose your heart to **KENWOOD**

It's hard to choose between two sweethearts like these. Whether you prefer the fabulous TK-140 or the elegant TK-88, you'll fall head over heels for the pure, clear, distortion-free tones; the Field Effect Transistor; the handsome simulated walnut cabinet included in the price; the stellar performance with superior selectivity and stereo separation; the wide frequency response; the exclusive, blowout-free automatic circuit protection (U.S. Pat.) and plug-ins for 2 sets of stereo speakers. Your KENWOOD will be the heart of your stereo system — and it will steal *your* heart away! Because KENWOOD is made for lovers — music lovers. With KENWOOD; you'll live happily ever after.

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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. Take Oxford's new "TEMPO" High-Fidelity speaker line. No one can touch it. Their exclusive "Floating Suspension Surround" extends the low frequency spectrum without "hangover", provides clean, transient response with smooth mid-range and brilliant high frequency response. You don't need to talk this one up... the unsurpassed brilliance and clarity of sound sells itself.

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CIRCLE NO. 36 ON READER SERVICE CARD  
22

By LARRY KLEIN



## HIFI QUESTIONS & ANSWERS

### Tone-Control Disengagement

**Q.** An audiophile friend of mine, who is a gifted tinkerer, has installed a switch to disengage the tone controls on his amplifier because he is convinced that although tone controls are occasionally useful, the extra circuitry they require slightly degrades the amplifier's sound quality. He wants to install a switch in my amplifier also. Should I let him?

ELMER PERKINS  
Atlanta, Ga.

**A.** Theoretically, any signal-processing stage is going to degrade to some degree any signal going through it. Therefore, tone-control circuits, even when set for flat response, may degrade the measured performance of a system. Whether the degradation will be audible with properly designed tone-control circuits is an open question. For the purist who is concerned about such nuances, a number of manufacturers have designed tone controls that are removed from the circuit either by a separate switch or when the controls are set for flat response.

As far as your friend's suggestion is concerned, I don't know that I would care to entrust my equipment to a "gifted tinkerer" who is not prepared to make extensive measurements before and after his tinkering to make sure he hasn't introduced more problems than he has eliminated. For example, the extra leads to the switch may cause ultrasonic oscillation or introduce ground-loop hum. Elimination of the tone controls may result in excessive gain in some early stage that will raise distortion in some later ones. In short, unless your friend is prepared to document with before-and-after instrument tests (not by ear) that an improvement has been achieved, keep him and his soldering iron away from your audio equipment.

### Tape Speed and Quality

**Q.** I'm wondering what real difference there is between recording speeds of  $3\frac{3}{4}$  and  $7\frac{1}{2}$  ips in relation to the listening response of the average person. I cannot distinguish between the

two myself, and it seems to me a waste of tape to record at  $7\frac{1}{2}$  ips when I can get twice as much material on the tape at  $3\frac{3}{4}$  ips.

DON SIMON  
Champaign, Ill.

**A.** Theoretically, a tape machine is always capable of a wider frequency response, somewhat lower distortion, a better signal-to-noise ratio, and reduced wow and flutter when recording at a higher speed. Whether this improvement will be audible is another question.

If your speakers or the other equipment you are using with the tape recorder have a frequency response limited to, say, 10,000 Hz, then any extension of the recorder's frequency response to 12,000, 13,000, or 14,000 Hz achieved by recording at  $7\frac{1}{2}$  ips will not be audible. In regard to the other factors, the same sort of approach applies. If the lowering of quality resulting from recording at  $3\frac{3}{4}$  ips is not audible to you, or to others who listen to your tapes, I can see no reason to record at the higher speed on your machine. Then again, you may find very good audible reasons for higher-speed recordings when using some other tape equipment.

### Print-Through Problem

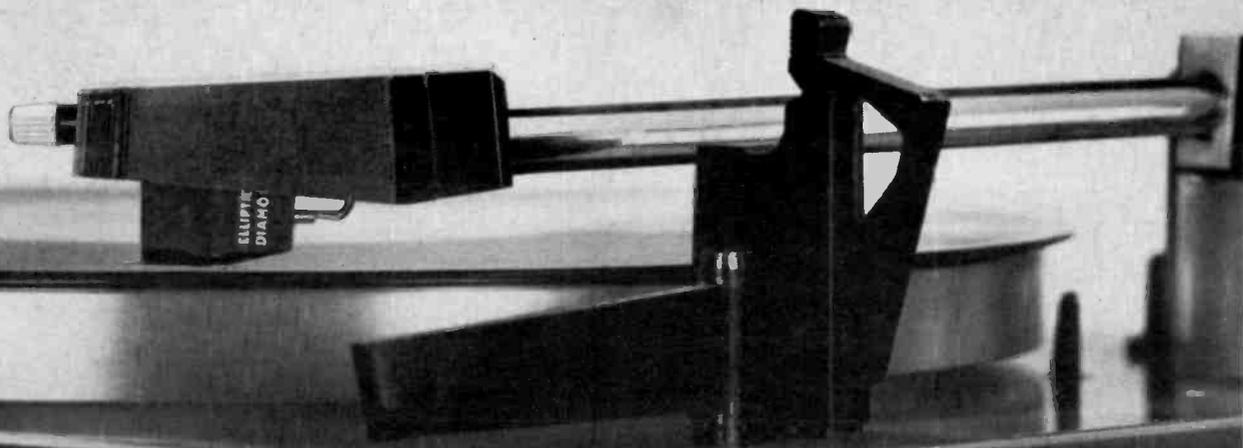
**Q.** Several times in HiFi/STEREO REVIEW I have seen references to the fact that winding a tape too tightly will cause print-through of the magnetic pattern on the tape to adjacent layers. How can one control the tightness of the "wind" produced by a tape recorder?

MARVIN CLARKE  
Lexington, Kentucky

**A.** There is no easy way you can control the "wind" produced by your tape recorder. If you are having serious difficulties with print-through and suspect that the unit is winding the tape too tightly, you can have it checked by a repair man (preferably one who handles warranties on your particular

(Continued on page 26)

CIRCLE NO. 20 ON READER SERVICE CARD →



**Your records are cut at a 15° vertical tracking angle for minimum distortion.**

**Shouldn't they be played that way?  
Elpa thinks so.**

The better high fidelity records of today were meant to be played with the stylus mounted at a 15° vertical tracking angle.

Any recording engineer will tell you that.

But until now the only way you could be sure a record tracked perfectly was on a single play transcription turntable—with the stylus angle always at a precise 15°.

Now that's OK for a disc jockey. He just sits there and plays one record at a time anyway. *But what about the rest of us?* What about the man who wants transcription quality in his turntable but doesn't care to get up and change each and every record?

For him, Perpetuum-Ebber and Elpa invented the PE-2020.

It's the only turntable in the world that tracks like a manual, acts like an automatic and works like a charm.

Every record in the stack is tracked for minimum distortion. And minimum record wear. Either in multiple or in single play.

The PE-2020 has a lot of other things going for it, too. Like an automatic anti-skating device. A single lever command center to start, stop, repeat, cue, pause and lift. An automatic record scanner. A four-speed setting control with pitch control.

And we could go on. But what's the sense of that when you can just as easily see and play the PE-2020 for yourself at your Elpa dealer.

If you don't know who or where he is in your neighborhood and wish further information, just drop us a line.

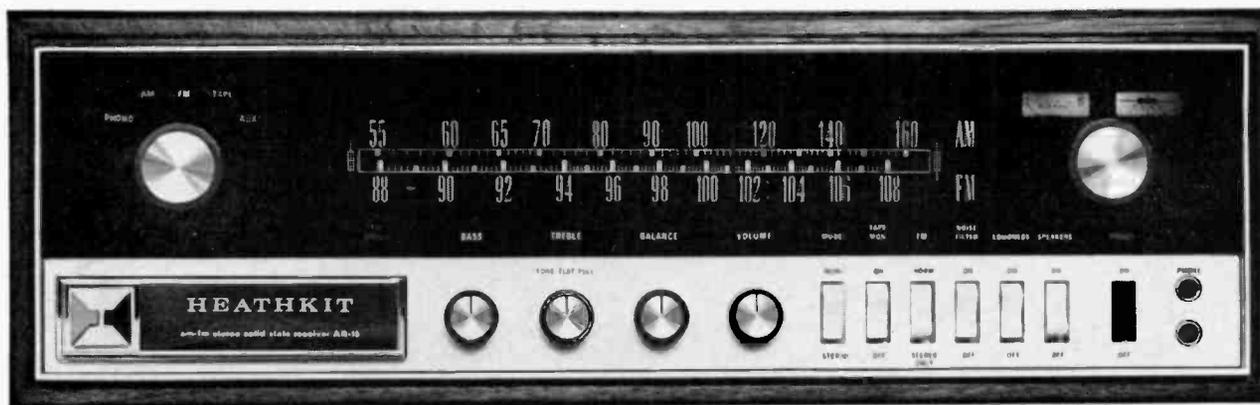
The PE-2020 — \$129.95 less base.

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**the Elpa PE-2020**

**from the world's finest stereo receiver...**



**comes the world's finest stereo tuner...**



**and the world's finest stereo amplifier...**



**for the man who already owns a  
fine something or other.**

# Heathkit® AR-15

Every leading electronics magazine editor, every leading consumer testing organization, and thousands of owners agree the Heathkit AR-15 is the world's finest stereo receiver. All give it top rating for its advanced design concepts and superior performance . . . all give it rave reviews such as these:

. . . "an audio Rolls Royce" . . . "engineered on an all-out, no compromise basis" . . . "cannot recall being so impressed by a receiver" . . . "it can form the heart of the finest stereo system" . . . "performs considerably better than published specifications" . . . "a new high in advanced performance and circuit concepts" . . . "not one that would match the superb overall performance of the Heath AR-15" . . . "top notch stereo receiver" . . . "its FM tuner ranks with the hottest available" . . . "it's hard to imagine any other amplifier, at any price, could produce significantly better sound" . . . "a remarkable musical instrument."

The Heathkit AR-15 has these features: exclusive design FET FM tuner for best sensitivity; AM tuner; exclusive Crystal Filter IF for best selectivity; Integrated Circuit IF for best limiting; 150 watts music power; plus many more as shown below.

**Kit AR-15, \$339.95; Assembled ARW-15, \$525; Walnut Cabinet AE-16, \$24.95**

# New Heathkit® AJ-15

For the man who already owns a fine stereo amplifier, and in response to many requests, Heath now offers the superb FM stereo tuner section of the renowned AR-15 receiver as a separate unit . . . the new AJ-15 FM Stereo Tuner. It features the exclusive design FET FM tuner with two FET r.f. amplifiers and FET mixer for high sensitivity; two Crystal Filters in the IF strip for perfect response curve with no alignment ever needed; two Integrated Circuits in the IF strip for high gain and best limiting; elaborate Noise-Operated Squelch to hush between-station noise before you hear it; Stereo-Threshold switch to select the quality of stereo reception you will accept; Stereo-Only Switch rejects monophonic programs if you wish; Adjustable Multiplex Phase for cleanest FM stereo; Two Tuning Meters for center tuning, max. signal, and adjustment of 19 kHz pilot signal to max.; two variable output Stereo Phone jacks; one pair Variable Outputs plus two Fixed Outputs for amps., tape recorders, etc.; all controls front panel mounted; "Black Magic" Panel Lighting . . . no dial or scale markings when tuner is "off"; 120, 240 VAC.

**Kit AJ-15, \$189.95; Walnut Cabinet AE-18, \$19.95**

# New Heathkit® AA-15

For the man who already owns a fine stereo tuner, Heath now offers the famous stereo amplifier section of the AR-15 receiver as a separate unit . . . the new AA-15 Stereo Amplifier. It has the same deluxe circuitry and extra performance features: 150 Watts Music Power output . . . enormous reserves; Ultra-Low Harmonic & IM Distortion . . . less than 0.5% at full output; Ultra-Wide Frequency Response . . .  $\pm 1$  dB, 8 to 40,000 Hz at 1 watt; Ultra-Wide Dynamic Range Preamp (98 dB) . . . no overload regardless of cartridge type; Tone-Flat Switch bypasses tone controls when desired; Front Panel Input Level Controls hidden by hinged door; Transformerless Amplifier for lowest phase shift and distortion; Capacitor Coupled Outputs protect speakers; Massive Power Supply, Electronically Filtered, for low heat, superior regulation . . . electrostatic and magnetic shielding; All-Silicon Transistor Circuitry; Positive Circuit Protection by current limiters and thermal circuit breakers; "Black Magic" Panel Lighting . . . no dial markings when unit is "off"; added features: Tuner Input Jack and Remote Speaker Switch for a second stereo speaker system; 120/240 VAC.

**Kit AA-15, \$169.95; Walnut Cabinet AE-18, \$19.95**



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HF-217

# A Sound Investment

The 711B FM Receiver. For real music to your ears. Every touch of sound from FM, tape or record player, arrives with distortion-free reproduction whether it's the softest whisper of a muted guitar or the rolling crescendos of tympani.

100 watt power rating (IHF) with frequency response of  $\pm 1$ dB, 15 to 30,000 Hz, the 711B is fully silicon transistorized, has the latest FET front end, integrated circuits, automatic reset circuit breakers. Between-station noise is completely eliminated by Altec's new muting circuit.

The professional look. Certainly the professional touch. (Professional sound engineers have installed Altec quality in broadcast and recording studios for over three decades.) That's why it's the very sound buy at \$399.50. See your Altec dealer. Or send for our 1968 Hi-Fi Catalog.



A division of LPTV Ling Altec, Inc., 1515 S. Manchester Ave., Anaheim, Calif. 92803

CIRCLE NO. 3 ON READER SERVICE CARD

equipment) to see whether adjustment is necessary—and possible. But there are other causes of print-through you should check. You may be recording too strong a signal for the thickness of the tape you are using, which is the most common cause of print-through. If you notice print-through only on tapes you have made yourself, this may well be the cause.

Almost all tape recorders wind the tape tighter in the fast-forward or re-wind mode; therefore it is not a good idea to store recorded tapes for long periods after they have been rewound at fast speeds. To minimize print-through, tape manufacturers recommend that tapes stored for long periods be rewound from time to time at normal playing speeds to release tensions that may build up as a result of fluctuating temperatures in the storage area.

## Old and New Flutter

**Q.** Several years back, when my tape recorder was new, I made a number of tapes. When I played back the tapes then, they sounded fine. But now, after three years, there is a sort of quavery quality in the sound when I play the same tapes. I'm told that this is flutter. Where did it come from, and how is it that I don't hear flutter when I play commercial prerecorded tapes?

GILBERT J. HANSEN  
Pittsburgh, Pa.

**A.** You are a victim of additive flutter. It is safe to say that even when your tape recorder was new, there was flutter present. However, its level was low enough to be inaudible. Over the years, because of wear in the tape-transport mechanism, the flutter has increased. Now the new playback flutter on top of the flutter already recorded on your tapes has brought the flutter level up to the point of obtrusive audibility.

The prerecorded tapes, having less flutter than those you recorded, sound fine because the total flutter during playback on your machine is still too low to be bothersome.

Another possibility occurs to me. If your old tapes have dried up or the pressure pads on your machine are in poor shape, then the greater-than-normal friction between the tape and tape heads may also cause an increase in flutter.

But since it is difficult to pin down the source(s) of your flutter by mail, I would suggest that you have your machine checked by a local warranty station for your machine.

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

# One thing's for sure. They're all going to notice what whiskey you serve.



Watch them.

Though they may pretend not to, you can be sure before the night's out your guests will get a good look at the label on your whiskey.

So serve Seagram's 7 Crown and let them look. That's one of the beauties of 7 Crown. Nobody ever has to worry what his guests will think of it.

Because 7 Crown is the brand of whiskey more guests prefer than any other.

That's the truth. See if your guests don't agree.

**Seagram's 7 Crown  
The Sure One.**

Seagram Distillers Company, New York City. Blended Whiskey. 86 Proof. 65% Grain Neutral Spirits.

# Scotch for people who know the difference.

Scotch should be light.  
Scotch should be smooth.  
One thing more:  
Scotch should be Scotch.  
Agreed?  
Tonight, "Black & White."



AGED, BLENDED, BOTTLED IN SCOTLAND 86.8 PROOF SCOTCH WHISKY THE FLEISCHMANN DISTILLING CORP. NYC EXCLUSIVE IMPORTER

By HANS H. FANTEL



## AUDIO BASICS

### TREBLE AND BASS CONTROLS

To continue last month's introductory examination of amplifier controls, we will turn our attention first to the appropriate use of the important treble and bass tone controls. There can be no doubt that many of us are a little timid about using them, and this timidity perhaps has its origin in the misleading notion that treble and bass controls should always remain in a neutral or "flat" position, pointing straight up. With the controls so set, bass and treble are neither boosted nor depressed, and the amplifier yields the flat response beloved of theoreticians. With bass and treble unaltered by the controls, highs and lows emerge from a well-designed amplifier in the same relative proportions as they went in. It is as if the controls weren't there at all.

This is dandy, and may well assure maximum musical realism—if the following four conditions are met: (1) the listening-room acoustics treat all frequencies alike; (2) the loudspeakers also have a flat frequency response; (3) the engineering of the record, tape, or broadcast being reproduced has preserved the natural musical balances between highs and lows; and (4) the music is heard at concert volume.

Under such ideal conditions, tone controls are indeed superfluous, and we would be absolutely right in "leaving them flat." But our notoriously imperfect world is full of acoustically idiosyncratic living rooms, weak-bottomed and shrill-topped loudspeakers, hoked-up records, inept broadcast engineering, and irascible neighbors with an explicit aversion to "concert volume." Thus tone controls, far from being needless knobby appendages on your sound equipment, can provide the means of coping with less-than-ideal circumstances.

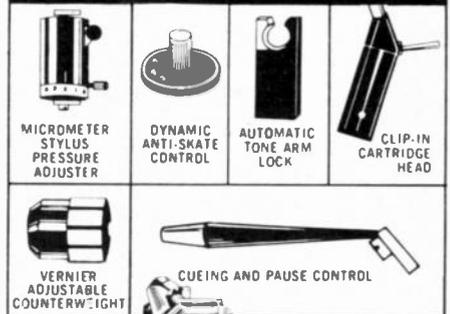
The acoustics of your living room are quite likely to give undue emphasis to some parts of the total frequency range, while at the same time de-emphasizing others. Smallish rooms, for example, tend to make it difficult to reproduce the low bass frequencies. Hard plaster walls and picture windows can overstress the treble frequencies, making the music bright to the point of shrillness. Conversely, heavy draperies, rugs, and upholstery soak up the highs and can make the music dull and lifeless. But it takes only a slight twist of the tone controls to counteract most of these shortcomings.

Or suppose you have a pair of small speakers whose response falters at low frequencies. Without those deep bass fundamentals that support the whole structure of orchestral sound, the music seems insubstantial, lacking that fullness and weight essential to the very concept of symphonic scoring. With tone control, however, you need not tolerate this deficiency. A slight touch of bass boost—say, turning the bass control from the 12-o'clock to the 2-o'clock position—may supply at least part of those missing lows, restoring to the orchestral sound some of its natural depth. The better the speakers, the more kindly they take to frequency corrections by tone controls.

Conversely, whatever harshness is produced in the high register by imperfect speakers can usually be tamed by nudging the treble control slightly in the counter-clockwise direction—just enough to take the edge off the sound, but not the bloom. Related shortcomings of discs and broadcasts can be similarly overcome.

## Be an expert on how to select the best automatic turntable.

A true hi-fidelity automatic turntable is a precision built mechanism with many many parts, each of which has a very special function to perform. Very often, to save money in manufacturing, some companies either compromise on the quality of these parts, or leave certain of them out. The turntable will still operate of course but forget about getting maximum high-fidelity. How can you tell when a turntable has everything? Use our BSR McDonald 600 as an example of perfection. It has all of these essential features that a professional quality automatic turntable must have to insure peak performance.



Please send FREE detailed literature on all BSR McDonald automatic turntables.

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**McDONALD**

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CIRCLE NO. 6 ON READER SERVICE CARD

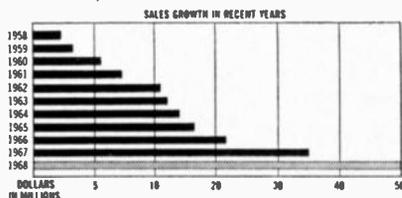
# Pioneer celebrates its 30th anniversary

## A History of Growth and Success.

Pioneer was founded in 1938 when only a handful of dedicated music lovers and engineers were working to bring sound reproduction to a higher level of fidelity.

Today, after 30 years of steady growth, Pioneer employs nearly 3,000 scientists, engineers, technicians, and skilled workers throughout the world, and has an annual sales volume of close to \$50 million, up more than 100% in the last two years alone.

This record of achievement has made Pioneer the largest manufacturer in the world devoted exclusively to the production of high fidelity components and the world's largest producer of loudspeakers.



The secret of Pioneer's growth and diversity has always been its dedication to minute details... its meticulous craftsmanship. From the manufacture of electronic parts, or the selection of fine cabinet woods, to the precision assembly and extensive testing... to the final quality control, Pioneer never relaxes its vigilance in producing the finest.

## The Latest Achievement Specially Priced!

To mark its 30th anniversary, Pioneer has developed the most advanced and powerful AM-FM Stereo receiver on the market, the 170-watt SX-1500T.

With an FET front end and four IC's in the IF section, the SX-1500T boasts a long list of superlative performance specifications.

It has an IHF sensitivity of 1.7 uv., a capture ratio of 1 dB (at 98 mc.), and harmonic distortion of less than 0.1%. The frequency response is 20 to 70,000  $\pm$  1 dB and the power bandwidth is 15 to 70,000 Hz. With every conceivable control and input, this receiver is a cornerstone of the finest home stereo system you can own.

The few receivers with specifications comparable to the SX-1500T cost from \$460 to \$600. During Pioneer's anniversary celebration, the SX-1500T is being introduced at only \$345.

Also, for the anniversary celebration, the value-packed SX-1000TA 120-watt receiver has been reduced from \$360 to \$299.95, without walnut cabinet, and the 40-watt SX-300T, the world's finest budget receiver, reduced from \$199.95 to \$179.95.

## A Promise of More to Follow.

While celebrating its 30 years of history and growth, Pioneer looks toward the future. Many of the concepts and products of tomorrow are now being developed and tested in Pioneer's advanced research laboratories; some of these concepts have already been introduced.

For example, Pioneer is leading the industry in advanced concepts of sound reproduction with bi-amplified speaker systems. The IS-80 Integrated System is a brilliant three-way acoustic suspension speaker system driven by two 45-watt (r.m.s.) power amplifiers. An electronic crossover eliminates the disadvantages common to conventional dividing networks. The result is the lowest distortion of any system on the market, and the most highly developed concept of high fidelity in the world.

In other component developments, the SC-100 preamplifier represents the ultimate state of the art for a home music system, while Pioneer speaker systems and headsets are noted for their superb sound reproduction, recreating the original sound with outstanding fidelity.

  
**PIONEER**  
... More Value All-Ways!

Upgrade your present system, or start off with the finest products your money can buy. Visit your dealer... if he doesn't have Pioneer products, it will pay you to find one who does. At Pioneer we deliver tomorrow's products... today!

For details on Pioneer equipment and the name of the dealer nearest you, write PIONEER ELECTRONICS U.S.A. CORP., 140 Smith Street, Farmingdale, L.I., New York 11735. Specify the type of equipment which you are interested in purchasing.

CIRCLE NO. 37 ON READER SERVICE CARD



# TECHNICAL TALK

By JULIAN D. HIRSCH



● **DISTORTION I:** A recent discussion in these pages (January, 1968) between Dr. Duane Cooper and myself touched on, among other things, the audible significance of various kinds of distortion in music reproduction. It occurred to me, as it probably has to many of you, that we tend to refer to "distortion" as generally undesirable, but rarely get more specific about it with reference to its subjective effect on the human ear. Manufacturers' specifications and our own equipment reports frequently quote distortion percentages, with no implicit or explicit definition of acceptable limits.

This practice (on my part, at least) is partly an error of omission, and partly a result of the lack of general agreement on the entire subject of distortion. Like the tars in cigarette smoke, or X-ray radiation from color TV sets, the less distortion we have from our audio equipment the better off we are. No argument about that! But we live in an imperfect world, and distortion is a fact of life that must be accepted to some degree.

The views I am about to present are admittedly non-rigorous, oversimplified, and in some cases legitimately subject to argument. Nonetheless, in this and future columns, I hope to help put this very complex subject into proper perspective for the nontechnical audio hobbyist.

By "distortion," I (and most writers) mean *nonlinear distortion*. This occurs when the audio waveform coming out of a component in a system is not an exact replica (except in magnitude) of the waveform that went in. For example, doubling the input signal voltage to an amplifier stage should

double the output signal voltage from that stage. If the output increases by 1.9, or 2.1 times, the amplifier is *nonlinear*. In other words, it *distorts* the signal. (For the purpose of this discussion, we will ignore the effects of equalization and other special circuits.)

Assuming that a single-frequency (sine-wave) input signal is applied, any distortion of the wave shape, no matter how slight, produces various harmonics of the frequency of the input signal. The harmonics are integral multiples of the input frequency. The degree of non-linearity largely determines the *amounts* of the harmonics; the *type* of waveform distortion determines the relative

proportions of both the even and odd harmonics and the high- and low-order harmonics. ("Low-order" is the expression used to refer to the second or third harmonics; "high-order" refers to the ninth, tenth, eleventh, and so forth.) In the interests of mathematical simplicity, analyses of distortion often consider only the second and third harmonics. But, unfortunately, research has indicated that the higher-order harmonics, even in minute amounts, can sometimes be subjectively far more objectionable to the listener than far larger amounts of the lower-order harmonics.

It is valid to consider only the distortion of a single input tone when discussing amplifier performance, since even complex musical passages are actually composed of a large number of individual frequencies. The assumption is often made that each of these frequencies will be distorted to the same degree. This is not strictly true, but for our purposes, we can assume that nonlinear distortion is independent of frequency.

When two different fundamental frequencies are passed through a distorting circuit, the output contains not only harmonics of each, but a number of *intermodulation* distortion (IM) products as well. There are many kinds of IM, but all take the form of spurious frequencies representing the sums and differences of the fundamental frequencies and their harmonics.

It has been claimed that "pure" harmonic distortion is not necessarily offensive to the ear, since the output of any musical instrument contains numerous legitimate harmonics already. Moderate amounts of lower-order harmonics might presumably do no more than alter

the timbre of the instrumental sound. Unfortunately, however, there is no such thing as "pure" harmonic distortion when dealing with music, because it contains many fundamental frequencies simultaneously. The few trivial exceptions to this rule, such as a solo flute, can be ignored.

Since we have many frequencies present simultaneously in a real situation, IM distortion invariably accompanies harmonic distortion. The IM frequencies, not being harmonically related to the musical fundamentals, are certainly more objectionable to the ear. However, the distinctions between them, from the listener's standpoint, are academic since, in any practical situation, both har-

## REVIEWED THIS MONTH

●  
**Acoustic Research AR-3a Speaker**  
**Allied TD-1030 Tape Deck**  
**Marantz Model 18 Receiver**

monic and IM distortion are present, and our own senses do not make the distinction between them. Distortion is unpleasant, and that is that!

Nonlinearity in audio components can be caused in a number of ways. In amplifiers, it results primarily from imperfect operation of the transistors. The current flowing in the collector (output) of a transistor amplifier stage is approximately linearly related to the base, or driving current. For small signals, the approximation is quite good, but at higher levels the nonlinearity becomes appreciable. Some transistor types are better than others, and there are numerous circuit techniques which the designer employs to minimize distortion. After all else has been done, negative feedback is applied to the amplifier. Negative feedback works, in effect, by comparing the output waveform to the input waveform. The difference between the two signals (which is the distortion) is applied to the amplifier input in such a manner as to cancel some of the distortion in the output. A reduction of ten to a hundred times in distortion can be achieved by negative feedback, which is employed in every high-fidelity amplifier.

In an FM tuner, an analogous distortion-generating

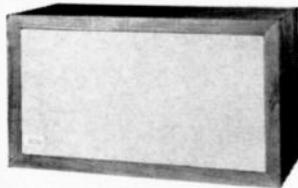
linearity problem exists in the discriminator, or ratio detector circuit, which converts the frequency variations of the signal to an audio output. No discriminator is perfectly linear in its transfer characteristic from a frequency input to a voltage output. As with an amplifier, when the signal-frequency deviation approaches its maximum of 75 kHz (this corresponds to 100 per cent modulation of the signal by the broadcast station), the distortion of the audio signal becomes larger. External effects (such as multipath reception) produce effects equivalent to excessive deviation, which may be much more severe than the receiver's own distortions. A good capture ratio is helpful in reducing distortion from this source. Negative feedback can be used around a discriminator to reduce distortion, but is rarely found in current tuner models.

The electromechanical components (phono cartridges and speakers) suffer from unique and rather unpleasant distortions which merit a more detailed treatment. In my next column I will deal with these, and offer some guidelines for judging how much distortion can be expected from various types of components, and which of them are most significant to you as a listener.

## ❧ EQUIPMENT TEST REPORTS ❧

By Hirsch-Houck Laboratories

### ACOUSTIC RESEARCH AR-3a SPEAKER SYSTEM



● THE BETTER any product is, the more difficult it becomes to improve it significantly. This self-evident proposition did not deter Acoustic Research's engineers when they set out to improve their very popular AR-3 speaker system. The result is the new AR-3a.

For the benefit of newcomers to the audio world, the AR-3 is the direct descendant of the AR-1, the first acoustic-suspension speaker system, which AR introduced in 1954. The AR-1 upset many previously held notions about the size required for a speaker to be capable of reproducing the lowest audible frequencies. The "bookshelf"-size AR speakers set new standards for low-distortion, low-frequency reproduction, and in our view have never been surpassed in this respect.

Several years ago, AR developed mid-range and high-frequency drivers which complemented their remarkable woofer, and the result was the AR-3. The hemispherical-dome drivers had unusually wide dispersion and smooth frequency response. The AR-3 was quickly accepted by many knowledgeable people as the most musically true speaker system available, and it has enjoyed the highest reputation since its introduction. We have long considered it one of the standards by which other speakers are to be judged, and we still do.

Except for a change in grille cloth, and a subtle difference in the front molding, the new AR-3a looks identical to the AR-3. Its cabinet measures 25 inches by 14 inches by 11 $\frac{3}{8}$  inches deep, and its weight of about 53 pounds calls

for sturdy supports if it is to be wall mounted. The woofer is the same 12-inch acoustic-suspension driver used in the AR-3, but the crossover to the mid-range now takes place at 575 Hz instead of 1,000 Hz, as in the AR-3. The new mid-range hemispherical-dome driver operates between 575 and 5,000 Hz, and a similar, but smaller, driver takes over above 5,000 Hz. In the AR-3, the transition between mid-range and tweeter occurs at 7,500 Hz.

The new mid-range and high-frequency drivers have smaller voice-coil (and dome) diameters: 1 $\frac{1}{2}$  inches and  $\frac{3}{4}$  inches, respectively, compared to 2 inches and 1 $\frac{3}{8}$  inches in the AR-3. Constructed with new diaphragm materials and suspensions, and using copper instead of aluminum wire in their voice coils, the new mid-range and tweeter, compared to those in the AR-3, have superior power-handling ability and distortion characteristics. The smaller domes on the mid-range and tweeter are also responsible for the improvement in the dispersion characteristics compared to the already excellent AR-3.

We have seen AR's frequency-response curves showing the response of each driver of the AR-3a measured individually in an anechoic chamber. They are impressively flat and smooth. It is to be expected that our "live-room" measurements of the complete system would show greater deviations because of room effects, and they do. However, even taking our data at face value, the overall response was +6.5, -10 db from 20 to 15,000 Hz. This is the best speaker frequency-response curve we have ever measured using our present test set-up.

Even more significant to us was the flatness of the output between 550 and 15,000 Hz. Except for a single sharp dip of about 5 db at 10,000 Hz, which almost surely was caused by room or microphone phasing effects, the total variation was  $\pm 1.5$  db over this entire frequency range. Since this curve represents the average of nine microphone

*(Continued on page 34)*

# Sherwood

## the low- distortion tuner

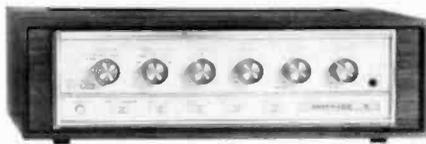


We are proud that Sherwood FM tuners were selected because of their low distortion by America's foremost heart-transplant pioneers to receive telemetered EKG data in their critical research programs.

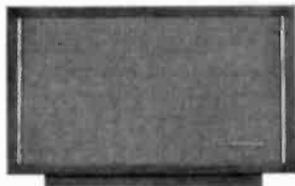
Hirsch-Houck Laboratories evaluates the 0.15% distortion Sherwood tuner shown above as follows: "The tuner has a usable sensitivity of 1.8 microvolts, with an ultimate distortion level of -48 db. This is just about as low as we have ever measured on an FM tuner..."\*

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.*

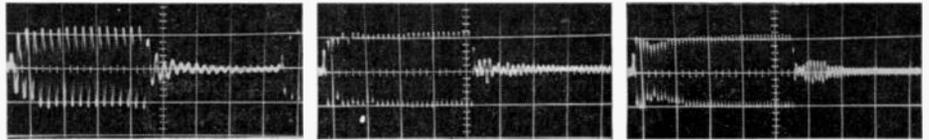
Our acoustic-suspension loudspeaker systems were designed to reproduce music with minimum distortion and coloration. You can hear the difference low distortion makes. Hear Sherwood's low-distortion Tanglewood, Ravinia, Berkshire, and Newport at your dealer—then take a pair home for a no-obligation trial. *Prices from \$84.50 to \$219.50.*

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

Write dept. R-6

CIRCLE NO. 46 ON READER SERVICE CARD

The overall excellence of the AR-3a's tone-burst response is illustrated by representative bursts at frequencies of (left to right) 2.2 kHz, 7.2 kHz, and 10 kHz.



positions in a more-or-less normal listening room, it indicates an outstandingly uniform overall power output from the new radiators.

The low-frequency harmonic distortion, as would be expected from an AR woofer, was very low indeed. We usually measure distortion at a 1-watt level, but knowing the capabilities of the AR speaker, we used 10 watts in this test. Even at this house-shaking power, the woofer distortion was a relatively low 9 per cent even in the area around 20 Hz. In the area around 50 Hz, distortion averaged a very low 2 per cent. (Incidentally, such speaker-distortion figures are not directly comparable to distortion readings taken from other components such as amplifiers.)

The tone-burst response was also excellent, as might be inferred from the exceptionally smooth frequency response. There was a total absence of ringing or spurious output over the full frequency range of the system.

In our listening tests we compared the AR-3a with an AR-3, side by side. Depending on the choice of program material and the settings of the mid-range and tweeter-level controls on the speakers, we could make either speaker sound marginally better than the other. The differences were all at the higher frequencies; lower down the two were identical. With the level adjustments set identically, there was an advantage to the AR-3a, but it could not be

detected without A-B comparison between the two models.

The improved dispersion of the new upper-range drivers was more easily verified. With FM-tuner interstation hiss fed to the speakers, changes of the listener's head position relative to the AR-3 revealed a slight "beaming" of the highs. The AR-3a, on the other hand, had virtually perfect dispersion at all frequencies—perhaps the most nondirectional forward-facing speaker we have ever tested.

The slightly higher price of the AR-3a is principally a result of the changes in the crossover-network capacitors (it uses a total of 206 microfarads of paper-dielectric capacitors, as compared to 30 microfarads in the AR-3). We believe that the added cost is justified on an initial purchase. However, the conversion of an AR-3 to an AR-3a, while possible, costs \$90 and must be done at the factory. The AR-3 continues to be available at its original price of \$225. The AR-3a sells for \$250 in most finishes, and for \$225 in unfinished pine.

As we implied at the beginning of this report, a significant improvement in a system as good as the AR-3 is difficult to achieve. While the differences between the two systems are not earth-shaking, the AR-3a is unquestionably an improved design. The AR-3a can be considered one of the very best speakers by any one's standards.

For more information, circle 157 on reader service card

### ALLIED TD-1030 STEREO TAPE DECK



● THE Allied TD-1030 is a stereo tape deck designed specifically for use with a home music system. It is a three-speed, four-track stereo unit mounted on a walnut-finish wooden base, and it comes with a fitted dust cover. The deck is quite compact, measuring 15½ x 13½ x 6¾ inches, and it can be installed in a vertical or horizontal position.

The solid-state electronics of the TD-1030 include a playback preamplifier that provides an output signal of 0.78 volt from an input signal (feeding the high-level inputs) at the same level. This corresponds to the red overload point on the recording-level meters. There are no playback-volume or balance controls, but we found an almost exact correspondence between input and output levels. A jack on the front panel of the recorder permits monitoring the input signal with stereo headphones during recording, and a three-position headphone-level adjustment is located underneath the recorder. Being a two-head machine, the TD-1030 does not permit monitoring off the tape while recording is in progress.

The controls associated with recording are concealed behind a hinged door on the deck's front panel. These include two microphone-input jacks, recording-level controls, and a red interlock lever that must be operated together with the tape-transport knob to place the unit in the record mode. Not only does this layout keep the appearance of

the TD-1030 extremely simple and uncluttered (only the single tape-transport knob, power on/off button, and the twin meters are normally visible), but it also reduces the possibility of accidental tape erasure to near zero. The two illuminated meters monitor recording levels and playback output levels. A bright red bar between the two meters lights up when recording. The high-level inputs do not have to be disconnected when recording from microphones, since plugging in a microphone automatically disconnects the other input jacks.

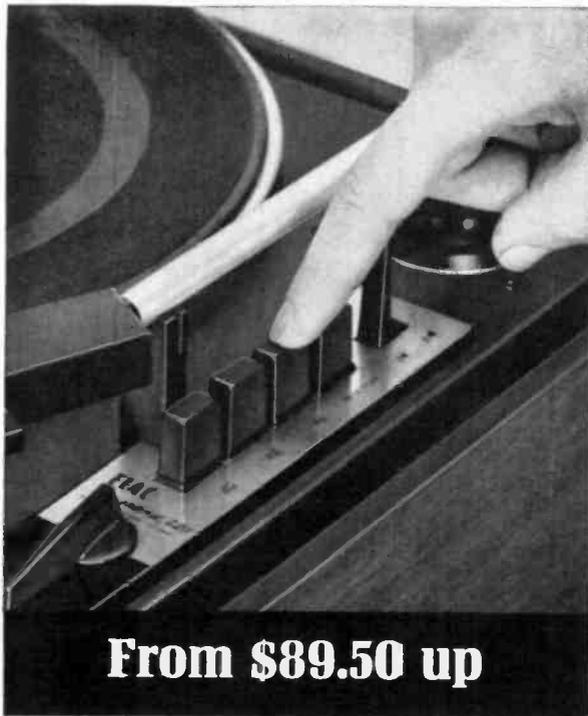
The single tape-transport knob has REWIND, STOP, PLAY-RECORD, PAUSE, and FORWARD positions. The PAUSE position is convenient for eliminating unwanted announcements when recording from a tuner, since it does not release the recording interlock. It is important to let the tape stop between either of the fast speeds and normal speed, since tape breakage is possible if the control is operated too rapidly. The instruction manual warns of this, and we confirmed the importance of the cautionary note by breaking some tapes when the recommended operating procedure was not followed.

A small knob between the tape reels changes speed from 7½ to 3¾ ips, together with the appropriate equalization changes. To go to 1⅞ ips, the 3¾-ips position of the speed-setting knob is used, and a removable bushing on the drive capstan is unscrewed and stored on a post provided for it. Obviously, the same equalization is used for both 1⅞ and 3¾ ips operation.

With the Ampex 31321-04 alignment tape, the 7½ ips frequency response of the Allied TD-1030 was within ±2.5 dB from 50 to 15,000 Hz. The overall record/playback response at 7½ ips was ±1.5 dB from 60 to 16,000 Hz. At 3¾ ips there was an expected loss of highs, but the performance was quite adequate (±1.5 dB from 60 to

(Continued on page 36)

# Miracord gave its great new automatics the light touch



**From \$89.50 up**

There are two new Elac/Miracord automatic turntables: the 620 and 630, both born of the same aristocratic lineage that bred the magnificent 50H. But they cost less.

Naturally, they don't offer *everything* the 50H does. But they do share many of its deluxe characteristics: its gentle way with records; its exclusive light-touch push-button controls; its cueing facilities; its effective anti-skate compensation; its simple selection of manual vs. automatic play; its ability to track with cartridges designed for low stylus force operation; its low wow and flutter and rumble content and, of course, its smooth, quiet performance.

Each operates at the 4 standard speeds, each has a powerful four-pole induction motor, dynamically balanced tonearm with calibrated stylus-force dial, continuously adjustable anti-skate compensation and cueing.

Both, like the 50H, play single records, manually or automatically, either once-through-and-stop, or repeating until instructed to stop.

Or they can play stacks of up to 10 records, in automatic sequence. Even without the famous 50H hysteresis motor, you'll love everything else about the 620 or 630.

The 630 has a lathe-turned, dynamically balanced turntable, cast from non-ferrous metal. It has the Miracord exclusive leadscrew adjustment and indicator which lets you adjust stylus overhang precisely.

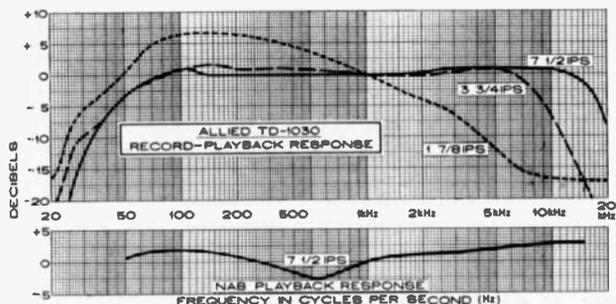
The 620 has a pressure-formed non-ferrous turntable, balanced for minimum wow and rumble. Like the 50H and 630, its stylus force can be set from 0 to 7 grams to accommodate any cartridge.

We think you will be happy with any Miracord turntable. They're *all* pretty amazing! And as for prices, the 630 is \$119.50; the 620, \$89.50, both less base and cartridge.

Visit your high fidelity dealer today, or write: Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11735.



**Miracord**  
the light touch



7,500 Hz) for moderate-quality music recording. The lowest speed was of little value except for voice recording, for which it was obviously intended. At 1 7/8 ips the response fell off smoothly above 200 Hz, to -6.5 dB at 1,000 Hz and -15 dB at 3,500 Hz, with respect to the maximum value.

Wow and flutter were well within specified limits, measuring 0.06 and 0.14 per cent, respectively, at 7 1/2 ips using the Ampex 31326-01 test tape. The signal-to-noise ratio, referred to maximum recording level, was about 50 dB on both 7 1/2 and 3 3/4 ips (rated at better than 45 dB). The distortion in the record/playback process was low (under 2 per cent) as long as the meter was kept below the red region, but distortion increased appreciably when this level

was exceeded by 5 dB. The tape speeds were almost exact, but the fast-forward and rewind speeds were somewhat slow. Fast-forward time for 1,200 feet of tape was three and a half minutes; rewind time was two minutes and fifteen seconds.

In use tests, the deck acquitted itself admirably. At 7 1/2 ips, the played-back program was virtually indistinguishable from the original. At 3 3/4 ips, quality was still very good, though the highs were slightly dulled. At 1 7/8 ips, the sound was excessively bassy, though the tone controls on most amplifiers should enable the user to obtain tolerable voice quality.

The unit is easy to use, easy to install, and as pleasant to look at as it is to listen to. It would seem to be ideally suited for use with a stereo receiver, since this combination would offer a maximum of operating flexibility and performance for a minimum of cost. The Allied TD-1030, complete with wooden base and accessories, sells for \$129.95.

For those who prefer a self-contained stereo package, Allied Radio offers the TR-1040 for \$169.95. This unit uses the same transport as the TD-1030, but comes in a portable case with built-in amplifiers and detachable speakers that serve as covers while the unit is being carried.

For more information, circle 158 on reader service card

## MARANTZ MODEL 18 RECEIVER



● A STEREO receiver bearing the Marantz name can be expected to be something unusual, and the Model 18 is no disappointment. In its styling, functional block diagram, and circuit details, it is unlike any other receiver we have seen. The Model 18 is rated by its manufacturer as delivering 40 watts per channel at less than 0.2 per cent harmonic or IM distortion from 20 to 20,000 Hz. The tuner has a modest IHF sensitivity rating of 2.8 microvolts, and its distortion at 100 per cent modulation is rated at 0.2 per cent. FM stereo separation is 45 dB at mid frequencies.

The Marantz Model 18 is a heavyweight, and is also larger than most receivers. It measures 18 1/4 inches wide, 6 inches high, and 16 inches deep, and weighs well over 40 pounds. All the usual control functions are provided, including high- and low-frequency filters (with excellent slopes and sharp cut-off characteristics), high-frequency blending for stereo-noise reduction, two sets of selectable speaker outputs, tape monitoring, and FM interstation-noise muting.

The unit's styling is distinctive, with a horizontally oriented tuning control (actually the flywheel of its tuning dial-drive system) and a black and gold panel. The Model 18 also has a built-in, oscilloscope-type CRT (cathode-ray tube) tuning indicator, similar to that of the Model 10B tuner.

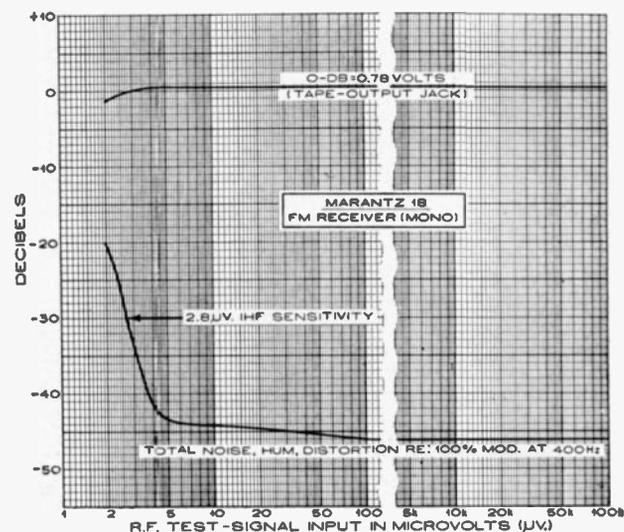
As we said originally in reference to the 10B, the CRT is the most logical and informative tuning indicator we have ever used, and it makes most meters and eye tubes seem ineffectual by comparison. The display on the CRT is a horizontal line whose width indicates instantaneous FM deviation (audio modulation) and whose vertical position on a marked-off scale is logarithmically proportional to signal strength.

Multipath reflections in the received signal show up as ripples on the horizontal line, indicating distortion of the

signal caused by out-of-phase reflections. Such distortion can almost always be minimized or eliminated by rotating the antenna until the line is smoothest. Although minor amounts of multipath may not cause audible distortion, we found that distortions and harshness previously blamed on FM stations or on tuner deficiencies were caused in most cases by multipath effects. Rotating the antenna for optimum display on the CRT frequently cleaned up these signals completely. A pushbutton on the panel connects the scope to respond to the L- and R-channel audio signals from any program source. This eliminates any doubts about whether a program is mono or stereo. The straight 45-degree line of a mono program is indisputable evidence.

Limited space unfortunately does not allow us to do more than mention a few of the unusual circuit details of the Marantz Model 18. It is unique in using a balanced-diode mixer, with no r.f. amplification. The large dynamic range of the mixer makes the receiver unusually resistant to cross-modulation and other problems of front-end over-

(Continued on page 38)



# The AR Guarantee: not one cent for parts, not one cent for labor, not one cent for service charges, not one cent for freight.



AR guarantees are unmatched in the high fidelity industry. They are also easy to read. We believe that when a consumer buys a product, he should get one that works as he has been told it will work for the price he has been asked to pay. If the product then fails to operate correctly through no fault of the consumer, the manufacturer must accept responsibility for the failure at no cost to the consumer. A guarantee under which the consumer is forced to pay, perhaps repeatedly, for the manufacturer's errors, is not fair.

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CIRCLE NO. 1 ON READER SERVICE CARD

load from strong signals. A small amount of sensitivity is sacrificed by the omission of an r.f. amplifier, but the 2.8-microvolt rating of the Model 18 should be more than adequate for the vast majority of installations.

The i.f. section of the Model 18, like that of the Model 10B tuner, uses modified Butterworth filters as coupling elements, instead of conventional i.f. transformers. The linear phase characteristics of the filters permit full stereo separation to be realized at the higher audio frequencies, and their steep skirts provide excellent selectivity. The Model 18 uses photo-resistors for its automatic switching functions (muting and stereo/mono FM switching), with a resulting freedom from thumps or clicks.

The audio amplifiers in the Model 18 are completely protected against overloads or short-circuited outputs, and are essentially distortionless as well as enormously powerful. The Model 18 has inputs for two magnetic phono pickups, a tape deck, and two other high-level sources as well as its own tuner. It has a single, unswitched a.c. outlet at the rear.

A unique feature of this receiver is the front-panel tape-dubbing jacks. In addition to the tape recorder permanently connected to the rear jacks of the receiver, a second tape recorder can be plugged into the front panel jacks of the Model 18. The switching is especially designed to facilitate copying a tape from either machine onto the other. It also permits two recorders to be operated sequentially to make off-the-air recordings without any loss of program material at the end of a tape reel.

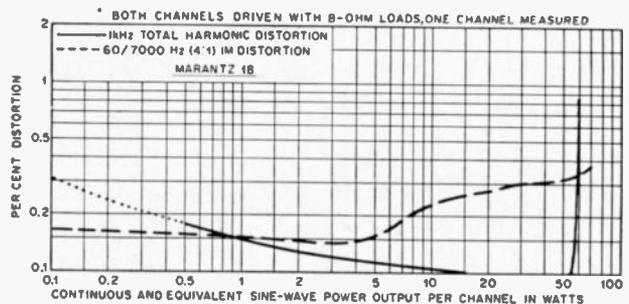
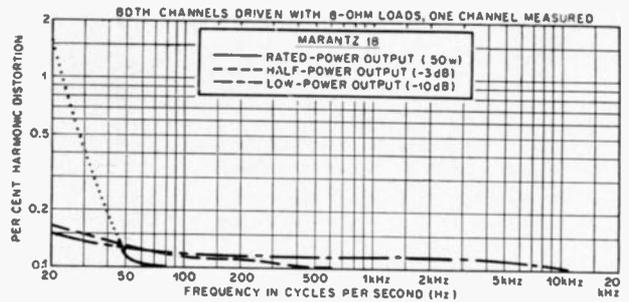
Although we cannot comment on the many other facets of this unusual receiver, its performance speaks for itself. For one thing, the 40-watt power rating is terribly conservative. Into 8-ohm loads, the Model 18 delivered 78 watts per channel at the clipping point. This increased to 132 watts per channel with 4-ohm loads, and was 42 watts into 16 ohms. All measurements were made with both channels driven.

Slightly below the clipping point, distortion became unmeasurably low (comparable to, or less than the residual 0.06 to 0.09 per cent of our test instruments). Had we made our power and distortion measurements referred to the rated 40-watt output, we would have measured no distortion whatsoever. Therefore, we used 50 watts as the full-power reference.

When the Model 18 was driven to 50 watts at frequen-



"... Gee, I don't know. Hey, Clint, do they have FM in Viet Nam?"



Although the Model 18 is rated at 40 watts per channel, it was necessary to conduct the test at 50 watts in order to obtain any distortion reading. The dotted sections of the curves represent power-supply ripple (inaudible) rather than audible distortion.

cies below 40 Hz, we did manage to get a reading on the distortion meter, but this proved not to be harmonic distortion at all, but pulses of power-supply ripple. At all other frequencies and power levels, our meters read less than the rated 0.2 per cent and usually less than 0.1 per cent.

The 1,000-Hz harmonic-distortion reading, where it was detectable at all (at very low power levels), proved to be entirely thermal noise (hiss). Actual harmonic distortion was not measurable until the power exceeded 50 watts. The IM distortion was about 0.3 per cent from 20 to 70 watts, and about 0.15 per cent below 5 watts.

The tone controls had an exceptionally wide range. In their center positions, the frequency response was within  $\pm 1$  dB from 20 to 20,000 Hz. The RIAA equalization was virtually perfect and essentially identical to the basic frequency response of the receiver.

The FM tuner sensitivity was 2.8 microvolts, exactly as rated. Limiting was nearly complete at 5 microvolts, which accounts for the fact that the Model 18 sounds at least as good on most weak signals as some other receivers with much greater measured IHF sensitivity. The measured distortion at 100 per cent modulation was 0.5 per cent, which is approximately the residual distortion of our signal generator.

In stereo FM, the frequency response was absolutely flat from 30 to 10,000 Hz, and was down 1.5 dB at 15,000 Hz. There is evidently an exceedingly effective low-pass filter in the multiplex outputs, since we found practically no trace of 19-kHz or 38-kHz signals in the receiver output.

As engineers, we found the Marantz Model 18 fascinatingly complex, and it is obvious that its designers have spared no expense to meet their goals. We would not be at all surprised to see it become a classic, much as the famous REL "Precedent" FM tuner of the early 1950's. At this time, its appeal will probably be limited to the well-heeled connoisseur of fine audio equipment, who will not begrudge the considerable investment in this fine and unusual instrument. The price of the Marantz Model 18 receiver is \$695. An optional walnut cabinet is available at a cost of \$39.50.

For more information, circle 159 on reader service card

CIRCLE NO. 56 ON READER SERVICE CARD →



Most of the features of this \$89.50 Dual were designed for more expensive Duals.

You'd expect a big difference in performance between the \$129.50 Dual, the \$109.50 Dual, and the \$89.50 Dual.

There isn't a big difference.

The higher-priced models have a few more features, but no more precision. Play all three through comparable hi-fi systems and we defy you to tell which is which, from the sound alone.

To achieve this similarity, Dual simply did what other manufacturers would get sued for doing. We copied the most expensive Dual.

We eliminated some things that weren't essential to the good performance. But we kept everything that was essential.

So, though we're about to describe the \$89.50 Dual, the Model 1015, everything we say about it is also true of the more expensive Duals.

The 1015 has a low-mass, counterbalanced tonearm that tracks flawlessly with a force as low as half a gram. (Vertical bearing friction is .01 gram; horizontal bearing friction is .04 gram.)

The tonearm settings for balance, tracking force and anti-skating are continuously variable and dead-accurate.

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(Rate of descent is 0.5 cm/sec. The cueing is silicon-damped and piston-activated.)

The motor maintains constant speed within 0.1% even if line voltage varies from 80 to 135 volts.

Rumble, wow and flutter are inaudible, even at the highest volume levels.

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**Dual 1015**

By JAMES GOODFRIEND



## GOING ON RECORD

### I REMEMBER MONO

IN A recent issue of *Billboard* magazine there appeared a letter from Clive Davis, president of CBS Records, in which he offered the opinion that an all-stereo record market is close at hand. Mr. Davis' words certainly reflect the action of his own company, since CBS is among those currently assigning numbers to mono records that, according to recent classical release sheets, do not in fact exist. The purpose of these disembodied numbers escapes me, but the intention of the company, and of other companies, is all too clear. Mono is dead.

Before the knell is sounded, it might benefit everyone, including manufacturers and dealers, to reflect for a moment on what it all means. To the dealer, of course, it means a blessed end to the necessity of carrying a double stock (mono and stereo) of the same records, and, to the manufacturers, an end to double production. To most owners of stereo equipment it means very little. To owners of mono equipment it probably means that some sort of technological adjustment must be made, and the complexities of that adjustment are best left for discussion in another place, at another time. It means confusion, and that is already rampant. Record salesmen, company presidents, even trade magazines have offered statements on the compatibility of stereo records—whether or not they can be played on mono sets, and if so, how—that range from slightly misleading to totally mistaken. But the end of the mono record also means loss, and at the risk of being said to live in the past, it is of the loss that I would like to speak.

Record people can be funny: give them the chance to dispose of an old shoe and they will cut off the foot to go with it. If past performance is any indication, it will not be simply the mono duplications of stereo records that go out the window, but *all* mono records of whatever vintage. True, some of these have already been reissued in some sort of electronically induced stereo-phony, and perhaps others will be. But

many will be overlooked, and vanish from the scene like those pretty little statuettes of famous composers, once manufactured in Germany, and now, according to reliable sources, as extinct as the dinosaur. It might be nice to pay a little attention to some of these records while they are still around, for among them are many of the high points of recording's rather sprawling and uneven contribution to musical culture.

I would ask the reader (and RCA Victor) first to call to mind a set of six records, by the harpsichordist Wanda Landowska, of J. S. Bach's *Well-Tempered Clavier*. Time works against Landowska, as it does against many interpreters of her generation, but there is not a harpsichordist today, however he may play, who will dispute her greatness. The creativity of her fancy, the musicianship of her creativity, the technical abilities of her totally regimented fingers brought us a Bach so toweringly alive that no one exposed to the music could be indifferent and few could ever forget it. The records are still in the catalog (RCA Victor LM 6801); soon they may not be.

THOSE who value great piano playing (and both Columbia and Angel Records) might turn their attention to records made by the Rumanian Dinu Lipatti: the Grieg and Schumann Piano Concertos (Odyssey 321 60141); the Chopin Waltzes (Odyssey 321 60057 and Angel 3556) and Third Sonata (Columbia ML 4721); the Bach First Partita and Mozart A Minor Sonata (Columbia ML 4633 and, again, Angel 3556); and some too few others. Lipatti was, I think, the closest thing to a perfect pianist I have ever heard. There was a naturalness about his playing that bespoke a perfect rapport with the composer's intentions, an interpretive faculty so convincing that one had to examine the score to determine what was the composer's and what Lipatti's. The records cited are still available—but for how long?

I commend to the reader's attention

(and to Decca's) two records of violin and piano sonatas by Brahms and Schumann (Decca DL 9720 and 9721), and a single disc of the Mozart Third and Fourth Violin Concertos (Decca DL 9609), played by violinist Szymon Goldberg, with pianist Artur Balsam and the Philharmonia Orchestra under Walter Süsskind, respectively. Goldberg is still very much alive and musically active, but he has not seen fit to do much recording recently, and that is a pity. He is a violinist of an elegance that no one else quite approaches, with ample technique, a beautifully focused tone, classic musicianship, and unflinchingly exquisite taste. Such a combination of attributes cannot easily be found on records. Goldberg's records are still listed, but difficult to find. Difficulty may quickly give way to impossibility.

At this moment, perhaps, no one needs to be reminded (least of all, London Records) of the greatness of the contralto Kathleen Ferrier. The recording she made, with Bruno Walter and Julius Patzak, of Mahler's *Das Lied von der Erde* (London 4212) is still famous as one of the glories of recorded music; her performance of Brahms' *Alto Rhapsody* (London 5098) has hardly been eclipsed. But London has new stereo recordings—by other artists—of both these works. Will the supplementation give way to supplantation—or is it simply a question of when?

TO the list one might also want to add Giesecking's recordings of Debussy and Ravel for Columbia and Angel, Schnabel's Beethoven and Schubert on Angel, the Rubinstein-Heifetz-Feuermann trio records for RCA, Toscanini's Beethoven on RCA, Kleiber's Beethoven on London, Mitropoulos' pioneer recording of Berg's *Wozzeck* on Columbia, Primrose's Bartók Viola Concerto on Bartók, Horowitz's early Liszt recordings on RCA, and those magnificent Strauss readings by Clemens Krauss for London, only three of which remain to face a dubious future in the Richmond catalog.

Should anyone care to dispute the contention that such names as Giesecking, Landowska, Schnabel, Lipatti, Ferrier, Mitropoulos, Krauss, and Kleiber could leave the available catalog, I can assure him that they can. One need only compare record catalogs ten, or five, or even two years apart to see what has fallen by the wayside. And nothing so rigorous as what we now face has provoked even those autumnal results. The coming of stereo marked the beginning of an era, but stereo's total dominance may mark, in a musical rather than a technical way, the end of another one. It is a reminder that technological advancement is achieved at a cost, and that that cost is frequently the loss of something aesthetic and human.

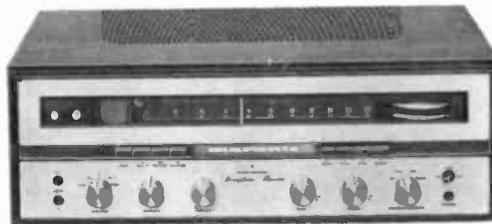
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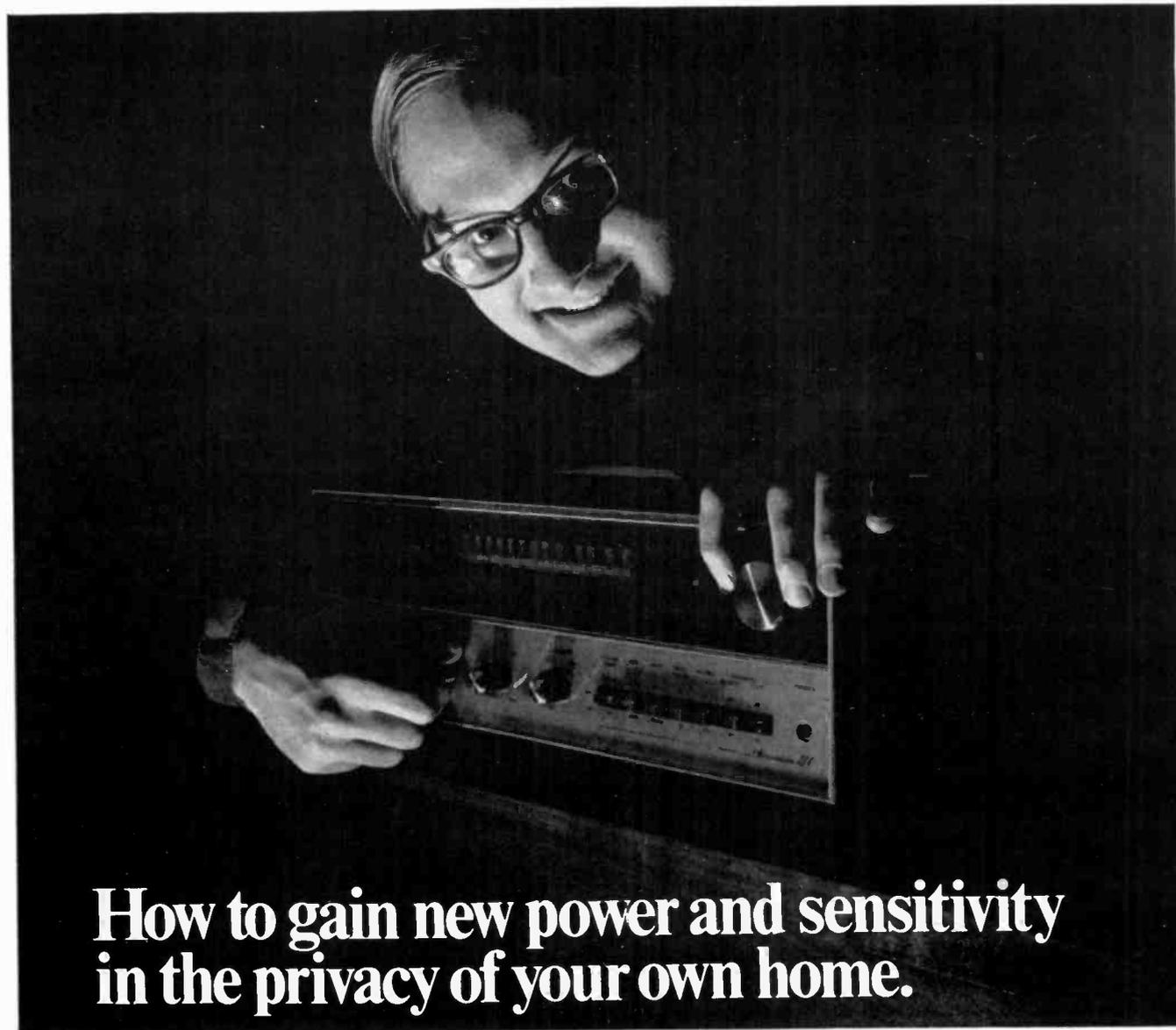


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CIRCLE NO. 100 ON READER SERVICE CARD

BETTMANN ARCHIVE



Sketch, by Luc-Albert Moreau, of Ravel conducting his *Boléro*.

## Ravel's **BOLÉRO**

**T**HE genesis of Ravel's *Boléro* is a curious one. Some time before Ravel made his first trip to the United States in 1927-1928, he was asked by the famous Russian-born actress and dancer Ida Rubinstein to compose a Spanish ballet for her. As musical material she suggested an orchestration of certain of the piano pieces of *Iberia* by Albéniz—the success of Ravel's transcription of Moussorgsky's *Pictures at an Exhibition* was still fresh in everyone's memory. Ravel took the matter under consideration, and upon his return to Paris after his American trip, he was prepared to plunge into the *Iberia* orchestration project for Mme. Rubinstein. But his friend and colleague the Spanish composer Joaquín Nin informed Ravel that the Albéniz heirs had just issued a commission to Enrique Fernández Arbós for the orchestration of certain of the *Iberia* pieces. Ravel flew into a rage. "It's unbelievable! Who is this Arbós anyway?" Ravel is supposed to have exclaimed. And in his fury he seemed to close the door on the Rubinstein project. Apparently Arbós, for

his part, offered to withdraw when he heard of Ravel's reaction, but it was by then too late for Ravel to produce the orchestrations in time for the scheduled performance of the ballet.

Mme. Rubinstein let some time pass and then again approached Ravel. His initial antipathy dissipated as they discussed the matter, and he very quickly formulated the design of the new score in his own mind. It would take the form of an original theme without development or ornamentation of any kind; rather, it would be a constant, relentless repetition of a brief idea that would gradually gain cumulative intensity by variety of orchestration. In short order Ravel had produced his *Boléro*, and the score was unveiled by Mme. Rubinstein with her company at the Paris Opéra in November, 1928. The action of the dance was a crescendo of passion. Ida Rubinstein danced a tantalizing bolero on a tabletop in a Spanish inn; a group of men surrounded her, their eyes riveted upon her. As her movements grew more animated, their excitement mount-



Is it in the nature of Maurice Ravel's *Boléro* that its seething excitement can rarely be captured by recordings? Of the two dozen or so performances now available, only one—Bernstein's (Columbia stereo)—succeeds fully in doing so. Not in the same class, but excellent nonetheless, are the stereo readings by Karajan (DGG) and Steinberg (Capitol).

ed and they punctuated the action with hand-clapping and foot-stomping. At the end, at the point where the tonality shifts suddenly from C Major to E Major, there was an eruption of frenzied brawling. The stunned audience at that first performance took a moment to catch its breath when the work was finished, and then there was an eruption of another kind—wild enthusiasm for Ida Rubinstein and for Ravel and his score. *Boléro* quickly became a sensation, and within a year it was introduced in the United States as a concert piece by Toscanini and the New York Philharmonic; three weeks later, Koussevitzky conducted it in Boston.

Ravel was somewhat startled by the overwhelming impact the *Boléro* was having on audiences. To his friend the critic M. D. Calvocoressi, Ravel issued something of a disclaimer: "I am particularly desirous that there should be no misunderstanding about this work. It constitutes an experiment in a very special and limited direction and should not be suspected of aiming at achieving anything different from, or anything more than, it actually achieves. Before its first performance I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of 'orchestral tissue without music'—of one long, very gradual crescendo. There are no contrasts, there is practically no invention except the plan and the manner of the execution. . . . I have carried out exactly what I intended, and it is for listeners to take it or leave it."

**L**ISTENERS have been "taking" *Boléro* for forty years now, and there are no signs that the music is losing its appeal in any way. At latest count, there are nearly two dozen recorded performances available, with new ones being added and older versions being dropped all the time. But what is extraordinary about the many recordings of *Boléro* is the lackluster quality of the majority of them. The music has been recorded by such stalwart interpreters of Ravel as Ernest Ansermet (London CS 6367, CM 9367), Pierre Dervaux (Command S 11007, 11007), André Cluytens (Angel S 36108, 36108), Roger Désormière (Parliament S 114, 114),

Pierre Monteux (Philips PHS 900059, PHM 500059), Charles Munch (RCA Victor LSC/LM 2664), and Paul Paray (Mercury SR 90373, MG 50373)—and yet all seem hard put to bring their interpretive powers to bear convincingly on the score. To be sure, each has probably conducted the music several hundred times, but one mark of a successful conductor is his ability to approach his five-hundredth playing of a piece with the same apparent enthusiasm and freshness that marked his first encounter with the music. On this level all seven of these conductors fail badly. The Munch recording is a special disappointment to me, for I have heard him conduct devastating performances of *Boléro* in the concert hall; in this recording the music is matter-of-fact and casual. The recorded sound is sensational, however. An early example of RCA's Dynagroove experimentation, the reproduction has a dynamism and a microscopic detail that far outdistance the other listed versions.

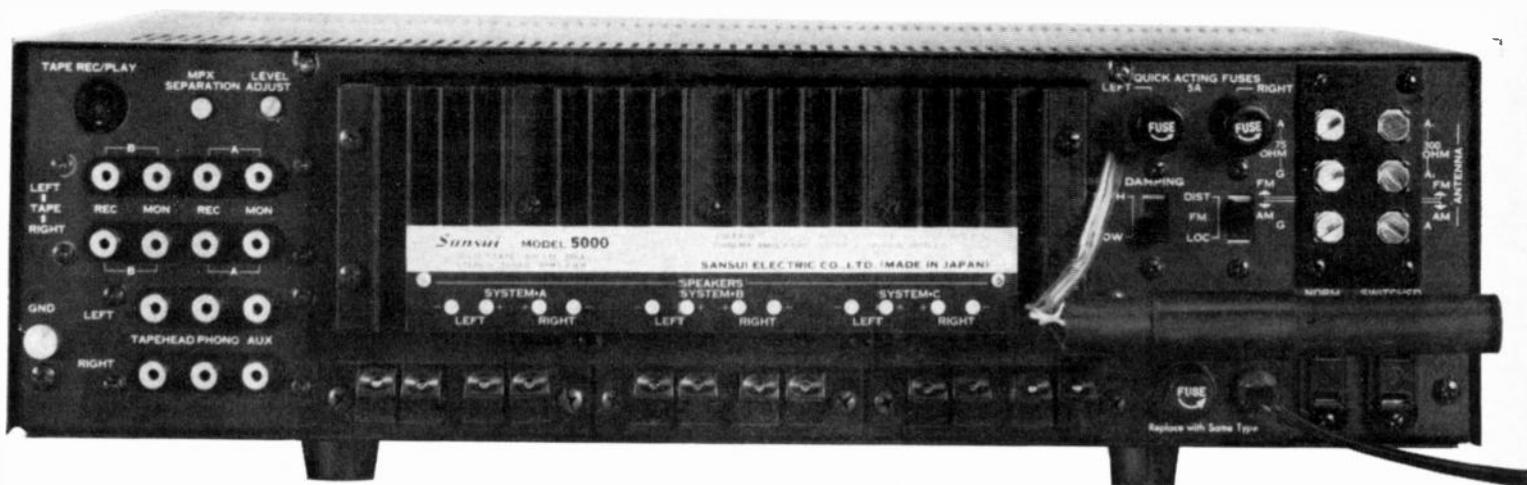
Of the remaining recordings of the score, four offer performances that are steady and refined: Eugene Goossens' (Pickwick S 4031, 4031); Herbert von Karajan's (Deutsche Grammophon 139010); Eugene Ormandy's (Columbia MS 6169, ML 5569 or MS 6478, ML 5878); and William Steinberg's (Capitol SP/P 8564 or SP/P 8652). All four are straightforward accounts of the music, well played by the respective orchestras and cleanly recorded by the engineering teams.

And that leaves what is for me the pick of the *Boléro* crop: Bernstein's recording with the New York Philharmonic (Columbia MS 6011, ML 5293). The natural dramatic bent of this conductor is eminently suited to *Boléro*, and his reading of the score seethes with passion and fire. The solo players of the orchestra shine brightly in their various spotlighted roles, and the recorded sound—though now about a decade old—is still quite serviceable. For a reading of a much-abused score that manages to capture its spontaneous excitement, Bernstein's is my unqualified recommendation.

Tape collectors are fortunate that Bernstein's performance is also available on a Columbia tape (MQ 522) that sounds even richer and more cleanly focused than the disc counterpart.

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

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# PRETEND IT'S NOT A STEREO RECEIVER.



CIRCLE NO. 8 ON READER SERVICE CARD



HiFi/Stereo Review presents the twelfth article in the series  
THE GREAT AMERICAN COMPOSERS

## HOWARD HANSON

*"One of the framers... of America's Declaration of Musical Independence."*

By PATRICIA ASHLEY

**H**E WHO does nothing causes little dissent; this is the story of a controversial man. He who will not choose does little; this is the story of a doer. He who is without convictions wills little; this is the story of a man with beliefs.

Howard Hanson is a composer. He has also been a pedagogue, an administrator, a cultural consultant to the government. In the course of putting forth—and putting over—his ideas, he has been a speaker and a conductor. All of these things take talent, intelligence, opportunity, health, and drive, and undoubtedly the most necessary is

drive. But drive implies direction, and to understand Hanson's direction one must trace the sources of it in his life.

Hanson was born on October 28, 1896, in Wahoo, Nebraska, a good, solid American small town of a kind that still abounds from coast to coast, even in this urban age. It was a Midwestern small town, which meant then, as it does now, that it would exhibit not the smug assurance of the Eastern town, but the defensive positiveness that results from someone else's smug assurance.

Hanson was born into a Swedish-American commu-

nity, the members of which were still rankling somewhat under the taunts of Norwegians back on the Continent. ("What's a Swede? A Norwegian with his brains knocked out.") The piano teacher of his youth once told him: "What Grieg has done for the Norwegians, you must do for the Swedes." Not the Americans, but the Swedes.

Hanson grew up in a world that was never really sympathetic to artists. Typically, at the time of his high school graduation, his superintendent of schools said, "But why do you go into music? You have brains!"

**W**AHOO, Nebraska, in 1896, had about 2,500 souls in residence, the largest part of the population being divided between Swedes and Bohemians. There are a lot of misconceptions about eastern Nebraska, and especially about eastern Nebraska at the turn of the century. The land in the Omaha-Lincoln region is far from being a treeless plain; it is pleasantly rolling and, at least today, abounds in wooded areas. And at the turn of the century there were not too many Indians in the neighborhood of Wahoo (despite the fact that critics have sometimes claimed to hear Indian drums in Hanson's music). True, there was an occasional Indian in native dress around, but so rarely that, as Hanson says, an Indian was "a little startling to see at your back door."

Wahoo (whose name the composer tends, when off guard, to pronounce with two long syllables, the accented second one sliding down in pitch) was simply not a frontier town, and was culturally more well-directed than isolated tiny communities are wont to be. For one thing, it was not all that isolated—the Nebraskan travels more readily than, say, the Pennsylvanian. For another, the town was half Lutheran, and Martin Luther had been a scholar and a musician of no mean skill. There was an academy (later called a college) in town: Luther Academy, the composer says, had a "very respectable little music department." As a small boy, the son of Hans and Hilma Hanson had the experience most Americans do not have today: that of singing in performances of Bach Cantatas.

Hanson's early life was a curious mixture of small-town American morality, Lutheran musical values, the educational strivings of a town past the frontier stages, and that combination of old-country and new-country nationalism which for decades characterized the Swedish-American community that stretched north and west from Chicago. Education, resourcefulness, and ambition were emphasized, but these emphases were wound about a central core like ribbons about a Maypole, and the center was always, for Hanson, a sense of mission.

The musical child is taught the parable of the talents early, so that it becomes a force in his conscience at least as strong as the Ten Commandments (and often stronger). But with Hanson the moral drive to use his talents

became ultimately an obligation not only to his personal art, but to the fulfillment of the artistry of many others as well.

There was a student orchestra at Wahoo High, though the class of 1912 boasted only thirteen members. The orchestra director, who played the cornet, was really the mathematics teacher, and surely must have felt out of his depth when young Hanson entered his valiant assemblage. (Hanson, whose first instrument was the piano, had taken up the cello, at his piano teacher's suggestion, so that the town could have a string quartet; not until college did he find out that the violinist who had taught him had given him the wrong bow position.) It was not long before the amateur cornettist asked the young cellist to take over the conductor's stick. Unfortunately for the orchestra's sound, it was left now without a cello, but that sacrifice gave a start to a conductor whose recordings were later heard around the world.

By 1912, then, when Hanson gave the class valedictory address, he had played the piano and organ in musical programs in all the churches in town, he had sung in choir performances, he had played cello in a quartet and in the orchestra, and he had been the conductor of the Wahoo High School Orchestra. Apparently this had not used up all his available time, for he had also acquired a thorough grounding in musical theory as well as in applied music subjects.

**T**HOUGH he spent a year as a student at the state university at Lincoln, Hanson at sixteen was off to New York, traditional Mecca for the nation's musically ambitious. It was the day of the Juilliard School's vital forebear, the Institute of Musical Art, and a large percentage of the nation's prominent musicians and musical educators of the next half-century were students there. One of the courses Hanson took at the institute was with the old-school theorist Percy Goetschius. It was a course in the "larger forms" of musical composition (many a musician will remember studying from the Goetschius textbook which went by that title), and the class consisted of two students: Hanson and the pianist Arthur Loesser. ("I was very fond of Goetschius," Hanson says today, "but he liked Mendelssohn, and lumped Wagner progressions together as 'wandering harmonies' . . .") The articulate Loesser recalls Hanson as a boy who "wrote more and talked less" for the class than he did, and Hanson himself acknowledges that he was in his youth "definitely an introvert, except when it came to musical performance."

Howard Hanson grins now when he says that in childhood he had a desire "to be a college professor." He considered philosophy for his teaching specialty, he considered history, and he briefly considered religion. He also dabbled happily in mathematics. But he always assumed that regardless of his chosen field he would also

compose. Composing was taken for granted, as were breathing and eating. This attitude—"what shall I do *besides* composing?"—is not a startling one in the United States. A composer cannot compose if he has already starved to death, and Charles Ives managed to fill his barn with scores while he made a living by selling insurance. With the old European patronage system unavailable here and the money foundations not yet born, it was a period of *laissez-faire* capitalism—and Horatio Alger had not devised a formula for financial success in the arts. As a compromise, Hanson, by the time of his study at the Institute of Musical Art, had determined that his field would be music alone, but that he would also "be a professor" in that field. He was already writing for orchestra, and took his first orchestral score to Frank Damrosch (the eldest son of Leopold Damrosch was the first and only director of the Institute), asking him to give it a reading with his orchestra. Hanson had made an error in his metronome marking and was thus much displeased with Damrosch's reading. In astonishment at his own youthful audacity, he confesses now to having asked at that point that he might be permitted to conduct the score himself.

At the end of a single year, Hanson received a diploma from the Institute of Musical Art. These were the days when conservatories rarely bothered with degrees, and the diploma was the necessary passport to most musical endeavor. But young Howard was not yet eighteen and still wanted to be a college professor, so during the next two years he completed studies for a degree at Northwestern University in Evanston, Illinois, outside Chicago.

"In those days," he recounts, "it was not necessary to take a course if you could already pass an examination in

its subject matter—I wish we had such a situation now. All those music courses I had taken, not only at the Institute but at Luther Academy while I was still in high school, enabled me to gain credit by examination at Northwestern, so that I could graduate sooner. Incidentally, while I was at Northwestern, Frederick Stock and the Chicago Symphony played one of my pieces."

Hanson had always been interested in music theory—which, along with mathematics, is a normal interest for a budding composer. (In recent years he has even written a theoretical textbook, *Harmonic Materials of Modern Music*, which tabulates and analyzes many harmonic and melodic devices.) So it is not surprising that upon completion of his course at Northwestern in 1916 he took a position teaching theory and composition at the College of the Pacific in San Jose, California (now University of the Pacific, located in Stockton). By the age of twenty he had realized two dreams: he was a composer, with readings by Damrosch and Stock to prove it, and he was indeed a college professor! "A full professor too," he says smiling, "not an assistant or an associate."

**B**Y 1919, Howard Hanson the school administrator had made his appearance: his title at the college was changed to Dean of the Conservatory of Fine Arts. "It was a school of caliber," he says, "drawing from an area without much competition in music education; the student body in music alone numbered some two hundred." Here the very young dean had an opportunity to study the course structure, faculty, and student body—an opportunity that was to be excellent training for his forty years as director of one of the most important conservatories in the world.

*The photo below of young Hanson and bicycle, both got up for a 1907 Fourth of July celebration, is a memento of a vanished America: it may be that an older Hanson was musing over those days as he sat at the piano in his former home on a recent visit to Wahoo.*



That same year Hanson was invited by the Los Angeles Philharmonic to conduct his own *Symphonic Rhapsody*, a thrill he has never forgotten. Howard Hanson the composer, Howard Hanson the conductor, Howard Hanson the professor, Howard Hanson the school administrator—only Howard Hanson the national and international cultural consultant remained unborn, and the man was just twenty-five years old. It was in those years that he developed what he calls his "split personality technique."

"It is not good," he says, "to be so introspective that you resent every minute taken from your composing." The trick, it seems, is to keep your current composition score on one desk (perhaps at home) and your administrative, teaching, and conducting materials on another (probably at the office). Then the temptation to put aside one set of work for another cannot easily be succumbed to.

By 1921 the name Howard Hanson was not unknown in the world of music. Before his twenty-fifth birthday he was off to Rome as one of the three winners of the first American *Prix de Rome* competition. The prize consisted of three years' residence in Rome, as a fellow of the American Academy there, to study and compose and listen.

Although these active and productive few years must have been filled with incident, conversation with Dr. Hanson reveals little of his personal feelings about them. One hears, for instance, of his having conducted several concerts of the old Augusteo Orchestra in Rome. One knows he composed chamber and orchestral works, including the First or "Nordic" Symphony, and began the *Lament for Beowulf*, his first large choral work. One reads that he found London disagreeable and Rome fascinating; one reads that later, after a return visit, he was pleased with what Mussolini was doing to renew a historically proud city. But one gets no closer to a sense of

the man and the time than the fact that this was when he grew his beard.

When beards are not in fashion (and Hanson brought his back to a clean-shaven United States), the bearer of one gives an indication of his frame of personal reference by the kind of beard he chooses to wear. There are beards that hide facial expressions from the world; there are those that indicate contempt for the world; there are those that denote a Mephistophelean enhancement of personal appeal. Hanson grew a narrow mustache, a small tuft below his lower lip, and a very small goatee which merely continued the lines of his jaw down to a precise and professorial point. In photographs of that period he looks somber; he was also very young.

During the third year of the European sojourn, the conductor Walter Damrosch extended an invitation to Hanson to visit his home country long enough to conduct the New York Symphony in his symphonic poem *North and West* (a piece over which the composer smiles a little today). The young Rochester Philharmonic sought to perform his work as well, and Hanson was invited to Rochester for a performance of the "Nordic" Symphony. It was then that he met George Eastman, a meeting fated to influence the futures of Howard Hanson, the Eastman School of Music, the Rochester Philharmonic Orchestra, and thousands of future musicians—including a number of American composers (among them: David Diamond, William Flanagan, Gail Kubik, John La Montaine, Robert Ward, Peter Mennia, William Bergsma, and Ulysses Kay) who would study at the Eastman School. For, in 1924, the University of Rochester's new Eastman School of Music installed as director a young man with a beard and elegant high-button shoes. (In his home the young man installed his Nebraskan parents. His father died at seventy-seven; his mother—an intellectually curious and musical woman, and a strong influence in

*Before 1921 the features of the young, professional Hanson seemed to offer more evidence than the mere lack of a beard that he had not yet seen Europe. His first visit was on a Prix de Rome. On a later one (c. 1932-1933) he conducted the Berlin Philharmonic.*



LOUIS OUZER, ROCHESTER



WIDE WORLD



*Back from Europe in 1924, a bearded and matured Hanson had a symphony behind him and the makings of a future ahead.*

his life—lived to be eighty-six. "Probably these family responsibilities delayed my marrying," he says. But shortly before his fiftieth birthday he did marry, taking as his bride young Margaret Nelson, a graduate of the Connecticut College for Women who had studied voice in Philadelphia.) How much does the history of Hanson's Eastman years parallel the history of the school itself? "Almost entirely," says the composer.

THE scrapbooks in the fourth-level stacks of the Eastman School's Sibley Music Library contain a copy of a review of the first performance of Hanson's music in Rochester, New York. In the city later nicknamed "Smugtown," the critic of the now-defunct *Rochester Journal* proclaimed: "Mr. Hanson has written music that is vividly idiomatic." Having thus succeeded in sounding esoteric while signifying nothing, he went on to complain that the "Nordic" Symphony was cold and didn't meet the melodic standards of Rimsky-Korsakov, whose music was played the same evening; however, he did approve of a folkishness apparent in one of the later movements.

This is the first even semi-negative comment about Hanson to appear in a Rochester newspaper, and few others followed. For Hanson soon became a local symbol, even as George Eastman before him, and to offer negative criticism concerning a local symbol smacks too much of self-doubt in Smugtown. After this, one must read out-of-town newspapers for a cross-section of opinion—

although, if the out-of-town reviews are laudatory enough, they may be reprinted in the Rochester press.

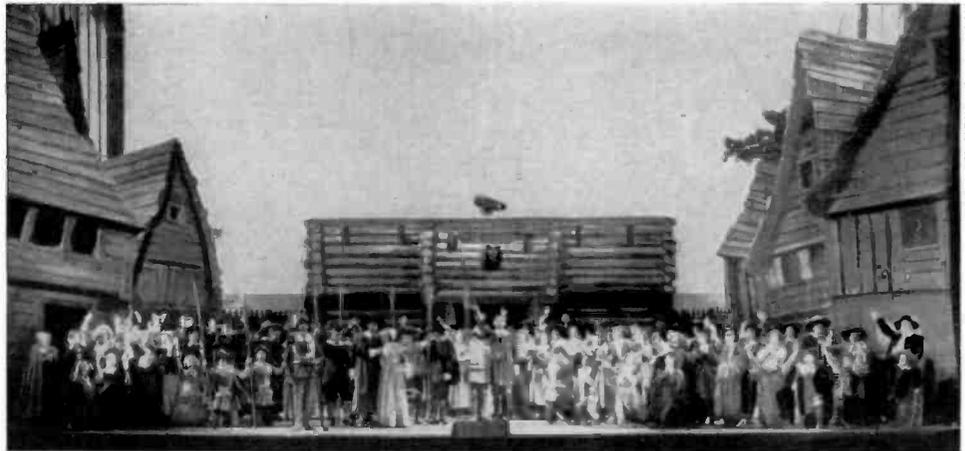
Hanson conquered Rochester almost as easily as he had conquered Wahoo. Like other not overly dynamic communities, Rochester needs dynamic heroes, and it usually has one around to worship. (In keeping with modern times, Hanson's heroic successor is a corporation, and Xerox's new "skyscraper"—perhaps thirty stories high—is the proud new landmark that the Eastman School once was.) And Hanson was conquering not only Rochester but also wider American musical circles. Today, study abroad is a fairly common luxury in all fields; in those days it was still pretty much a necessity in music. There was a genuine need for a reorganization in American music education, and no one was more active in helping to bring it about than Howard Hanson.

The level of artistic sophistication on the American musical scene in the Twenties and Thirties was not high. Even as late as the early Forties public school teachers were still stating that "Stephen Foster was a composer of great American folksongs," and piano teachers used pieces by MacDowell to demonstrate that an American had really made it. Back in the Thirties the network broadcasts of the New York Philharmonic were only beginning to bring consciousness of the truly great in music to the broad American public. And in the Twenties—outside of a few large metropolitan centers—there was precious little opportunity to hear serious music. Leaders, then, were badly needed for the catch-up-with-Europe-musically program. And it was at this time that the drive of Howard Hanson was first directed toward this project, a direction that has remained steady ever since. In the course of the ensuing decades he became president of the National Association of Schools of Music, of the Music Teacher's National Association, and of the National Music Council, and a member of the board of directors of the Music Educators' National Conference. He was also elected to membership in the National Institute of Arts and Letters, and became a fellow of the Swedish Royal Academy of Music. His dynamism was affecting groups other than the conservative citizenry of Rochester.

Faculty members of the Eastman School's first fifteen or twenty years remember the period as an exciting one. They remember the glamour, the festivals, the parties, and the opportunities to be in on big things, on "firsts"—first performances, newly-worked-out courses, first-rate students and colleagues, a "new look" in American music. I asked Hanson about his own early days at the school—"Was it exciting?"

The man with thirty honorary doctorates began his answer with a little pondering laugh. "Yes, it was exciting," he said with a facial expression that was more rueful than persuasive. "It was exciting, but it was also hard work and very taxing. Working eight or nine hours a day at school, writing *Merry Mount* until two in the

*A scene from the first act of Hanson's opera Merry Mount (based on a Hawthorne story), which was commissioned and given a number of performances by New York's Metropolitan Opera in 1934—Laurence Tibbett is in center foreground.*



COURTESY HOWARD HANSON

morning, working weekends. Building courses and students, while George Eastman was building the school with money."

There were other responsibilities too. In Rome, Hanson had had opportunities not only to compose but to have his work performed. When he returned to the States, however, he began to hear a consistent complaint from his composer colleagues: "We can get a second performance if we can get a *first* performance, but no orchestra or conductor will take a chance on a premiere of any of our works." The remedy, as Hanson saw it (and as all concerned vehemently agreed), was to have an orchestra that periodically devoted its time solely to first readings of the works of living American composers. With the backing of the university and of George Eastman, the American Composers Concerts were initiated in 1925. (The word "contemporary," omitted from the title, seems to have been understood.)

From 1931 on, the culmination of the academic and musical year was marked by the annual Festival of American Music—a time of great excitement, when composers visited Rochester, when students and faculty and citizens went night after night to hear the music of their native land. A few of the works played were old, but most were new. Out-of-town critics came to hear and to judge, and in the next day's newspapers Americans everywhere could read about the events that inspired Rochester's holiday air.

Every fall from 1935 to 1949 there was a symposium of sight-read works from composers all over the country; every spring the symposium represented composers of the Eastman School itself—students, faculty, and alumni. (In recent decades the annual symposium has contained only the works of present students of the school.) But by 1950, out-of-town critics had largely stopped attending the festivals. This was, to a great extent, because American composers were finally obtaining performances elsewhere; it was also, unfortunately, because the programs not only were featuring more and more dead composers, but were becoming stereotyped in the choice of live ones.

The programing of the Festival of American Music

was left not to a committee (which might have opened up more possibilities) but to Hanson, and his decision alone determined the definition of "American music." Curiously, even the definition of "American" became somewhat arbitrary: some naturalized citizens made it and some didn't (Charles Martin Loeffler was performed on seventeen different occasions, Stravinsky never), and once in a while, but not consistently, Canadians or Latin Americans were included. Even a foreign student could make it while he was a resident at the school. It was still surprising, though, despite a tradition of inconsistencies, that the 1960 Festival of American Music included works by Jean Sibelius and Edvard Grieg. "What Grieg has done for the Norwegians," the Wahoo piano teacher had said—and might have added "and Sibelius has done for the Finns..."

In 1964, at Hanson's retirement from the directorship of the Eastman School, there was founded an Institute of American Music of the University of Rochester, of which Hanson was appointed director. The American Festival is now jointly sponsored by the Eastman School of Music and by the new institute. And every year at

*Howard Hanson built the Eastman School of Music, but George Eastman, shown with friend Thomas Edison, supplied the money.*



BETTMANN ARCHIVE

festival time—despite the *pro forma* existence of a board of advisers—Hanson still chooses the orchestral programs and Hanson still conducts.

That Hanson's own works are conservative for the year 1968 is a foregone conclusion; it would be an uncomfortable surprise if a man in his seventies were suddenly to change styles radically. The fact that his age now excuses him pleases a composer who was never a radical to begin with. In spite of eighteenth-century forms and twentieth-century techniques, Hanson's music gives a solid impression of nineteenth-century Romanticism. Composed mainly in a rather violently anti-Romantic period, it has usually been liked more by audiences than by critics.

A case in point is the Second, or "Romantic," Symphony. In recent years, when a critic referred to the Third as "Sibelian bilge," Hanson wrote to him saying, "No, that's the Second." And at the world premiere of the "Romantic," in Boston in 1930, the reviews were not overly complimentary; one critic took issue with the composer's statement that the piece was directed at youth, saying that youth would prefer a simpler and more classical work. Yet musically sophisticated teen-agers in the 1940's were mad for the "Romantic"; in my own high school crowd, I remember, Hanson and Shostakovich were the rage.

Hanson and Shostakovich, of course, share the quality of *immediacy*. Neither has been a rhythmic or melodic radical, but both have used rhythms of a physically urgent character, and both concede to melody an importance that was not accepted by most composers of their period. One of Hanson's most Romantic stylistic elements is his instrumental usage. Since he has been the chief and definitive interpreter of his own works, one knows not only *which* instruments he uses but *how* he wants them played, and his conducting style too is Romantic.

Hanson's dissonances move ultimately to consonances, with the difference clearly felt in the tension-relaxation

principle followed by most of the composers of the first half of the century. In the use of simultaneous melodies (counterpoint) he rarely plays more than two tunes against each other, and these he uses in a way more reminiscent of Schubert than of Bach. The feeling his counterpoint gives is of merely momentary confusion as to which is the real tune and which the accompaniment.

The composer himself acknowledges that the Fourth Symphony is his best orchestral work, and critics tend to agree. It won the Pulitzer Prize in music for 1944. Among his choral works, the *Lament for Beowulf* is perhaps the most successful, and this is probably because the Anglo-Saxon words did not excessively urge on him the need for literally followed expression. The text is far closer to music than is Walt Whitman's *Drum Taps* (another of Hanson's big choral works), for example, more abstract in form, and Hanson—who needs classical control in his forms—produced one of his best compositions within its framework.

LAST fall I spent over a week in Rochester, talking with Hanson and with people who have had contact with him for many years. It is curious that very few seem to know Hanson; most know the composer, the conductor, or the administrator, but not the man. Howard Hanson is a public figure but a very private human being. There are two or three who play cards with him (poker or hearts) and who know the family life and the dogs (Peter Bolshoi and Tamara have succeeded the late Brian Boru Beowulf Hanson). They say he is a swimmer and a boating enthusiast at an island in Maine where the only electricity controls a telephone for outgoing calls. He is a reader of occasional controversial nonfiction and has been a substitute preacher at the Presbyterian church.

To most of his associates only the public figure is known. Typical comments were: "a most musical conductor, and very indignant if anyone snickered at some-

*At the National Arts Club in 1962, below left, Dr. Hanson shows his medal for distinguished service to music to Morton Gould, Mme. Olga Koussevitzky, and conductor Thomas Scherman. At right, he chats with Leonard Bernstein after his Sixth Symphony premiere.*



WIDE WORLD PHOTOS



one else's new work, in rehearsal or in performance"; "an autocrat, but never pretending to be otherwise"; "a strong personality and a glamorous figure"; "such a charming man, one came away from an appointment positively elated, and only fifteen minutes later realized that one's request had been denied!"

The last three days before he turned seventy-one, Dr. Hanson and I lunched together at the Rochester Club, where he holds a membership. The waitresses there adore him—"He's been just the same for forty years!"—and he is certainly a courteous, undemanding person to serve. We talked easily. Though I had earlier been a student at Eastman for six years, we had exchanged little more than a "how do you do" and were really utter strangers. But there were common interests and common experiences, and at the end of each day's lunch I left feeling that I had been with—excuse my lack of sophistication—a *nice* man. I could so easily see the waitresses' point of view.

Conversation wandered, but it always came back to composition. This is a characteristic of conversation between composers and theorists (I am a theorist), and it made me very certain that the man I was talking with was first and foremost a composer. One can trace the drive to prove things to external stimuli; the drive to compose is the internal need of the man himself.

"One of the driving forces of composition is that it's so *hard!*" Hanson commented. When people say he's prolific he shudders: "If only they knew the time I take over deciding between, in a single instance, F-sharp and F-natural!"

"People speak of classicism, in Mozart for instance. Yet can anyone *not* call Mozart's Fortieth Symphony romantic? I used a big brush on my Third Symphony, but the Fourth is romantic in content—it is in memory of my father—yet classical in form.

"There can be a totally cerebral approach in composition, of course, and I might perform the result; the question is, is this result good from the listener's point of view?"

"Some of these new experiments—I heard recently about a performance of a cellist in an avant-garde program: he opened the sheet music, and all that was written inside was 'Play anything you feel like.' So he played Boccherini. The music book in which his instructions were written had the name of an avant-garde composer on the cover; so by this process, that particular performance of the Boccherini became the work of the composer whose name was on the book. If people want to play around with such semantic experiments, well. . . ."

I asked him about the other kinds of "new music" besides the chance school. "Like what, for instance?" he asked. I suggested the post-Webern game of playing with timbres. "Oh, I'd like that—that might be fun," he said.



**Howard Hanson on Records**

**O**WING in part to Hanson's own abilities as a conductor, a fair amount of his music has been recorded and is currently available, the better part of it in stereo. In this he is doubly blessed: he is not only represented on records, but the interpretations are largely his own. Those who might wish to begin an acquaintance with Hanson's music, or to deepen an already existing one, are referred to the following records. The list is not complete, by any means, but the records on it represent, perhaps, the high points of his recorded repertoire in terms of the intrinsic interest of the music, the performance, and the recording.

*Concerto for Piano and Orchestra* (1948); *Mosaics*. Alfred Mouledous (piano); Eastman-Rochester Orchestra, Howard Hanson cond. (with a piece by John La Montaine). MERCURY Ⓢ 90430, Ⓜ 50430.

*Lament for Beowulf, Op. 25* (1925); *Symphony No. 2, "Romantic"* (1930). Eastman School of Music Chorus; Eastman-Rochester Orchestra, Howard Hanson cond. MERCURY Ⓢ 90192, Ⓜ 50192.

*Symphony No. 3* (1938). Eastman-Rochester Orchestra, Howard Hanson cond. (with a piece by Edward MacDowell). MERCURY Ⓢ 90449, Ⓜ 50449.

*Symphony No. 4* (1943). Eastman-Rochester Orchestra, Howard Hanson cond. (with a piece by Roy Harris). MERCURY Ⓜ 50077.

He talked about his life: "If you get sufficiently interested in composition, you get interested in all sorts of peripheral matters—in performance, in speaking, in getting through to audiences, in copyright laws, even in financial problems!"

"Of everything you have done so far in your life," I asked Howard Hanson, "what are you proudest of?"

After thinking a moment, he began: "Well, I'll have to answer that in categories. In education, the develop-

ment of the Eastman School and of the National Association of Schools of Music—I was involved in the founding of the NASM, you know.

"In composition, probably the Fourth Symphony, which I think is well made and imaginative, and has substance—and it communicates, though it is harder to listen to than some. I also have a lingering fondness for my opera *Merry Mount*, if it is cut and tied together. You know there are no out-of-town tryouts for operas; I wanted to make changes after the work went into rehearsal at the Met, and they said this would be too expensive. Even Respighi, who was so popular, couldn't judge his operatic work in advance. There were about eight Met performances of *Merry Mount* in 1934. Recently—about three years ago—it was revived (in a cut and tied-together version) at San Antonio, and it was a success."

Were there any other categories in which he had special pride, I wondered. "Oh yes! In international relations, I think. I became a musical consultant to the State Department in 1939. You know, it was my idea to start sending student ensemble groups abroad; several have gone now. And our own trip, when I went with the Eastman Philharmonia. The friendliness we encountered—not just in Spain or Portugal, but in Poland and Russia—was fantastic. The last encore was always Sousa's *Stars and Stripes Forever*, but we were told by the State Department man to omit it in Russia. I said no, I was a tax-paying American citizen and I wanted to play it, and we did. The Russian audiences after that would shout for what sounded like 'Amerikansky Marsh! Amerikansky Marsh!'"

Asked about his taste in other composers' music (and I prefaced this question with the statement that I understood no composer really liked anybody's work but his own), he chuckled and said: "Well, Beethoven. I would like to be able to write like Beethoven of all people. For contemporary composers I like Copland and Bernstein. Historically my taste is eclectic: I'm passionate about Palestrina; I like a lot of Scriabin; also Liadov—every note is in the right place at the right time. One of my favorite composers is Handel. I wish Samuel Barber's *Anthony and Cleopatra* could be given another chance; the premiere was too much of a social occasion—Jackie Kennedy was there—and not enough attention was given to the work itself. I'm an admirer of Barber's."

During the ensuing pause I asked whether the omission of the more obvious names had been through the assumption that they went without saying, or through his not wanting to include them. "You mean Bach?" he asked. "Bach—I admire him and am fascinated by him intellectually, but I don't love his work. The Fourth Brandenburg is charming; it has a lilt to it. I have respect for the *Art of the Fugue*—but I don't love it the way I love the Beethoven Fifth."

Hanson the conductor had this to say about programming: "The passion for performance by memory limits the repertoire. Take, for instance, the MacDowell Second Piano Concerto, of which I'm very fond; no one wants to take the time to memorize it. When we started the Eastman recording series, there was not one item of MacDowell in the Schwann catalog. And why is the Third Symphony of Walter Piston out of the Schwann catalog? They tell me they figure anyone who's interested in it already has a record of it!

"The orchestral repertoire is so stagnant. Bernstein says the stagnation of the repertoire may kill the symphony orchestra. I'm glad to see the recent trend of playing lesser works of the great composers to vary the repertoire. And I'm glad to see Mahler coming into his own (yes, I'm a Mahler fan, also a Richard Strauss fan). In about 1922, there was an avant-garde conductor who played music in which the percussionist rattled chains and hit a rail taken from a railroad track. Now this same conductor prefers to play Brahms. Nowadays only Bernstein and Lukas Foss program the avant-garde."

**H**ANSON is of course still composing, and at the time of our talks last fall was working on three commissions. The first, *Dies Natalis*, variations for orchestra on the Christmas chorale, was composed for the Nebraska centennial and received its premiere last November with the Omaha Symphony. For Ball State University in Indiana he composed a setting of the 121st and 150th Psalms for chorus, orchestra, and baritone soloist. And his Sixth Symphony received its first performance in March with the New York Philharmonic—Howard Hanson was the conductor.

Howard Hanson, composer, teacher, and administrator, at seventy-one still delights in music—including his own. In his New York *Times* review of the Sixth Symphony premiere, critic Harold Schonberg stated: "The audience liked the work, but the composer was more thrilled than the audience." But Schonberg went on to characterize the symphony: "this well-made, expert piece of music is a romantic work that looks back to such composers as Sibelius. It has dignity, strongly marked melodies, a bit of rhetoric. . . ." Hanson has not, of course, "done for Swedish music what Grieg did for Norwegian"—that is hardly the business of an American composer. But the glory is (and has been) his, that he was one of the framers—and continues, within the proud limits of his acknowledged conservatism, to be an executor—of America's Declaration of Musical Independence.

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*Patricia Ashley, whose Bachelor of Music and Ph.D. degrees from the Eastman School of Music bear Howard Hanson's signature, has been a teacher of piano, composition, music theory, and music history. She has also served on the nominating committee for the Cleveland Arts Awards in composition and has written for the Cleveland weekly Fine Arts and for Saturday Review.*



## THE DYNAMIC RANGE OF MUSIC

- What is the dynamic range of "live" music?
- What is the dynamic range of reproduction equipment?
- Can they—should they—be brought into closer correspondence?

By CRAIG STARK

FOR THE devoted audiophile, the pursuit of "absolute fidelity" has always possessed many of the characteristics of a medieval quest for the Holy Grail. In the last fifteen years my own crusades have taken me through components almost without number, and my zeal to improve even the "last word" in equipment has insured that none of their innards have long remained unmodified. Yet still today, when I come home from a concert and turn on my "state-of-the-art" system (see Installation of the Month, September 1966), I find enough contrast between the remembered live sound and that which my system is reproducing to make me consider trading in my equipment for a lifetime of season tickets. What eludes us then, when frequency response has been extended far beyond the hearing range, when amplifier power is sufficient to shatter not only the neighbors' peace of mind, but their window panes as well—and all at a harmonic- and IM-distortion level so low that it defies laboratory measurements?

To obtain some answers to this question, I sent questionnaires to recording engineers, manufacturers of professional and home components of all kinds, FM station managers, and companies which produce discs and prerecorded tapes. The generous response of many of the leading figures in the industry has enabled me to gain some insights into what for the critical listener is one of the still unconquered problem areas of high fidelity: the dynamic range of serious music. This is a particu-

larly intriguing question, for it not only points up a host of unsolved technical difficulties, but also raises serious doubts about the possibility of ever completely eliminating the sonic differences between live and reproduced music.

What is "dynamic range"? From the listener's viewpoint it could be described as the difference between the "loudest" and the "softest" sounds we hear when listening to a piece of music. Thus, if at the performance of a particular work we hear a range of sound intensities varying from *pianissimo* to *fortissimo*, and if, when that same work is reproduced by our home equipment, we hear only a difference in levels between *piano* and *forte*, then clearly we have not achieved a reproduction of the full dynamic range of the music. It is a fact, however, that almost all the music available to us today via FM, discs, and prerecorded tapes has been electronically "compressed" in such a way that if we set our amplifiers so that we hear the "soft" passages at the original volume level, the "loud" sections lack power. Alternatively, if we drive our wives from the room by turning up the volume control to what we think is "concert" level on loud sections, the quiet passages then become overly "loud."

To understand the reason for the almost universal practice of restricting the dynamic range of program sources for home reproduction, it is helpful to have an objective method of determining how "loud" and how "soft" the music we wish to hear really is when heard

"live." A first step in this direction can be made by using an instrument known as a sound-pressure-level (SPL) meter, a device which measures the volume of the sound we hear in terms of agreed standards. H. H. Scott, Inc., was kind enough to lend me one of their Model 412 SPL meters, together with a laboratory-calibrated microphone with a range of 45 to 15,000 Hz  $\pm 3$  dB. This lovely instrument has been my constant companion at musical events for several months.

If one can obtain totally uncompressed recordings of "live" performances, then the objective readings of an SPL meter (weighted, if desired, by frequency in accordance with standard "A", "B", "C", or "flat" curves for various sound levels) will allow one to determine just how music sounds when reproduced in the home at the volume level originally heard in the concert hall. Fortunately, in addition to teaching philosophy, I record (for later broadcast) the musical programs at Lake Erie College. I know these tapes are not compressed because I lack the equipment to do so. By monitoring the Scott meter readings in the hall during the performances, and then adjusting tape-playback volume in my study so that the meter gives the same readings at my listening location (15 feet from my speakers), I have been able to gain at least some insight into the problems and possibilities of reproducing the full dynamic range of serious music in the home.

Just how loud *is* the music we hear in the concert hall? Lake Erie College's president, Dr. Paul Weaver, invited my wife and me, together with my "guest" (the SPL meter), to share his box at Severance Hall for the opening of this year's Cleveland Orchestra series. The program included works covering a rather wide dynamic range, from some barely audible passages in Debussy's *Prelude to the Afternoon of a Faun*, to tremendous *fortissimos* in Wagner's *Prelude to Die Meistersinger*. Most of the latter work ranged in indicated intensity from 80 to 94 dB, but in at least two passages the needle hit 100. Given the "live" character of the hall, this measurement from a rear box correlates quite closely with one made some years ago at a Boston Symphony Orchestra concert, reported to me by William Phillips of Dynaco. On that occasion, during a performance of Stravinsky's *Le Sacre du printemps*, a microphone located 10 feet above and behind the conductor registered a sound-pressure level of 105 dB.

Meter readings of 100 dB or a little more, then, while fairly infrequent, are by no means unusual in the concert hall. Indeed, I measured levels of 99 dB in two other works on the same program. Interestingly, however, not even a full symphony orchestra can compete with the psychedelic volumes of a rock band at a college dance. Here, the meter indicated almost continuous readings of over 105 dB, and one tremendous chord reached 118! This exceeded the levels I subsequently measured on a

heavy-duty pneumatic hammer breaking up the pavement, and it approximates the figure given by Dr. Olson, of RCA Laboratories, for "hammer blows on a steel plate at 2 feet." According to medical opinion, intensities of this magnitude, if prolonged, are certain to damage the inner ear.

In contrast were the strains of I Solisti di Zagreb, a chamber orchestra whose maximum sonic output, measured from a front-row seat during a recent concert at Lake Erie, registered a 91-dB high on the Scott meter. About the same level was produced during a performance of Beethoven's "*Appassionata*" Sonata by our Fine Arts Department Chairman, Dr. Harold Fink.

Measurements of sound-pressure level, however, do not tell the entire story, for as every tape recordist knows, meter needles lag far behind musical peaks. Vlad Malikar, who records the Cleveland Orchestra broadcasts, pointed out to me that very brief high-level transient "spikes" from the timpani, for example, while hardly affecting a VU meter, can frequently drive the best professional gear into a level of distortion that "masks" the other softer sounds. Surrounded by \$30,000 worth of specially designed audio consoles and recorders, he could still casually deliver the somewhat extreme opinion that "as far as recording equipment is concerned, we have yet to invent the wheel."

While there is as yet no universal agreement on the matter among engineers, D. G. Daugherty and R. A. Greiner, writing in the *Institute of Electrical and Electronic Engineering Journal*, have calculated that adding 17 dB as a correction figure to the indications of an SPL meter on peaks would suffice for better than 99 per cent of the time. James Kogen, vice president at Shure Brothers, at least tentatively endorsed this figure in a recent letter to me. This would mean, then, that if the 100-dB levels I have measured in the concert hall are to be reproduced with absolute accuracy, we will need home audio equipment capable of generating peak sound levels approximating 120 dB.

**I**F this is the loudest level at which we hear music, how soft does it get? Here we run into a number of problems, for clearly we would prefer not to include the coughs, whispers, program rustlings, and assorted seat squirming of the audience at a concert hall. The noted recording engineer Peter Bartók replied to an inquiry about the maximum dynamic range of music by observing: "Taking reverberation into consideration, it is infinity." Even with an ideally quiet audience, or in the "silence" of our listening rooms (when the baby is asleep), however, we are surrounded by far more noise than most of us imagine. This "silent noise" serves both to limit our perception of reverberation and to mask some of the electronic noise generated by our reproducing equipment. When I first turned on the Scott meter, set

for "flat" frequency response (what audiophile would do otherwise?), I was shocked to find that my own study, totally silent to me, indicated a noise level of nearly 50 dB. By connecting my oscilloscope to the meter's output terminals, I soon learned the reason: the room has a severe resonance at approximately 8 Hz which cannot be heard because of the insensitivity of the ear to very low frequencies.

In order to establish accurately a limit of perceptible "softness," the SPL meter must be set to an "A" curve, which has a response tailored to match that of the ear at very low volume levels. With the meter so adjusted, my listening room registered as comparatively quiet: about 35 dB, a measurement that correlates well with textbook figures for suburban locations. Reproduced sounds below this level tend to be masked by the ambient room noise, and so are not perceived. This is particularly true of hum, but I have found that hiss is easily detectable when it is only a fraction of a decibel above the 35-dB reading that the SPL meter indicates during "silence" in my study. Empty halls or auditoriums where recordings would be made are often somewhat quieter than our listening rooms, sometimes giving readings as low as 25 to 30 dB.

FROM the measurements made so far, we begin to get an approximate idea of the requirements for reproduction in the home of the full dynamic range of music. We have seen that peak sound intensities are likely to approximate 120 dB, while the quiet of a recording hall may register as low as 25 dB. From this we can calculate that the variations in intensity of volume which constitute the dynamic range of serious music cover a span of approximately 95 dB. This figure, plus or minus 10 dB, was also the estimate reported by a number of recording engineers and manufacturers of professional recording equipment. While by no means *all* serious music requires the maximum, of course, a 75-80 dB range does not seem an unrealistic estimate for most of the serious repertoire, if it is to be reproduced at the equivalent intensities of the original performance. It is then clear why some sort of device must be used to limit dynamic range on music sources designed for playback on home systems: few, if any, systems available to the audiophile possess an overall signal-to-noise ratio anywhere near the figures we have derived for "absolute" volume fidelity. Without some form of dynamic-range compression, musical peaks would be distorted and noise from the reproducing equipment itself would be very audible. In many respects, however, the limitations currently imposed on the music before it ever gets to our reproducing systems are even more severe.

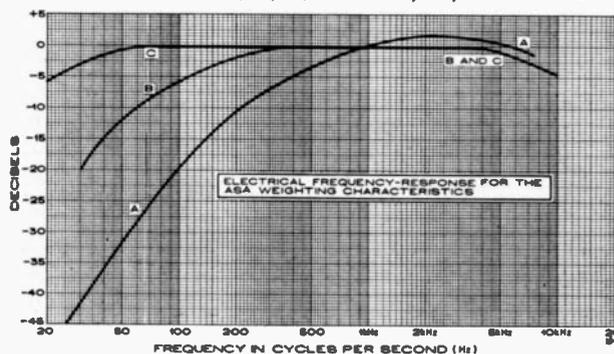
Information on the dynamic range that *can* be incorporated into the program material now available to the audiophile is not easy to come by. Among engineers,

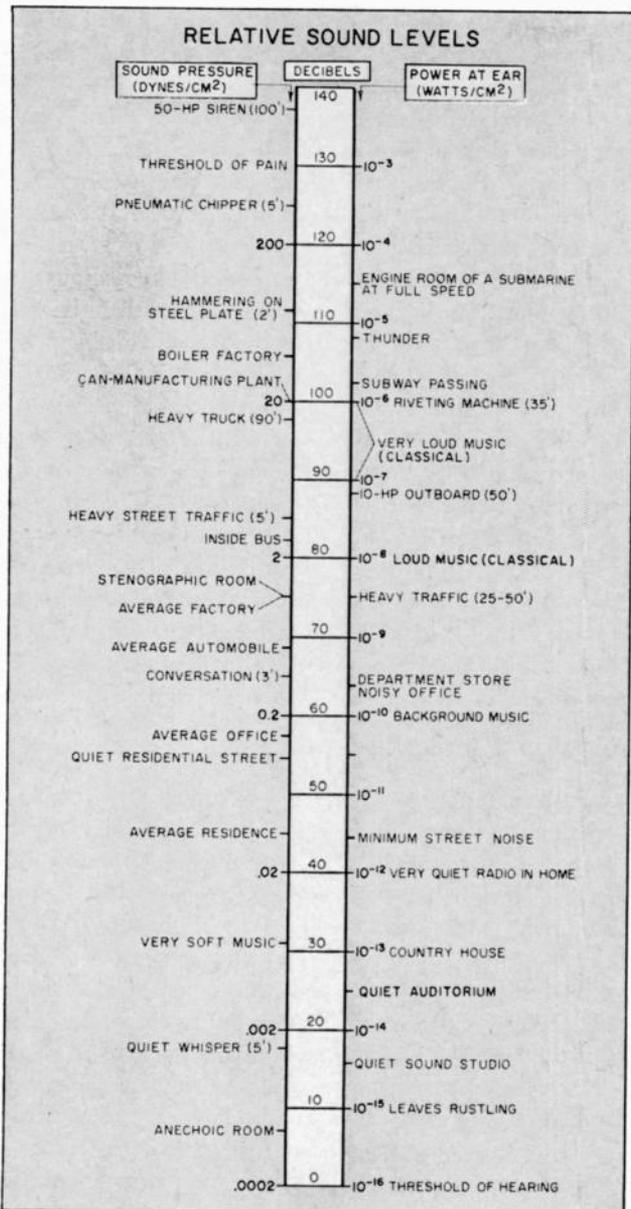
however, there seems to be a consensus estimate that the currently feasible dynamic range of stereo-disc recordings lies between 40 and 50 dB. A few records currently available may exceed this, but not many. Thus, Peter Burkowitz (recording manager) and Dr. Gerd Schötler (of the technical staff bureau) of Deutsche Grammophon Gesellschaft estimated that a stereo disc of Beethoven's Fifth Symphony, for example, would have to be reduced in dynamic range an average of 10 dB by DGG. They suspect that it might be cut back anywhere up to 30 dB by others. Good commercial practice, they reported, requires keeping the softest passages of the music 20 dB above disc-surface noise and tape hiss.

Richard Mahler, manager of the electronics division of Sonotone, expressed the opinion that even if it were possible to produce discs that contained in their grooves the full dynamic range of a symphony orchestra, no currently available cartridge could track them. James Kogen, Vice President, Development and Design Engineering at Shure Brothers, disagreed: "The record itself is capable of at least 80 dB dynamic range, and with the Dolby system this can be achieved. As long as the maximum groove velocity is not increased further, there is no reason why a high-grade modern cartridge can't track it."

The plight of the FM listener is even worse, however, for the great majority of stations find it necessary to compress even further the dynamic range of the already limited-range recordings they broadcast. "Pop" stations, of course, push this principle to the extreme, so that their output from loudest to softest does not vary over a range of more than a few decibels. The serious music broadcaster, whose program material has a much wider dynamic range, is faced with more severe problems. One of these arises from the fact that FM, like discs and tapes, employs a high-frequency pre-emphasis (boost) during broadcast, which is subsequently de-emphasized (cut back) by the listener's tuner. On musical peaks that have large amounts of high-frequency content, this pre-emphasis added during broadcast could frequently drive FM transmitters into overmodulation. For-

The A, B, and C frequency-response curves were established by the American Standards Association and correspond with the subjective response of the ear at different loudness levels. The C curve, though not really "flat," is usually referred to as such.





The chart above shows the relative sound-pressure level in decibels of various sounds from the threshold of audibility to beyond the pain level. The decibel figure is mathematically related to the pressure on the ear drum, which is measured in dynes per square centimeter. The pressure is directly related to the amount of power reaching the ear, measured in watts/cm<sup>2</sup>.

tunately, however, most broadcasters agree with James Gabbert, the technical director of KPEN, San Francisco, and winner of one of HIFI/STEREO REVIEW's "Outstanding Station" citations, that the type of limiting necessary to avoid this danger can be subtle enough to be virtually undetectable.

More serious, however, is the fact that low modulation levels—necessary to preserve the contrast with the occasional musical peaks—result in noise for many FM listeners. A good many of the broadcasters I surveyed reported sentiments similar to those expressed by David Winter, technical supervisor of WEVD-FM in New

York: "It would be ideal to listen to serious music without compression, but when you consider a dynamic range of 60 dB and set controls for a peak maximum of 100 per cent modulation, the very weak sounds would be at about the noise level." Thus, most stations find it necessary to make at least *some* further compromise with the demands of musical dynamics, though in the view of Alfred C. Antlitz, Jr., chief engineer for WFMT in Chicago, a few decibels of limiting, properly employed, does not seriously affect quality.

A few stations did report that they made a point of doing without the usual limiting devices, including WNIB (Chicago), WKYC (Cleveland), KRAB (Seattle), and KPFA (Berkeley, Calif.), whose chief engineer, George Craig, argues that by using advanced equipment to record their own tapes of live performances, limiting during broadcast can be avoided. One reasonable compromise between fidelity and the commercial need for a "loud" signal is the policy of WCLV in Cleveland, which employs some limiting (perhaps 3 dB) on most recordings, but turns off the limiters for the broadcasts of its Cleveland Orchestra series. This results in a somewhat curtailed broadcast coverage because of noise problems for fringe-area listeners, but the sound quality is superb for most people.

Finally, even if the audiophile were to listen only to "master" tapes, he would still have problems. In the opinion of John S. Boyers, director of engineering for the Communication Group (Magnecord) of Telex Corporation, no home tape recorder could reproduce the dynamic range involved. Without some compression, neither could professional machines, though John T. Mullin, manager of the professional audio recording department of 3M, claims an exception to this for their MinCom Dynatrack recorder with its 80-dB signal-to-noise ratio. George Alexandrovitch, president for engineering at Fairchild Recordings, estimates that in order to really qualify as a master recorder for serious music under today's standards, a machine would require a signal-to-noise ratio of 100 dB. Compare this with Mr. Boyers' startling opinion that the actual dynamic range of reproduction in the home is about 20 dB. This results from (1) the limitations on how loud one can play music before the neighbors revolt, (2) the inherent noise in the home which determines the lowest volume that can be used, and (3) present-day limitations in program sources and home playback equipment.

The rather bleak conclusion that might seem to follow from all this is that it is incredible that "high-fidelity" reproduction bears any correspondence at all to what we hear in the concert hall. This, of course, is absurd, for much of the music we hear through our systems sounds remarkably lifelike. Our ears can, to some extent, at least, be fooled by properly employed limiting devices, particularly when we do not have the original

sound available as an immediate reference. There are additional psycho-acoustic factors at work, but perhaps the chief reason is that we do not ordinarily try to listen to music in the home at a volume that even approaches the maximum levels reached during a live performance. Since the lower limits of audibility remain the same, we do not usually object to dynamic-range compression.

John F. Pfeiffer, executive producer of Red Seal Recordings for RCA, reports their opinion that a sound-pressure level of 85 dB constitutes the maximum intensity people want to experience in their homes, and Burkowitz and Schöttler of DGG suggest a similar figure. David Hafler of Dynaco agrees: "Even the people who hear 'live' performances, and know what realistic dynamics are, seem to be satisfied with lesser dynamics in their home systems."

Are we then to conclude that the audiophile's quest for "absolute fidelity" is not only an unattainable ideal, but a misconceived one as well? Perhaps, but I, for one, am unconvinced. William Hannah, of the Heath Company, agreed that full dynamic-range reproduction would be desirable, but pointed out that few amplifiers and even fewer speakers today could produce in the home the same range of sound intensities that would be experienced in the concert hall. But as Saul Marantz put it, "Full dynamic range should increase the realism *and* therefore the enjoyment of music reproduction," if the sources available to us could be made to encompass it.

My investigation has indicated that, for full "volume fidelity," the equipment must be capable of producing high sound levels equivalent to those heard in the concert hall without distorting the often very brief initial peaks or attack transients. At the same time, the electronic noise in the equipment must remain below the level of audibility in our listening rooms. I doubt that any audiophile has equipment fully capable of meeting these requirements; certainly I do not. Thus, the tests I have made—even using my own uncompressed recordings of live performances at Lake Erie played back in my study at or very near the original levels (as indicated by the Scott SPL meter)—are by no means conclusive. Distortion of peaks is undoubtedly, sometimes quite audibly, present, and background hiss, while less than in most commercial recordings, is still quite evident.

Even so, students as well as performers find my uncompressed tapes more realistic when played back at levels far exceeding the 85-dB maximum "home" level indicated by record-company spokesmen. My recording of the "Appassionata" Sonata, for example, played back with the original 91-dB readings indicated in the concert hall, was actually preferred by many to the sound they heard at the live performance, because of the partial elimination of audience noise. The college organ, when playing a Franck chorale, is capable of producing levels of 98 dB in the hall, which is very near the inten-

sity of a full symphony orchestra. My equipment cannot reproduce the sound at this volume without audible distortion; however, realism seemed to demand my turning the volume control up beyond the 93-dB point where distortion became intolerable. Clearly this is an indication that if distortion and tape noise could be eliminated, people might prefer totally uncompressed, full dynamic range reproduction.

On the other hand, "compressed" recordings *do* sound much too loud when we try to play them back at "original" levels. A pressing of the Prelude to *Die Meistersinger*, whose 100-dB passages I found thoroughly enjoyable when heard live, was unendurable in my study at levels over 90 dB. This may well be because volume compression lends an apparent loudness to music in the same way that it does to TV commercials. Thus, for the same SPL-meter readings, far more acoustical energy is present in a "compressed" recording than in an uncompressed recording of the same passage. For some audiophiles, then, perhaps the effect of eliminating peak distortion and compression in our sound sources might be equivalent to lowering the "volume" required for realistic playback levels!

**B**E THIS as it may, there is less controversy about extending the dynamic range at the "soft" end of the range by the elimination or reduction of hum and hiss. Recent striking advances in this area are well known, but their effect must be heard to be believed. While I was gathering material for this article, I received several sample copies of recordings on the Checkmate label which had been made with the Dolby noise reduction system. The effect of suppressing even 10 to 15 dB of the noise at the low end of the volume range was spectacular. It was as if a curtain had been drawn aside, opening up the concert hall for the first time. A similar advance is approximated by the new Ampex EX+ process for prerecorded tapes.

We will need far more than Dolby's fabulous "black box," however, to achieve absolute fidelity, though it is to be hoped that equivalent devices will soon be built into home hi-fi preamplifiers. This would mean that music sources and playback equipment would contain a standardized "volume equalization" similar to the frequency equalization they now employ. More must be done, however, both at the high peak level and at the low noise level, before we can justly conclude that full dynamic range reproduction is inherently undesirable. The goal of absolute fidelity, like the Grail, is as yet unreachd, and perhaps unattainable. But I have not yet lost my faith that it is holy.

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*Craig Stark, an instructor in philosophy at Lake Erie College in Ohio, has been an audio hobbyist for fifteen years. His desire for improved fidelity led to his dynamic-range research.*



INSTALLATION OF THE MONTH

## WELL-STACKED STEREO

**W**ALTER JOHNSON of Bayonne, New Jersey, has built a complete music center using a six-foot-square bookcase mounted atop a nine-foot-long record cabinet. All of the audio equipment is located in the lower sections of the bookcase.

At left in the detail photo below is a control panel which contains (from the bottom up) a Knight 40-watt stereo amplifier, a Knight stereo record/playback preamp,



two Switchcraft four-channel mixers, on/off toggle switches for the main speakers (Weathers Harmony systems are used), slide switches for operating accessories, a pair of Lafayette VU meters, and a Blonder-Tongue Audio Baton. The panel also includes spring-action a.c. outlets, speaker jacks, and input jacks for the mixers. The entire control panel can easily be pulled out for repair or modification.

In the center of the case are a Knight stereo tape deck on a pull-out drawer and a Rek-O-Kut B12GH turntable with a Dust Bug and a Shure M222 integrated tone arm and cartridge. Lights are concealed above both the tape deck and the turntable.

Mr. Johnson does a lot of live recording, and uses a pair of Shure omnidirectional 777 microphones. One is mounted on an Atlas stand, the other on an Atlas baby boom. A Roberts 1620 portable stereo tape recorder is used for dubbing tapes and for preparing tapes for slide shows. In the near future, Mr. Johnson plans to add more storage space and a screen for viewing slides. —W.W.

tions indicate that the lyre was played only from the front, and the harp (even then) from both sides. Since I have yet to meet anybody who has ever heard a lyre, and since the pertinent point of music is the sound, I shall leave it at that.

But even considered simply from the standpoint of sound, the harp poses another problem: it has just not always sounded the same. A medieval Irish harp, for instance, may look enough like a modern one that there is no doubt in the viewer's mind what he is seeing. But would a blind man know he was hearing the same instrument? The Irish harp of those days used metal strings and was played with the finger nails (and, presumably, flowing sleeves?). Today's harp is strung mostly with gut and is played with the flesh of the fingers. The sound—ah, there's the rub! Have you ever heard the sound of a medieval Irish harp? (Just for the record, it is on record—Turnabout © 34019.)

The harp was probably the most important stringed instrument in the world until "stopping" was discovered. To "stop" a string is to shorten the portion of it that is vibrating, by pinching or pressing against a point on it, so that vibration occurs only between that point and one of the ends of the string. Since this persuades the string that it has been shortened, it then obliges by vibrating at the faster speed of a shorter string, thus producing a higher pitch. The minute stopping was discovered, it became unnecessary to have a string for every note in the scale, and the harp began to lose some of the leadership it had held for so long.

But the harp remained popular with those who liked the sound of it (the listener), the feel of it (the performer), or the look of it (the viewer). And if, occasionally, the performer wanted a note other than what his strings were tuned to, he could always pinch a string too. However, the sound of a pinched harp string is much weaker than that of an unstopped one, and it wasn't done too often. To modern minds, incidentally, the large, nonportable harps would have an advantage over the other ancient instruments: it was easy to play more than one note at a time on them. As far as we know, this was probably not taken advantage of, except for a possible drone on the low strings.

LITTLE is known of European musical instruments in the early Middle Ages, but it is thought that the harp made it to Ireland considerably before Saint Patrick got there. By 1251 it was in the Irish king's coat of arms and was stamped on Irish coins. We know how important the instrument was in the British Isles by the fact that it so often was made a political scapegoat. It must have been used to accompany protest songs, for in 1402 the British forbade minstrel harping in Wales, and in 1563 Queen Elizabeth I, normally a fervent patron of music, decreed hanging for all Irish harpers!

This caused, they say, a mass exodus of Irishmen to the Continent, and we soon hear of Irish harps turning up in Italy. But by this time the Italians had harps of their own (not too different, though strung with gut instead of wire) for continental troubadours and *trouvères* had used the harp too, in love songs if not in protest. Stopped stringed instruments were frequent—the lute had been imported from Arabia, the Welsh had been bowing their *crwth*s, the rebec and the viol were gaining a new cousin in the violin, and somehow, somewhere, the old Greek word for a kind of lyre—*kitbara*—was turning into the words "guitar" and "zither" (sitar already existed). But the harp kept on in its own identity, preserved by those who simply liked it better, and as early as the time of Gluck it made its appearance in the modern orchestra.

BY THIS time the advantage (probably) ignored by the ancients was being made use of: the harp was playing many notes at once. But now there was competition, for other instruments had come into existence that could perform the same feat admirably. The organ, for example, originally a one-note-at-a-time instrument requiring a fist or an elbow for each note, now had finger- and foot-keyboards attached. Interestingly, the many-notes-at-once instrument that gained the most popularity, before the piano, was a harp with an organ-like keyboard. Instead of plucking the string, the performer depressed a lever which activated a quill which plucked the string for him. This instrument was the harpsichord, capable of sundry tricks of which the manual harp was incapable, but sacrificing for that advantage subtlety and direct control of tonal nuance.

But the dulcimer, which was a *hammered*-string instrument, could have a keyboard attached and still allow the performer to retain control of dynamic gradations. On a keyboard dulcimer—to wit, the pianoforte—the fingers hammer on levers which in turn cause the hammers to strike the strings in quite direct relation to the force used by the fingers. Thus the piano eventually took over from the harpsichord in the keyboard field because it was capable of more nuance with equal or greater loudness. The position of honor held today by the pianoforte is, moreover, one that no dulcimer could ever have attained, even though the quality of a hammered-string sound is not generally considered as pleasing as that of a plucked string.

There remains, however, the poor neglected harp, capable of nuance even as the piano (if not so loud) and with the pleasing, plucked sound that the keyboard dulcimer will never have. Why is the harp neglected when it has such advantages? It is a long story, and it begins with the problem of stopped, or manually shortened, strings. As long as most music uses no more than seven notes in an octave scale (the eighth is the octave),

a harp needs only seven strings per octave and the performer need never manually shorten a string. When extra tones—sharps and flats—make their appearance, however, either the instrument must be modified or the harpist must constantly be pinching strings, an action that not only changes tone quality but takes time, and time, music's element, may not be wasted.

Although at the time of the Renaissance the natural ("white key") notes still predominated, the use of occasional "accidental" sharps and flats was quite common and becoming more so. Probably not since the time of the ancient Greeks had so many chromatics been used—and remember that the Greeks had not cottoned all that much to the harp, possibly for the same reason. The sharps and flats problem was solved quite nicely on keyboard instruments by the addition of the black keys, which were put on a different physical plane from the white ones so they would not push the white keys awkwardly farther apart.

In both Spain and the Celtic parts of the British Isles, during the late Renaissance and early Baroque, attempts were made to develop "black key" arrangements for the harp. In groups of threes and twos, extra strings were added in another row to fill in the five spots in each octave where the original strings lay a whole tone, rather than a half tone, apart. By the middle of the six-

teenth century, the Spaniard Antonio de Cabezón had written harp pieces making use of these extra strings, although he indicated that the pieces could be played on the keyboard or *viuela* (a sort of guitar) as well.

But the black-key arrangement threw the fingering way off, and to compensate, some harp makers started putting in *three* rows of strings! A later attempt (in Paris, as recently as 1845) turned the poor harp into a kind of criss-crossed Siamese-twin arrangement, with the black keys going off northeast while the white held to southwest. The attempts were not working very well, and the composers knew it. So, unfortunately, the Great Men wrote comparatively little for the harp.

In the early eighteenth century the pedal harp was invented, possibly by a Bavarian named Celestin Hochbrucker. Actually, many attempts at a mechanical solution to the problem were made almost simultaneously, and no one will ever know who really came up with the working hypothesis first. Later improvements make this early pedal harp seem inadequate when compared with today's instrument, but the glory still belongs to whoever it was who first dreamed of mechanically rather than manually stopped strings.

On a pedal harp there are seven pedals, one each for the notes A through G; the A-pedal operates on all octaves of A simultaneously, the B-pedal on all octaves of



BETTMANN ARCHIVE



BETTMANN ARCHIVE



This diminutive gallery affords an idea of the ubiquity of the harp through many ages and cultures while also illustrating the variety of shapes and sizes subsumed under the descriptive "triangularity." The Egyptian specimen is said to date from about 1200 B.C. Three Grecian girls, from a South Italian cup of the Fifth Century B.C., play, respectively, harp, cithara, and lyre. A Peruvian native harp is pictured above, and a modern harp, as played by Alberto Salvi, at left.

B, and so on. Push a pedal to its higher position (where it is fixed in a notch) and all the strings it serves are mechanically "shortened" to produce the sharp note instead of the natural; push it back down and they return to their original lengths.

On the modern harp this mechanical shortening is done by the grip of a metal disk and prongs which lie against the frame; the tone quality and loudness are not appreciably changed, as they are with manual pinching. And the time formerly needed for the shortening to occur has been reduced to a minimum, as the trick is set

*NOTE:* The author is indebted to Roslyn Rensch for her amusing little book on the harp (*The Harp, from Tard's Halls to the American Schools*, Philosophical Library, N. Y., 1950), to Dorothy White for a long harp lesson, and to Nicanor Zabaleta and Marcel Grandjany for their time and generous explication of hard lore.

in motion by the harpist's hitherto-unoccupied feet, and in most cases can be accomplished in advance.

In the early nineteenth century, Sebastien Erard made a further improvement by designing a double-action harp. For all practical purposes, this meant that notes could be flatted as well as sharpened, although the actual method used was that of pitching the unstopped harp in the odd key of C-flat and giving each of the pedals two positions of sharpening rather than one. Erard was hailed as a conquering hero, for the old single-action pedal harp had been unable to play in some of the scales of eighteenth- and nineteenth-century music, and his double-action instrument was capable of playing in all of them. Unfortunately, the twentieth century has added a few new scales. But with ingenuity, patience, and a few hours of higher mathematical calculation, a harpist can force his instrument to produce *almost* anything a composer chooses to assign to his part.

So here we are with a sensitive, manageable, plucked-string instrument suitable for a virtuoso, capable of infinitely more subtlety than the harpsichord and finer tone color than the piano, and very little use is being made of it. Why?

At lunch with concert-harpist Nicanor Zabaleta, whose recital at New York University the previous day had been a lovely revelation to me, I confessed that my reaction to the harp had hitherto been one of pettish distaste.

"Of course," Zabaleta said, "that is the reaction of most musicians. They do not know that good harp literature exists, and they do not know what can be done with a harp." If musicians are ignorant about the harp and its literature, is it any wonder that nonmusicians know no more? Zabaleta made a list for me of composers who wrote for the harp; the list was written in a hurry and is incomplete, but I find it of interest as it stands:

C. P. E. Bach	Debussy	Křenek
J. C. Bach	Ravel	Rodrigo
J. S. Bach	Roussel	Villa-Lobos
Handel	Ginastera	Milhaud
Telemann	Berio	Piston
Viotti	Bussotti	Thomson
Mozart	Schuller	Tailleferre
Spohr	Henze	Hovhanness

(The last eight named have written works specially for Zabaleta.)

Zabaleta has experimented with the instrument himself, and is the only harpist who uses a damper pedal on the metal bass strings (instead of using the forearms to damp those few strings not made of gut, as most harpists do). He also suggests that some pieces which have been declared unplayable on the harp are perfectly possible if one just uses an unorthodox tuning here and there.

To harpist Marcel Grandjany, the challenge has been not how to change the instrument, but how to make the one already in existence sound as beautiful as possible. A composer, editor, and teacher as well as a performer, he has done considerable experimenting with various finger and wrist techniques and has advocated the use of the part of the string closest to the sound board when a more brilliant tone-color is desired. Demonstrating a point on the harp, he casually performs a *glissando* in which every note counts individually as well as in the total context—an accomplishment one would think impossible.

**A**ND Mildred Dilling, teacher of Harpo Marx, owner of over a hundred assorted harps, friend of the mighty and the fascinating, flies and entrains and is driven giddily from country to country, continent to continent, playing harp recitals and, in her spare moments, writing next year's ten-page Christmas letter for a vast acquaintance. She makes it home so seldom (the concert-harp business is booming for her at least) that there was no chance for me to talk with this delightfully unorthodox upholder of the lady-harpist tradition started by Marie Antoinette and the Empress Josephine.

Carlos Salzedo died a few years ago, and his death was to the harp world what those of Liszt and Paganini must have been to the worlds of piano and violin. But the harp, that most ancient of stringed instruments, goes stubbornly on. Harpists today are adventurously exploring the literature as far back—and as far forward—as they can, and in its latest form the harp seems to have a promising future. As for me, my pettish distaste is gone, because I know "why" the harp: it has such a pleasing sound!

---

*Blanche Pattison, pianist, teacher, and musical scholar, is an enthusiastic and resourceful student of the often tangled and obscure history of music and of the instruments that serve it.*

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



## CLASSICAL

### THE INFAMOUS THREE: SCHOENBERG, BERG, AND WEBERN

*Angel's "Landmarks of Twentieth Century Music" opens the door to new experiences*

SUPPOSE we face it: as far as serious music is concerned, there are two separate and independent audiences in this country, not only with different tastes, but with different rates of change in the direction and maturation of those tastes. Concert audiences, with few exceptions, are as firmly in the same rut as they were ten or twenty years ago: it has been purely a matter of Beethoven to Brahms to Tchaikovsky and back to Beethoven again. The greatest departure from tradition has been the admission of Gustav Mahler to a place among the elect. The Baroque revival, which is a recordings phenomenon, has had virtually no impact at all. The moderns get their small share—begrudged at that—of performances, and though the composers vary from year to year, no one of them reaches independent status.

Anyone who inferred American musical taste solely from the programming of symphony orchestras, piano and violin soloists, vocal recitals, and the opera house would have to come to the conclusion that qualitatively things are not at all different from what they were in years gone by.

And yet they are. The musical tastemakers in this country listen to records. Those sufficiently interested in music to want to keep up with new developments also listen to records. They show their preferences by putting out hard cash for whatever it is that interests them. In twenty years they have supported an immense revival of Baroque music in almost all its aspects, the creation of a new area of standard repertoire in Haydn's symphonies, the ad-

mission of Bartók, Nielsen, and others to the ranks of publicly important and commercially viable composers, the virtual deification of Mahler as the most significant symphonist for our time, the discovery and emancipation of Charles Ives from intellectual curiosity to mass appeal, and the easy availability of the music of a hundred other, perhaps lesser, composers from Gabrieli to Poulenc. That's a lot of change and a lot of maturation.

All this is a prelude to introducing Angel's new record "Landmarks of Twentieth Century Music," comprising works by the infamous three: Schoenberg, Berg, and Webern. Twenty years ago one couldn't sell a record like this, nor could one program its equivalent in a concert hall. The concert would still be a losing proposition today, but there is every reason to believe that the record

will be welcomed by enough listeners to make Angel's executives happy that they put it out. This could be one of the key records in establishing, for the first time, a firm and consistently *cordial* reception for the music of the Viennese dodecaphonists and, perhaps, for the entire tradition of music they began. The record is that good.

The first friendly acquaintance with hitherto unknown or unenjoyed music often comes about through some associative factor. We have such a factor here, and it is one that has played a large part in popularizing many other kinds of music: virtuosity. I defy anyone to listen to the Webern Cantata No. 1 on this record without being struck all but dumb by Heather Harper's ability to sing



HEATHER HARPER  
*In a word, virtuosity*

all over the musical staff freely, musically, lyrically, and with impeccable pitch and attack. I defy him as well not to be overwhelmed by the dramatic and razor-sharp precision with which the John Alldis Choir tosses off four- and eight-part, largely atonal counterpoint in Schoenberg's Six Pieces for Male Chorus. The sheer grace of the thing! You don't have to know the music to hear this; you don't even have to like it. The virtuosity is so vivid it compels you to listen, and it pulls you into the music.

Oh, yes, the music. That is the ultimate measure, of course. It hardly seems necessary to repeat once again the arguments for the musical and historical importance of Schoenberg, Berg, and Webern. The arguments, admitted even by those who detest their music, have only a peripheral relation to what I'm talking about. I would say rather that, in addition to its capacities for virtuosic display, the music on this record has an innate lyricism that is almost palpable once you get the feeling of it. I mean that the music *sings*, and if the language in which it sings is unfamiliar, it is not beyond getting to know. Schoenberg's Chamber Symphony No. 2 is tonal; so are five of the six Berg songs, and the simple going from the tonal setting of *Schliesse mir die Augen beide* to the twelve-tone one immediately following it may furnish the key that many people, perhaps unknowingly, have been looking for. Actually, the most problematical works here are the tonal ones, not the serial: the early Berg songs do not radiate inspiration as do his later works; the late tonal works of Schoenberg (perhaps like the late works of Richard Strauss some years ago) have not yet made themselves so sufficiently clear that there can be general agreement on their substance and their importance. But the two Webern works are stunningly beautiful, the Schoenberg choral pieces masterly in technique and expression, and the late Berg song a tiny gem of modern lyricism.

The work of the vocalists has already been mentioned. That of the English Chamber Orchestra under Gary Bertini is equally, if not quite as obviously, stunning, and the Schoenberg performance by Frederik Prausnitz and the New Philharmonia is only slightly less so. Angel's recording is a model of artistically balanced work, and I was bothered only by a hair's-breadth of distortion toward the end of the Chamber Symphony No. 2. Complete texts and translations are supplied. *James Goodfriend*

**LANDMARKS OF 20TH CENTURY MUSIC.** Schoenberg: *Six Pieces for Male Chorus*, Op. 35; *Chamber Symphony No. 2*, Op. 38. Webern: *Cantata No. 1*, Op. 29; *Five Pieces for Orchestra*, Op. 10. Berg: *Four Songs*, Op. 2; *Schliesse mir die Augen beide* (settings of 1900 and 1925). Heather Harper (soprano, in the songs and the Cantata); Paul Hamburger (piano, in the songs); John Alldis Choir, John Alldis director (in the Cantata and Six Pieces); English Chamber Orchestra, Gary Bertini cond. (in the Cantata and Five Pieces); New Philharmonia Orchestra, Frederik Prausnitz cond. (in the Chamber Symphony). ANGEL © S 36480 \$5.79.

## VOCAL TREAT OF THE YEAR: CHRISTA LUDWIG'S SCHUBERT

*A rare interpretive art is brought to bear  
on a song program of unusual expressive range*

IT must be admitted that there are no surprises in Christa Ludwig's latest recital disc for Angel: the songs are topflight Schubert, all popular favorites, and all beautifully done—we have come to expect this from Miss Ludwig. But predictability is in no way a deterrent in this case: the disc is one of the most delectable vocal treats of the year.

Familiar though these songs may be, you will seldom find many of them brought together on the same recital program, for they call for an uncommon range of expression. But the rare interpretive art that enables Christa Ludwig to be an outstanding Rosina, Adalgisa, Octavian, or Brünnhilde (to speak only of her recorded triumphs) never fails her as she moves from pastoral simplicity to solemn grandeur, from youthful rapture to agonized passion, from the merry musings of *Der Musensohn* to the elaborate dramatization of *Erlkönig*. I cannot imagine

CHRISTA LUDWIG  
*Not surprisingly, a beautiful recital*



ANGEL RECORDS

a more touchingly beautiful performance than her *Gretchen am Spinnrade*, a more engagingly lyrical *Auf dem Wasser zu singen*, nor a more sensitive *Ganymed*. Even the often-recorded *Ave Maria* finds freshness and excitement in Miss Ludwig's interpretation. Vocally, everything is under fine control: the deep notes for *Der Tod und das Mädchen* are secure and solid, and *Litanei* is poured forth in a vibrant tonal stream with ample reserve and admirable legato.

Geoffrey Parsons is a fine accompanist, and the sound is rich and tastefully balanced. Recordings of this kind call not so much for reviews as they do for public thanks to all concerned in their making. *George Jellinek*

**CHRISTA LUDWIG:** *Schubert Lieder. An die Musik; Der Musensohn; Ganymed; Auf dem Wasser zu singen; Ave Maria; Die Forelle; Gretchen am Spinnrade; Frühlingsglaube; Der Tod und das Mädchen; Lachen und Weinen; Litanei; Erbkönig.* Christa Ludwig (mezzo-soprano); Geoffrey Parsons (piano). ANGEL © S 36462 \$5.79.

## ENTERTAINMENT

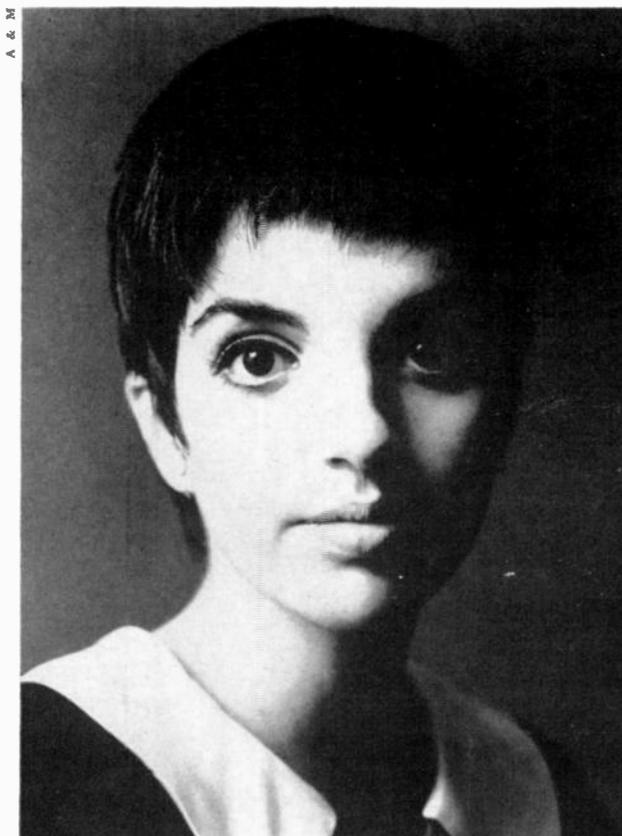
### A BELATED VALENTINE FOR LIZA MINNELLI

*Her latest album of songs for A & M is a lesson in sensitive lyrical communication*

LOVE poems defeat me. The *Dictionary of Adjectives* gives me little help. And I can't write songs. So, like the guy in the Gershwin tune, I'll skip the verse and sing the refrain: Liza, Liza, how do you do it? Your new album on Herb Alpert's A & M label is merely marvelous. Your voice is better than ever—full of joy and gentle splendor and wistful innocence and tinges of tongue-in-cheek put-down and grown-lady elegance . . . and do I detect just a smattering of cynicism?

I don't want to bore you with rapturous and philosophical descriptions of what you've done for modern music, but I know one listen to the cuts on this disc and anyone can discover that for themselves. What I want to say is "thank you" for the best vocal album so far this year. It leaves my turntable for brief stretches while I try to get with some of the other singers, but it always ends up right back where it belongs—spinning away merrily, making me happier and my speakers busier than we've been in a long time.

End of valentine, and now to business, before I'm accused of getting ten per cent as Liza's press agent. These songs! They are the end! And each one is mounted in a perfect Tiffany jewel of an arrangement that enhances whatever mood she is trying to evoke. Beginning with Fred Ebb and John Kander's *Married* (one of the less-



LIZA MINNELLI  
*From innocence to elegance and back*

exposed tunes from *Cabaret*), happiness abounds amid the sugar-plum bliss of early married life. Then the mood turns bitter, with the provocative and brilliantly arranged (is there no end to Peter Matz's ingenuity?) *You Better Sit Down, Kids*, which shows the opposite swing of the marital pendulum—a mother telling the kids her marriage is *finito* and the problem is not theirs, but their parents'. Soap opera? Maybe—but not the way Liza Minnelli sings it. *So Long Dad* is a happy tune, sung in what might appear to be a rinky-dink style, if one doesn't listen to anything but the piano roll. But a closer listen reveals a sad little generation-gap message in which a girl comes home to see her "dear old dad." She can't stay, of course, because the smoke bothers her fiancé, but as she leaves she tells the old man to drop in when he can ("Be sure to call before you do"). Maybe I'm a sap, but the song got to me.

The Beatles' song *For No One* is performed for the very first time with intelligence and sophistication, the style a kind of string-quartet chamber music treatment with a slightly dimpled rock beat. Glorious! Al Jolson's *My Mammy* is a major surprise, akin to the one I got when I heard Liza's mother, Judy Garland, sing *San Francisco* onstage at Carnegie Hall. It starts out as a down-home, Mississippi river-boat number, ends up as an opening-night-at-the-Palace blockbuster in which Liza shows she has Judy's gift of grabbing us by the heart with equal

doses of little orphan-girl pathos and super-show-biz bedazzlement.

*The Debutante's Ball* (one of three songs in the collection by a talented young songwriter named Randy Newman) is one of those elegant waltzes out of prom night at the Plaza, making a wry but honest statement about the poor little rich kids you can't tell apart except for the numbers on their dance cards. And *The Look of Love* finds Liza, I think, making her debut as a sex goddess. It is also the most original version of the Bert Bacharach tune I've ever heard (Peter Matz again).

I could go on, but I think you see what I mean: simply everything about this album is evidence of Liza's fully blossomed genius for getting to the core of what a song is all about. On all of these cuts she seems to know exactly what she's after. I think it's my heart. *Rex Reed*

**LIZA MINNELLI:** *Liza Minnelli!* Liza Minnelli (vocals); orchestra, Peter Matz, Nick De Caro, and Bob Thompson arr. *The Look of Love; The Debutante's Ball; You Better Sit Down, Kids; So Long Dad; Happyland; My Mammy; Waiting for My Friend; Married; The Happy Time; For No One; Butterfly McHeart.* A & M © SP 4141, (M) LP 141\* \$1.98.

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## THE BARD OFF BROADWAY: YOUR OWN THING

*RCA's recording of the Twelfth-Night-inspired rock musical refreshingly blends old and new*

**R**CA VICTOR has happily wasted no time rushing in to vinyl with their original-cast recording of *Your Own Thing*, off-Broadway's latest musical-comedy hit. The plot of the show is Shakespeare's, but the time is ours: *Twelfth Night's* famous twins have become a pair of pop singers, and the mythical country of Illyria is New York City.

On the face of it, this free-wheeling musical version of a comedy that has been good box-office for three hundred and forty-five years would seem to have a lot going against it. Olivia turns up running a discothèque, and the lovelorn Orsino is agent for a rock group—all the earmarks, in short, of a bright little disaster. But thanks to a light hand and a lilting score in a rock idiom that never relies on mere raucousness for effect, the old and the new merge here most refreshingly. Even the country-music treatment of Shakespeare's lyric in *Come Away Death* sounds appropriate and haunting the way Rusty Thacker, as Sebastian, puts it over. And the song with contemporary lyrics as well as tunes—*No One's Perfect, Dear, Somethin's Happenin', The Now Generation, I'm Not Afraid*, and a knockout of a dance called the *Hunca*



ROBERT GANSHAW

*Imogene Bliss, Rusty Thacker, and The Apocalypse doing the "Hunca Munca"*

*Munca*—all are equally palatable. Particularly winning are *The Flowers*, expressing Viola's new-arrival distaste for the cold, impersonal New York architecture; *The Middle Years*, in which twenty-year-old Sebastian expresses his sympathy for the ordeals of the post-adolescent; and the wistful ballad *What Do I Know?*

The songs are the work of Hal Hester and hard-working young Danny Apolinar, whose mark is everywhere on this show: he also plays one of the members of a rock quartet called "The Apocalypse" and designed the logo for the production. But everybody else works hard too: Mr. Thacker as Sebastian; Leland Palmer as his twin sister Viola; Marcia Rodd as Olivia; Tom Ligon as Orson (from Orsino in the Shakespeare), who's a little worried about himself because he thinks the girl he loves is a boy; and John Kuhner and Michael Valenti, who join in the group choruses with Mr. Apolinar. In fact, everyone and everything works, and works well, in *Your Own Thing*. *Paul Kresh*

**YOUR OWN THING** (Hal Hester-Danny Apolinar). Original-cast recording. Danny Apolinar, Imogene Bliss, Igors Gavon, John Kuhner, Tom Ligon, Leland Palmer, Marcia Rodd, Rusty Thacker, and Michael Valenti (singers); chorus and orchestra, Charles Schneider cond. RCA VICTOR © LSO 1148, (M) LOC 1148\* \$5.79.

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phones and you can quickly and easily create an exciting stereo tape library from "live" sound sources.

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nary solid state receiver, but a professional quality tape deck as well.

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proved stereophonic separation throughout the entire audio range.

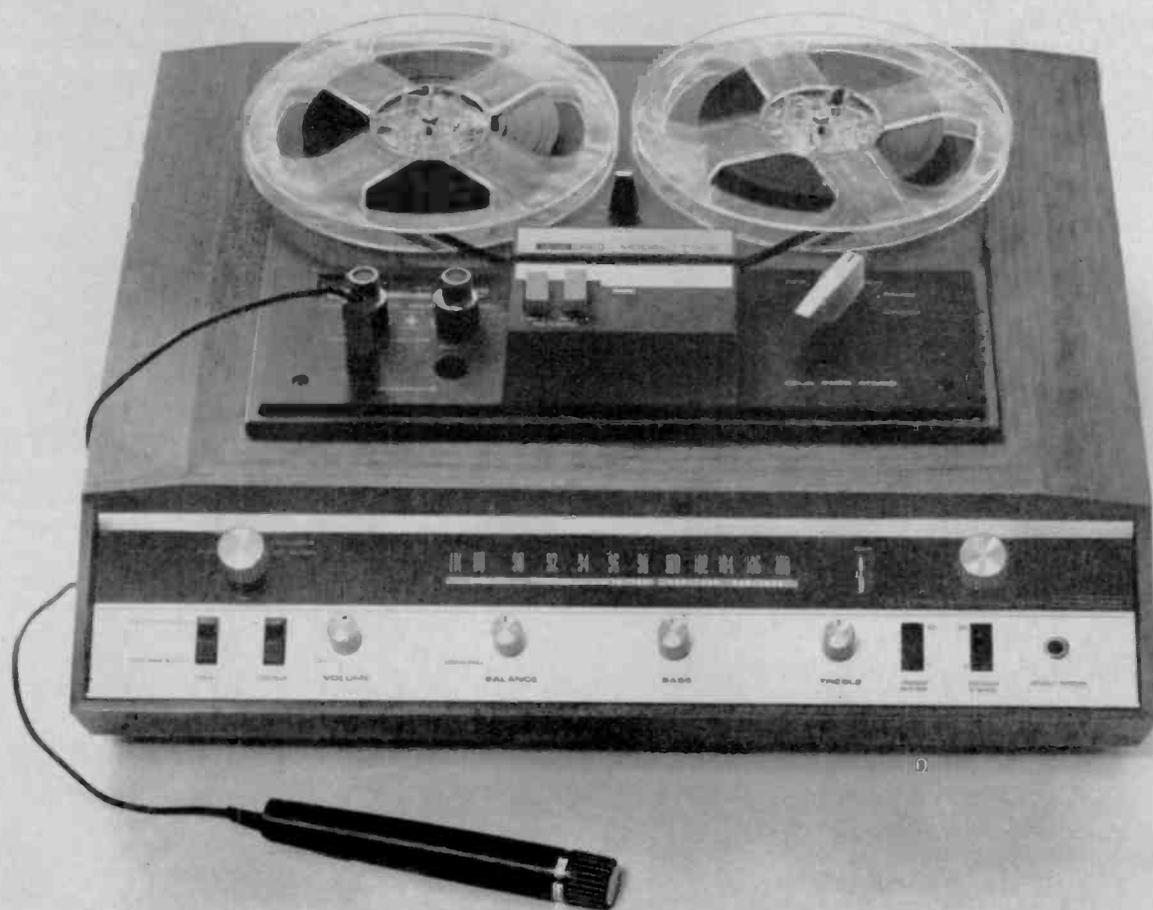
In sum, the TDC33 represents a bold new idea in home entertainment equipment—the control center for a complete solid state home music system *plus* a totally versatile home recording studio. All in one compact package.

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CIRCLE NO. 23 ON READER SERVICE CARD

# Nimble fingers, deft batons

Two superb soloists and three great conductors on Red Seal this month.



**Mozart's "The Impresario"**  
First recording of a mini-masterpiece! André Previn conducts the celebrated English Chamber Orchestra and a sparkling cast which includes Reri Grist, Judith Raskin, Richard Lewis, Sherrill Milnes, and Leo McKern (fresh from his film triumph in "A Man for All Seasons"). Conductor Previn's wife and song-writing partner, Dory, created the rollicking English libretto. Mozart was never such fun.

## RCA

**Misha Dichter**  
Piano Music of Brahms & Stravinsky

Dichter's first solo recording presents three "Petrouchka" excerpts that are something awesome. And his Brahms, a revelation in tone and phrasing, includes the Intermezzi in A, A Minor and E, the Capriccio in C-Sharp Minor and the Rhapsody in E-Flat.



**Erich Leinsdorf & The Boston Symphony Orchestra**

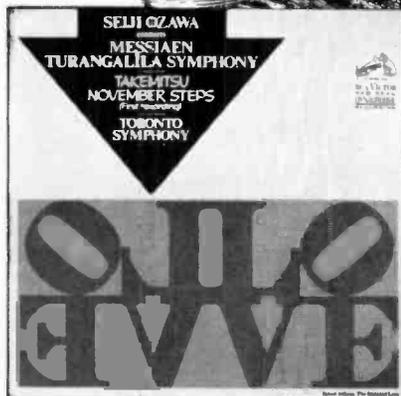
Mr. Leinsdorf and the BSO are creating a remarkable library of magnificent recorded performances of Beethoven. This new entry, the lyrical Fourth Symphony, is a study in clarity and purity of interpretation. Beethoven's "Leonore Overture No. 2" rounds out another orchestral event.

**Beethoven**  
SYMPHONY No. 4/LEONORE OVERTURE No. 2  
BOSTON SYMPHONY/ERICH LEINSDORF



**Itzhak Perlman & Erich Leinsdorf-First complete Tchaikovsky Violin Concerto**

The first collaboration of Perlman, Leinsdorf, and the BSO was superb. Now they are together again in a performance of the beloved Tchaikovsky work that must be heard to be believed. Dvořák's "Romance" rounds out the LP.



**Seiji Ozawa**

conducts the Toronto Symphony in a 2-LP set of contemporary works by two of the world's most important living composers. Messiaen's 10-movement, 80-minute "Turangalila Symphony" is a massive sonic experience. Takemitsu's "November Steps," a first recording, is a study in sonorities.

All in DYNAGROOVE sound



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

C. P. E. BACH: *Sei Piccole Sonate a due Corni, due Flauti, due Clarinetti e Fagotto* (Wq. 184); *Due Sonatine a Cembalo concertato, due Flauti traversi, due Violini, Violetta, e Basso; Sechs kleine Stücke oder Märsche für zwei Hörnern, zwei Hoboen, zwei Clarinetten, und Fagott*. The Musica Viva Ensemble, James Bolle dir. MONITOR Ⓢ MCS(S) 2125 \$2.50.

Performance: Highly enjoyable  
Recording: Excellent  
Stereo Quality: Fine

These chamber pieces by C. P. E. Bach—six little sonatas, two lengthier sonatinas, and six brief marches for a small instrumental ensemble—do not seem to have found their way onto records before this. They are delightful discoveries, quite *galant*, of course, but also perhaps more obviously entertaining than much of the output of this often quixotic composer. The performances are uniformly excellent, the difficult style has been well caught, and the playing of the instrumentalists is first-rate (including the extensive harpsichord parts played by Louis Bagger in the two sonatinas). My only (slight) reservation is the lack of percussion in the marches, which omission, according to James Bolle, was necessitated by the fear that it might prove annoying on repeated hearings. How would the *Stars and Stripes Forever* sound without drums? Monitor's sonic reproduction is up to the level of the performances. I. K.

J. S. BACH: *Cantata No. 60* (see BERG)

## RECORDING OF SPECIAL MERIT

J. S. BACH: *Mass in B Minor*. Agnes Giebel (soprano); Janet Baker (mezzo-soprano); Nicolai Gedda (tenor); Hermann Prey (baritone); Franz Crass (bass); B.B.C. Chorus; The New Philharmonia Orchestra, Otto Klemperer cond. ANGEL Ⓢ SC 3270 three discs \$17.39.

Performance: Mostly praiseworthy  
Recording: Excellent  
Stereo Quality: Very good

Klemperer begins the Mass very slowly indeed, so much so, in fact, that I thought

that this was going to be another one of his massive, craggy, ponderous efforts. In many ways it is that, particularly when he insists on "reading" the text with metaphysical overtones; at times it is less a Mass than a lumbering, Teutonic Passion. Yet, at the start of the second half, a change becomes apparent. Tempos, though seldom supercharged, suddenly become lighter and faster. A good example of this is the *Crucifixus*, which is extremely effective (Klemperer handles this chorus and its miraculous closing modulation in the most masterly manner possible, quite simply and without any striving for effect).

ments), Richter's pacing is also superior. Klemperer, with his fine forces and especially the small and very accurate chorus, is, however, well worth hearing; some may even consider it to be the best of the available versions of the Mass. Angel's recording is splendid. I. K.

## RECORDING OF SPECIAL MERIT

J. S. BACH: *Suites for Unaccompanied Cello* (Complete, BWV 1007-1012). Maurice Gendron (cello). WORLD SERIES Ⓢ PHC 3010 three discs \$7.50.

Performance: Superior  
Recording: Excellent  
Stereo Quality: Fine

Only recently I received a letter from a respected American composer in which he took exception to a review of an extended work for solo violin (of his own creation) that I had published in this magazine. Although I'd *thought* the review favorable—it was at least so intended—I felt it only fair to admit a certain cultural deficiency on my own part in the form of a confession that extended works for solo instruments (keyboard excepted) rarely hold my attention, which is without doubt the result of a personal "deaf" spot.

Now, no works for solo string instrument are more hallowed than J. S. Bach's Suites for Unaccompanied Cello. And although *they* almost consistently hold my attention—through their endlessly ingenious exploitation of the instrument's technical possibilities—I cannot in honesty write that I am breathlessly awaiting the first opportunity to listen to them again. (At least, not all six in a row!) Any one of them in a performance as superb as Gendron's here is a pleasure. And certainly the Third and Fifth are masterpieces on anyone's list. But a good deal of the music is more compelling in its technical achievement than it is, for me, in its expressive content.

It seems to me that the playing here is close to ideal. The line is wonderfully free metrically, the phrasing is big in scope, the effect, in the more expressive slow music, is almost rhapsodic. Yet Gendron's playing is constantly controlled and always coherent in defining musical structure. If I have the impression that the playing resembles itself stylistically too much from piece to piece, that the *specific* character of each Suite is less than ideally defined, I may either be describing a limitation in the cellist's performance or simply re-defining a limitation of my own.

The recorded sound is as rich and full-bodied as Gendron's tone. If this music is



MAURICE GENDRON  
Close to ideal in Bach's Cello Suites

This one section alone is worth the price of the set. Highly commendable too is the choral work and that of the instrumental soloists, especially the first trumpet and the fine organist. The solo violin sounds uncomfortable in *Laudamus te*, and (perhaps to avoid a repetition) Klemperer, in the *Benedictus*, substitutes a flute for it, which in fact sounds quite good. In regard to the orchestral and choral work, one might also point out that Klemperer's attention to articulation pays considerable dividends in matters of clarity.

Finally, as far as the soloists are concerned, this is an exceptional group, one that even outranks the fine singers to be heard in the DGG Archive set. The latter recording (under Richter's direction) is, of course, the more authentically Baroque performance; aside from certain stylistic advantages (Klemperer is extremely wayward with the execution or nonexecution of his orna-

### Explanation of symbols:

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



## Bernstein as Composer

Maestro Contemplates Stage Synthesis Of Vernacular and Music of Our Time

By HOWARD TAUBMAN

Leonard Bernstein had just finished composing a new re-orchestration of the opera "The Merry Wives of Windsor" when he heard sounds different from those that would be suitable for the stage.

## Bernstein Offers Young People At Philharmonic a Taste of Ives

Leonard Bernstein's attempt to introduce young people to the music of Ives is being met with enthusiasm. The concert was sung by Simon Estes, a baritone who was born in 1928.

## Bernstein to Conduct Mount Scopus Concert

Leonard Bernstein will conduct the Israel Philharmonic on July 9 on Mount Scopus.

Mr. Bernstein, who is conducting the New York Philharmonic's summer season and Fri-

## Bernstein and 'Falstaff' - A Great Night at the Met

By LOUIS BRANCO

History was made at the Metropolitan last night with the brilliant revival of a 73-year-old opera written by Verdi. Those two men alone, plus the Verdi who animated them, would alone have made the revival a highlight of the operatic decade. But the vocal and instrumental ensembles of the Metropolitan added to the excitement.

## Mahler Work Shows Bernstein at His Best

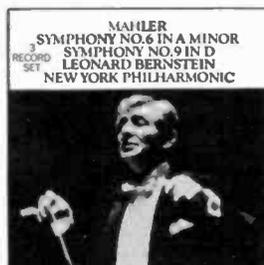
By ROBERT C. MARSH  
Chicago Sun-Times Writer

Leonard Bernstein's energy and emphasis of Bernstein's music has been im- "Falstaff" is a genuinely funny opera. Bernstein's Eighth symphony is a masterpiece of the superior vocal soloists.

A champion of the avant-garde, Leonard Bernstein is himself a brilliant innovator. Of that elect circle of contemporary composers, he is an esteemed member. Romantics adore him.

Mahler buffs applaud him. Young folks revere him. And Beatle people are happy that Bernstein digs their idols, too. Opera fans thrill to his "Falstaff."

Broadway glowed under "West Side Story." The accomplishments of this remarkable man are dazzling. Listen to some of them. On COLUMBIA RECORDS



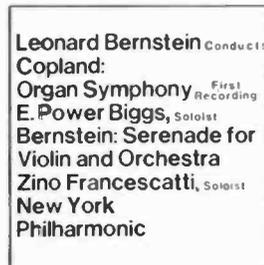
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fervor that Sir John Barbirolli brings to his reading, he is not aided by a somewhat more coarse recording; the vibrato of the solo oboe toward the conclusion of its opening solo in the Funeral March is excessively wide; and the side-break in this movement is wholly infuriating—Rudolf and Decca get two movements to a side on their disc with no trouble whatever. *D. H.*

**BERG:** *Songs* (see Best of the Month, page 67)

**BERG:** *Violin Concerto*. Joseph Suk (violin); Czech Philharmonic, Karel Ančerl cond. **BACH:** *Cantata No. 60, "O Ewigkeit, du Donnerwort."* Czech Philharmonic Chorus and Musici Pragenes, Martin Turnovsky cond. **CROSSROADS** Ⓢ 22 16 0172 \$2.49.

Performance: Generally passable  
Recording: Good  
Stereo Quality: Good

Put whatever consequence you will on it, there is a binding factor where the Berg and Bach works are concerned. In each, the chorale "*Es ist genug*" is employed—in the Berg as a strong continuous thematic element. It's not surprising in the least. Bach's harmonization is, for its period, so astonishingly chromatic that, did one not know otherwise, one might have thought it Berg's creation.

Actually, it's hard to believe that as recently as twenty years ago the Berg Violin Concerto was thought both far-out and all but unplayable. Now it sounds like slightly mis-notated Wagner (will Arnold Schoenberg share the same fate?!). But the Berg Concerto remains a masterpiece of the medium—perhaps the best composed in this century. The Czech musicians schmaltz it up somewhat unnecessarily and Suk occasionally runs amok—but the performance is generally creditable. Needless to say, though, there are preferable versions available.

I haven't any dogmatic ideas about Bach performance, but I don't much care for this one. First of all, I'm not crazy about the cantata itself, but that aside, I prefer a tauter and more disciplined performance than this one. Most of the soloists are pretty good, however.

The recorded sound will do nicely. *W. F.*

#### RECORDING OF SPECIAL MERIT

**BERNSTEIN:** *Serenade for Violin and Orchestra*. Zino Francescatti (violin); New York Philharmonic, Leonard Bernstein cond. **COPLAND:** *Symphony No. 1, for Organ and Orchestra*. E. Power Biggs (organ); New York Philharmonic, Leonard Bernstein cond. **COLUMBIA** Ⓢ MS 7058, Ⓜ ML 6458\* \$5.79.

Performance: Unbeatable  
Recording: Dazzling  
Stereo Quality: Superb

There aren't many more fascinating musical experiences—for me, at least—than a first hearing of an important youthful work by a contemporary composer whose subsequent music has become widely disseminated, famous, and influential.

Although I've seen the *score* of Aaron Copland's Symphony No. 1, for Organ and Orchestra (written when he was twenty-three), and am familiar with the legend of

its precocity and notoriety when first performed in this country (1925), I'd never heard it before Columbia's superb new recording by Leonard Bernstein and the New York Philharmonic came along. Legend in mind, I was nonetheless taken aback. Coming from a young American who had barely completed his studies with Nadia Boulanger, the work must have electrified its more knowing listeners. More than forty years after its premiere, in fact, Virgil Thomson—not celebrated for public expression of strong personal sentiment—wrote in his autobiography: "When she [Boulanger] asked me how I liked it, I replied that I had wept. 'But the important thing,' she said, 'is why you wept.' 'Because I had not written it myself,' I answered."

Although the word "inspiration" is very bourgeois these days, anyone will concede

of the epic grandiosity of, say, the closing pages of *Billy the Kid*. And the presaging, in turn, will demonstrate the stripping away of orchestral and textural nonessentials that Copland was to undertake during the Thirties.

Naturally, the piece isn't without flaw. The last movement is at first a little tentative and sporadic, yet ultimately single-minded in its insistence on a clangorously dissonant ending that must have seemed boyishly insolent in 1925, but seems merely strained and overworked today. This debut recording suggests nonetheless that Ives isn't the only American composer who composed large-scale works of power, precocity, and significance that languish in neglect.

Although I am one of those relatively few critics who both like and respect the music of Leonard Bernstein—I like to think that this is because I am able to listen to it without regard to his movie-star-like celebrity—the *Serenade* is not one of my favorites. It's never boring, to be sure, and it's written with brilliance and mastery, but the coexistent influences of Richard Strauss and the neoclassical Stravinsky in the same piece don't quite work for me. Both Francescatti and Bernstein make the piece *sound* spectacular, in any case.

E. Power Biggs does a fine job with the solo part of the Copland work, and both performances have been given the best of recorded sound and stereo. *W. F.*

Next Month in

**HiFi/Stereo Review**

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on the  
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Test-report Roundup of the  
New Stereo Cartridges  
by Julian Hirsch

**BIZET:** *Symphony, in C Major; Jeux d'enfants, Op. 22—Petite Suite; Patrie Overture, Op. 19*. French National Radio Orchestra, Charles Munch cond. **NONESUCH** Ⓢ H 71183 \$2.50.

**BIZET:** *Symphony, in C Major; Jeux d'enfants, Op. 22—Petite Suite; La jolie fille de Perth—Suite*. London Symphony Orchestra, Roberto Benzi cond. **WORLD SERIES** Ⓢ PHC 9086 \$2.50.

Performance: Benzi has lighter touch  
Recording: Munch has more presence  
Stereo Quality: Both will do

The *symphony* by the seventeen-year-old Bizet, discovered in the Paris Conservatoire Library eighty years after its composition, has now had fifteen recordings, beginning with the pre-war Victor 78's with the late Walter Goehr. Indeed, it holds its own nicely even since it was discovered that it was strongly "influenced" by the recently uncovered Gounod D Major Symphony, which Bizet had arranged for two pianos in 1856. (Both works were recorded back-to-back on an out-of-print Kapp disc—9039/9039-S—by the New York City Ballet Orchestra, Robert Irving conducting.)

The *Jeux d'enfants*, strictly speaking, consists of a dozen charming miniatures for piano duet (the whole is currently available as recorded by Walter and Beatrice Klien, Vox 512590), and the "*Petite Suite*" is Bizet's orchestral transcription of five of them. It was only in 1933, with the Leonide Massine choreography for the Monte Carlo Ballets Russes, that the music achieved any degree of general public renown.

The 1855 Symphony and the 1871 *Jeux d'enfants* typify Bizet the neo-classicist, while the bombastic *Patrie Overture* (1873-74), dedicated to Massenet, falls at the other end of the scale. *La jolie fille de Perth* (Continued on page 78)

Copland's *symphony* is white-hot with it. One doesn't regard Copland as an "innovator" in the strictest sense, but no one—friend or foe—has ever denied that he has his own way of doing things and has cultivated an (at times) dangerously personal style. The amazing thing is that so much of it was already there in this early work. As the style's expressive possibilities were paradoxically both expanded and rarefied, it grew increasingly spare and economical in later years. But the first bars of the Symphony—a melodic idea typically activated by a descending minor third is introduced immediately after the sounding of a bare E-flat pedal point—virtually spell the man's name as we know it today; and the first movement's overall quasi-variational continuity and dirge-like melancholy are nothing short of premonitory.

Both *Le Sacre du printemps* and *Petrouchka* are blatantly present in the second movement, but then so is Copland's personal touch with jazz rhythms and the intervallic structure of its melody. You'll think more than once of *Music for the Theater* in this movement; and in the last one, you'll think



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(1866), after Sir Walter Scott, was thoroughly unsuccessful as an opera, but the four pieces excerpted for orchestra are fascinating in their anticipation of comparable bits from *Carmen*, which represents to the fullest Bizet's own form of the post-Berlioz classic-romantic idiom.

As for the recorded performances, Charles Munch stresses the romantic with his accent on rhythm and dynamics, while young Roberto Benzi leans to lighter textures and brisker tempos. However, Ansermet's London disc—offering the same musical package—has more solid recorded sound. For the \$2.50 price, however, I'd skip the *Patrie* and take the Benzi package *in toto*. D. H.

**BLAVET:** *Flute Concerto in A Minor* (see MOZART)

**BLOW:** *Ode on the Death of Henry Purcell; Bring Shepherds, Bring the Kids and Lambs ("Marriage Ode"); Chloë Found Amintas Lying; Sing, Ye Muses*. Mary Thomas and Sally Le Sage (sopranos); Alfred Deller and Mark Deller (countertenors); Philip Todd (tenor); Maurice Bevan (baritone); Kathleen Jeans and Michael Arno (recorders); Walter Bergmann (harp-sichord); Stour Music Festival Chamber Orchestra, Alfred Deller cond. RCA VICTROLA © VICS 1276, Ⓜ VIC 1276\* \$2.50.

Performance: Worthy  
Recording: Very good  
Stereo Quality: Satisfactory

If I am not mistaken, this is the first non-operatic disc to be devoted solely to John Blow, organist of Westminster Abbey during the second half of the seventeenth century and teacher of Purcell. Perhaps the most curious fact about this distinguished composer is that he stepped down from his post as organist in favor of Purcell in 1679 and took it up again after his famous pupil's death in 1695. The ode Blow wrote in memory of Purcell is one of his most famous pieces, a touching tribute to his great contemporary. Alfred Deller does not seem to be in his best voice at the beginning of this piece (his previous recording on Vanguard is a little better in this respect), but the rest of the performance is stylistically very fine, and the music so moving that one cannot object overly to the tentative beginning. Nevertheless, I would recommend that listeners start with the splendid *Marriage Ode* on the second side, in part because of its more elaborate scoring. The singing is extremely worthy, the harpsichord continuo by Walter Bergmann is excellent, and the recording is quite satisfactory. Fine notes by Stoddard Lincoln. I. K.

#### RECORDING OF SPECIAL MERIT

**BRAHMS:** *Serenade No. 2, in A Major, Op. 16.* **WAGNER:** *Siegfried Idyll*. South German Philharmonic Orchestra, Karl Ristenpart cond. CHECKMATE © C 76010 \$3.50.

Performance: Easy-going  
Recording: Nicely transparent  
Stereo Quality: Good

The artist-and-repertoire staff at Checkmate has done a canny bit of calculation in providing this welcome package. We have here not only the first (and too long delayed) stereo recording of the ruminative and darkly-hued (there are no violins in the

orchestra) *A Major Serenade* from the pen of the young Brahms, but also the only chamber-style recording of the Wagner *Siegfried Idyll* other than that currently available only as a filler for Solti's two-disc London album of the Bruckner Seventh Symphony. With the \$3.50 price tag as a further inducement, the Checkmate disc becomes an all but irresistible buy.

The late Karl Ristenpart, whose Chamber Orchestra of the Saar has graced the repertoire with many fine recordings of lesser-known Baroque and classical works, takes an easy-going view of the Brahms Serenade. But if his opening movement verges on the blandly soporific, he makes excellent amends in all that follows, especially in the gay finale which goes at a nicely swinging trot (in contrast to the hectic gallop imposed by Toscanini in the RCA Victor issue of the 1942 NBC Symphony broadcast).

Whereas Georg Solti in his remarkable



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Checkmate's recorded sound is spacious in *ambiance* and transparent in texture, but perhaps a bit shy in the bass line that might have added a little more warmth to the whole. D. H.

**BRUCKNER:** *Symphony No. 5, in B-flat; Te Deum*. Maria Stader (soprano); Helen Vanni (mezzo-soprano); Stanley Kolk (tenor); Donald Gramm (bass); Temple University Chorus; Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA © M2S 768 two discs \$11.59.

**BRUCKNER:** *Symphony No. 5, in B-flat*. Bavarian Radio Symphony Orchestra, Eugen

Jochum cond. DEUTSCHE GRAMMOPHON © SLPM 138967/8 two discs \$11.58.

Performance: Ormandy extravagant;  
Jochum romantically mystical  
Recording: Ormandy has it  
Stereo Quality: Bath good

Ormandy, in his first recorded Bruckner interpretation since his pioneer version of the Seventh with the Minneapolis Symphony back in the mid-Thirties, has come the closest of any disc interpreter yet to making the sprawling magnificences of the Fifth Symphony hang together in meaningful proportion. And to this he adds here a block-busting performance of the mighty *Te Deum*.

The Jochum recording is the 1958 performance originally issued here on three sides (and with a side-break midway through the slow movement) with the *Parsifal* Prelude and Good Friday Spell as filler. This reissue, allotting one movement per side, marks Jochum's completion of the task of committing all the Bruckner symphonies to discs; he is the first conductor to do so, and DGG has made the nine available at a special bargain price in a single album. Let it be said, however, that when Bernard Haitink and the Amsterdam Concertgebouw complete the cycle for Philips, they will have gone Jochum and DGG one better by including the early "Nullte" Symphony, No. "0", currently available as a separate disc. (The Third Symphony as done by Haitink for Philips is an earlier and quite different edition from that used by Jochum for DGG.)

As to the recorded performances under consideration here, one wishes that the best qualities of both could have been combined in some miraculous fashion. Jochum fancies the darkly mystical aspects of the Brucknerian muse and goes in for extreme tempo contrasts, which are most strikingly exhibited in the opening and closing pages of the first movement. Only in the Scherzo is his approach tighter and lighter than Ormandy's. The latter's tempos are prevailingly faster and steadier in the outer movements, and his sense of rhythmic pulse has never been better than it is in the grandiose finale, which he makes a thrilling affair from start to finish. Not since the pre-war Karl Böhm recording have I heard another performance of this finale that didn't give at the seams at some point—Ormandy's is magnificently taut. What is missing in the Ormandy reading is the sense of brooding mystery that informs the best parts of Jochum's interpretation. So there is yet room for a recorded performance that will achieve the ultimate synthesis of athletic discipline and expressive intensity that this music needs for its full realization.

Ormandy and his Philadelphians have been recorded powerfully, if in a somewhat flat perspective, while the opposite is the case with Jochum, whose orchestra is recorded in deep perspective, but with rather weak presence and at a very low level.

The contrasting characteristics of Ormandy and Jochum in the symphony are heard too in their performances of the *Te Deum* (Jochum's 1966 version comes as a filler for his DGG album of the Bruckner Ninth). Ormandy's is a dramatic blockbuster; Jochum's evokes the atmosphere of a cathedral. Both recordings have Maria Stader as soprano soloist, but the four solo vocalists seem to blend somewhat better for Ormandy than for Jochum. Ormandy, always one to make  
(Continued on page 80)



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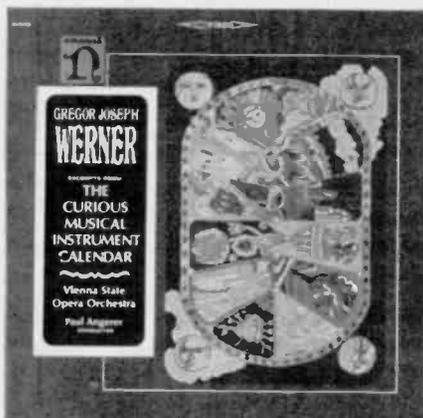
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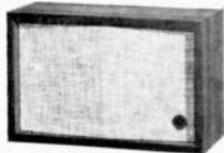
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the most (sometimes too much) of a point of musical rhetoric, does wonderfully well with the final pages of the *Te Deum*. A word of special commendation is in order for the Temple University Choir, which sings with splendid tonal body throughout and the sopranos of which deliver the goods to thrilling effect with their concluding high C's.

D. H.

#### RECORDING OF SPECIAL MERIT

**CARTER:** *Piano Concerto*. **COLGRASS:** *As Quiet As*, Jacob Lateiner (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR Ⓢ LSC 3001, Ⓜ LM 3001\* \$5.79.

Performance: Colgrass good, Carter fair  
Recording: Colgrass good, Carter fair  
Stereo Quality: Colgrass good, Carter fair

The Carter Concerto is such an important and imposing work that I have chosen to give this recording the "special merit" label in spite of the fact that it presents problems. Carter is one of the few composers in this country (or anywhere, for that matter) who have been able to take a complex serial vocabulary and project it in dramatic forms of great resonance and impact. His Piano Concerto, commissioned by Jacob Lateiner under a Ford Foundation grant and written in 1964-1965, employs a chamber music concertino which mediates between the highly articulated solo part and the crushing, cluster-like orchestral writing. This is a Concerto written in dramatic metaphors, and you can hear—if you listen carefully—a history of a decade of contemporary music and an allegory of contemporary life expressed in the titanic struggle between a highly characterized and individualized piano part and a brutal, undifferentiated mass of orchestral sound. It is a powerful and relevant work from one of the most relevant of the middle generation of American composers.

The recording itself was financed by the Martha Baird Rockefeller Fund for Music, the Steinway Foundation, and the National Council on the Arts, and I think everyone should have gotten a little more for his money. The fundamental mistake was the idea of the "world premiere recorded live," an error resulting from a misunderstanding of the function of the recorded medium. Far from "documenting" a historic occasion, the recording serves only to emphasize the inadequacies of what might have been regarded in retrospect as a heroic performance. This is inordinately difficult music, and first performances are never perfect. But why immortalize that fact? In concert this was an exciting performance; as a recording it is inadequate. A better rendition could have been produced in the recording studio and, even more tragically, it could have been engineered for stereo clarity. Still, this is the only recording of the work we are likely to have for some time, so we'll have to make the best of it.

Michael Colgrass' *As Quiet As* is a delightful, coloristic work in the manner of Gunther Schuller's *Seven Studies after Paul Klee*. A group of children were asked to complete the sentence "As quiet as . . ." and Colgrass has made musical translations of seven of the answers. The musical elements range from Berg and Schoenberg to Schuller to scrapes and clusters to an extraordinary and dream-like treatment of a Beethoven

sonatina. A clever, attractive work, occasionally cutesey and sick, but always effective, and it is well performed and recorded here.

E. S.

**ORNETTE COLEMAN:** *The Music of Ornette Coleman*. Ornette Coleman (trumpet); the Philadelphia Woodwind Quintet: John de Lancie (oboe), Murray Panitz (flute), Anthony Gigliotti (clarinet), Bernard Garfield (bassoon), Mason Jones (French horn); the Chamber Symphony of Philadelphia Quartet: Stuart Canin, William Steck (violins), Carlton Cooley (viola), William Stokking (cello). *Forms and Sounds; Saints and Soldiers; Space Flight*. RCA VICTOR Ⓢ LSC 2982, Ⓜ LM 2982\* \$5.79.

Performance: Better than the music  
Recording: Very good  
Stereo Quality: Excellent

Ornette Coleman plays only on the first side of this disc—tart trumpet interludes in a long piece performed impeccably by the Philadelphia Woodwind Quintet. I don't know if Coleman has heard much of Janáček and Hindemith, but the composition reminded me of them, and not at all of anything I've heard by Coleman in the past. It's pleasant enough but lacks the boldness and organic originality of Coleman's jazz work. The second side begins with a work for string quartet that seemed to me too often static the first time through but did create a curious kind of cumulative serenity on repeated listenings. The second and shorter string quartet is more agitated and more immediately arresting. Yet the string pieces too are without a personal stamp. I would not have known them to be Coleman compositions if the label hadn't said so. I would have guessed them to be the work of a talented autodidact who was rather behind the times when it came to what's happening now in classical music. But Coleman clearly enjoys working in this area, and he may well develop future non-jazz works of more substantial individuality.

N. H.

**COLGRASS:** *As Quiet As* (see CARTER)

**COPLAND:** *Symphony No. 1, for Organ and Orchestra* (see BERNSTEIN)

**DIAMOND:** *Music for Shakespeare's "Romeo and Juliet"*. Polish National Radio Orchestra, Jan Krenz cond. **THORNE:** *Burlesque Overture; Rhapsodic Variations*. Francis Thorne (piano); Polish National Radio Orchestra, William Strickland cond. **COMPOSERS RECORDINGS, INC.** Ⓢ Ⓜ CRI 216 USD \$5.98.

Performance: Unidiomatic/excellent  
Recording: Excellent  
Stereo Quality: Fine

David Diamond's *Music for Shakespeare's "Romeo and Juliet"* dates from 1947—just two years prior to the beginning of his long expatriation in Italy. Next to *Rounds for Strings* (1944), the work was probably the best received by public and press of any piece of Diamond's "white-note" period. (I say "white-note" rather than merely diatonic or tonal because *Diamond's* diatonicism was as consciously severe—even radical—as the "total chromaticism" of today. *Romeo* is no score in which to look for twelve-tone series.)

The above is neither a yea nor a nay regard—  
(Continued on page 82)

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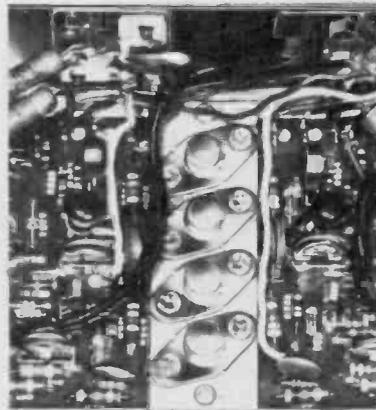
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ing the music itself. But the piece *does* seem to me to hold up remarkably well—albeit that it's the antithesis of what's "in" today (it *certainly* sounds more "fresh" in 1968 than an awful lot of the ersatz neoclassic Stravinskianism of the era). Of course, I would be less than fair if I denied a special affection for the work, dating back to my simultaneous study with its composer, and its first recording by the Little Orchestra Society of New York. It has for me some of Diamond's most fluent lyricism; it is a canny blending of "romanticism" and (occasionally) rigid "classical" form; and it has—until the last movement anyway—a lovely freshness and fluency about it. It's good to have it back on records.

I shall now carp some about the performance. I think Krenz misreads the piece. He

plays it as if it were Tchaikovsky, for one thing, but I suspect—*just* suspect—that Diamond meant no such "interpretation" of Shakespeare's love story and tragedy. Diamond's treatment is not better than the Russian's, but different: lighter, more tender, less impassioned, more understated. It's also more economical. In spite of its concluding dirge, it is more poignant than pathetic. Performed here, virtually the entire piece is overstated.

Francis Thorne (b. 1922) is relatively new on the American compositional scene. He graduated from Yale, where studies in composition with Hindemith and/or Donovan left him uncertain of his talent. He undertook a business career but, by 1954, music crept back compulsively into his life, and he studied with Haieff and Leo Smit.

He drifted toward jazz piano and "pop" tunes. He met Diamond in 1958 in Italy, and the older man spurred Thorne's confidence in his "serious" composing talent. In 1961, he became the "full-time" composer he is now. So we have among us Francis Thorne: a not-so-young "young" composer.

Both the *Overture* (1964) and *Variations* (1965) suggest a man bursting with musicality and an urgent need to give expression to it. The earlier work comes off successfully; with its opening jazzy configuration (which oddly recalls to me a motif from *Peter Grimes*) and handsomely lyrical episodes, it is a joy throughout. *Variations* not only tries more, but perhaps a bit too much. Its harmonic texture is startlingly more chromatic and Thorne's uncommon flair for the orchestra is even more apparent. The works' overall plan is brave and personal, and one could with justice expect far less from a "novice." Still, the orchestration is on occasion too fussy and exhibitionistic for the material it adorns, the improvised piano cadenza sounds oddly stiff and academic in context, and the music, for my taste, is uncontrastingly "busy."

The work fails for me in a way common to many genuinely gifted "young" composers: there is an excess of musical invention, perhaps even a lack of selectivity. One feels that the composer—not certain of the worth of his *best* episodes—fails to savor them himself or, what is worse, fails to let us do so. In overall impression the performances seem fine. The sonics and stereo quality are very good. W. F.

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EDMUNDS: *Songs. Adam's Lament; As Dew in Aprille; Milkmaids; O Death, Rock Me Asleep; Molly Samways; The Fish; The Everlasting Voices; The Magi; The Isle of Portland; Why Canst Thou Not; On the Nature of Truth.* MAYER: *Five Miniatures; Other Songs: Khartoum; Barbara; Paradox; That Purple Bird; For a Young Man; Always, Always.* Dorothy Renzi and Jeannine Crader (sopranos); John Langstaff (baritone); Charles Crowder (piano); David Garvey (piano). *Brief Candle (A Music Drama in 3 Acts and Six Minutes to a Libretto by Milton Feist).* Soloists and chorus, Lois Winter, leader; Princeton Chamber Orchestra, Nicolas Harsanyi cond. DESTO ⑤ DST 6430 \$5.98, ⑧ D430 \$4.98.

Performance: Good  
Recording: Satisfactory  
Stereo Quality: Effective

Since there is a wealth of good American art song that neither record companies nor, for that matter, anyone else pays much attention to, one is obliged to applaud this release from Desto on this account alone. Approximately equal-time representation has been given here to two Americans who have a genuine gift for the small vocal forms, and the performances—if not spectacular—are quite musicianly.

Since John Edmunds writes songs almost exclusively, and since too our better song writers are all but unknown, his name will be recognized mostly by other composers. The eleven songs here give a good cross-section of Edmunds' work. Strongly influenced by the phrasal and prosodic manner of old English music, Edmunds' style has changed

(Continued on page 84)

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little over the years. Scrupulously perfectionist, the music is conservative on the surface; if the vocal writing is virtually flawless, it is rarely brave. And, in the manner of lied, Edmunds constructs fixed accompaniment patterns to set the shape of a song. In the matter of freedom of vocal line or accompaniment, Edmunds makes Debussy or even Wolf sound radical.

What distinguishes his songs is an enormous subtlety of "ear." As with Fauré, it is folly to predict the next harmonic progression; you'll be fooled most of the time. Again like Fauré, Edmunds is capable of the most discreetly innovative harmonic movement within a conventional harmonic scheme. Textual emphases and literary points are made with precisely this sort of skill by the bona fide song writer. And John Edmunds, now in his middle fifties, is, and for years has been, just that.

The group heard here is a fine one and you'll not find an unpolished edge in the lot. *O Death, Rock Me Asleep* is startlingly powerful in view of its plainness of musical means; *On the Nature of Truth* gets by with a philosophical solemnity of text in an unusually believable way. Always there is a compelling concentration on and respect for the text. One might wish that Edmunds were more adventurous, but there are only a handful of American song writers with his perfect control over limited means.

William Mayer (b. 1925) is, I am rather ashamed to admit, new to me as a vocal composer. And he too has the rare gift for composing songs. I wish the dates of the works represented had been given—simply because his music here creates an ambivalent impression. Most of it is conservative harmonically—*Prophetic Soul, Resume, Khartoum*, and *That Purple Bird* make me think of some of Ned Rorem's earlier songs—but Mayer is more adventurous in vocal conception than either Rorem or Edmunds. He has a fondness for irony, satire, and even ghoulishness in his choice of texts—which is fine if the composer can carry these qualities off in musical imagery. But I, for one, would think twice about trying to capture in music the brightly urbane pessimism of Dorothy Parker's verse for fear of lessening it and, in the end, having to wipe egg from my face. A strange duet called *Barbara*, apart from its uncomfortably Menottiesque *ambiance*, can't, it seems to me, be built convincingly to its macabre climax in a few minutes. And Mayer's savagely ironic six-minute opera, *Brief Candle*, can't, on records at least, make its musical points sharply and concisely enough to make the textual ones jab. Still, *Paradox, Khartoum*, and *For a Young Man* are varyingly ambitious songs of unmistakable quality.

Desto's recorded sound is clean, and the stereo treatment is occasionally effective.

W. F.

GLUCK: *Orfeo ed Euridice: Dance of the Blessed Spirits* (see MOZART)

IVES: *Symphonies: No. 1, in D Minor (1896-1898); No. 2 (1897-1902); No. 3 (1901-1912); No. 4 (1909-1916)*. *Hallowe'en*. New Philharmonia of London, Harold Farberman cond. VANGUARD CARDINAL 5 VCS 10034 three discs \$10.50.

Performance: Good  
Recording: Good  
Stereo Quality: Good

Ives' reputation as an innovator is now so great that people are surprised (and sometimes even disappointed) to discover what a traditionalist he sometimes was. My own theory is that Ives was the most important composer in a tradition of which he was the only member. Or, to put it more specifically, Ives took the materials of the European past and American popular-folk tradition and composed an entire art-music evolution, singlehandedly, going all the way from Dvořák's D Minor to his own incredible collage-cluster counterpoints.

His First Symphony, written at Yale under the guidance of Horatio Parker, is in a healthy, striking, and often quite beautiful Bruckner-Dvořák-From-The-New-World mode. The Second Symphony, which dates from the turn of the century, combines the inherited Beethoven-Brahms symphonic tradition with Stephen Foster, barn dances, and *Columbia the Gem of the Ocean*; only its absurdly dissonant final chord suggests the iconoclasm we have come to expect from Ives' music. (To some extent, our emphasis on Ives' innovations leads us to misunderstand his work.) The Third Symphony, written between 1901 and 1912, is perhaps the culmination of Ives' "traditional" style, and yet it is, in its quiet way, an exceptionally original work. I have elsewhere compared this work to the symphonies of Mahler, and it is known that Mahler intended to conduct it. What Mahler did at great length and from inside the tradition, Ives accomplished from the outside and with great economy.

This hymn-tune symphony, one of Ives' simplest but subtlest works, is in striking contrast to the Fourth Symphony, one of his most complex pieces and one of the biggest in scale. The Fourth, composed between 1909 and 1916, incorporates large elements of Old- and New-World tradition in a much wider context, including some Ivesian innovation. The wild second movement, with its extraordinary pile-ups of sonority, poly-rhythms, and multi-tonal densities—whole counterpoints of ways of life—stands next to a simple and entirely traditional third-movement fugue. The first movement, with its ostinato bands of sound, its obbligato lines for flute, harp, and solo strings surrounding a hymn-tune chorus with an extraordinary halo of sound, relates closely to the powerful last movement, similarly composed in accumulating densities of sound and culminating in the magnificent return of the chorus. In all, it is a great, multi-faceted work whose many aspects will be "explored" for years to come.

The grouping of the four symphonies (the unnumbered "Holidays" Symphony is not included here), and at a bargain price to boot, is to be welcomed (*Hallowe'en* is a pleasant little dividend, although somewhat out of place here). These are vigorous performances which generate considerable excitement, and the recorded sound is good.

E. S.

LECLAIR: *Flute Concerto, in C Major* (see MOZART)

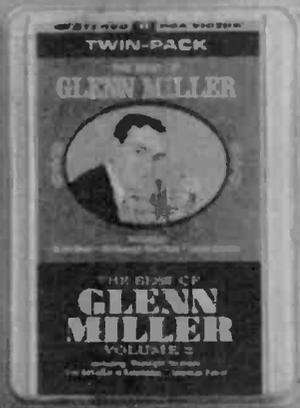
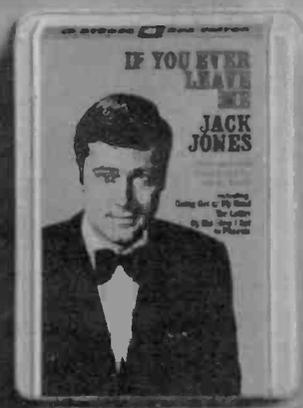
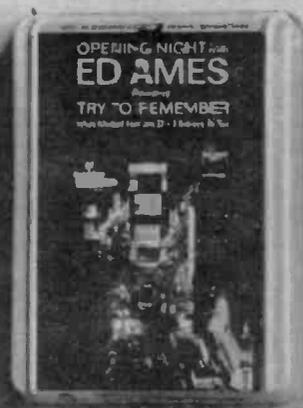
MAYER: *Brief Candle; Five Miniatures and other songs* (see EDMUNDS)

MOZART: *Flute Concerto No. 2, in D Major (K. 314)*. BLAVET: *Flute Concerto, in A Minor*. LECLAIR: *Flute Concerto*, (Continued on page 86)

HIFI/STEREO REVIEW

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in *C Major, Op. 7, No. 3*. Aurèle Nicolet (flute); Lucerne Festival Strings, Rudolf Baumgartner cond. DEUTSCHE GRAMMOPHON © 136547 \$5.79.

MOZART: *Flute Concerto No. 2, in D Major (K. 314)*. GLUCK: *Orfeo ed Euridice: Dance of the Blessed Spirits*. VIVALDI: *Piccolo Concerto, in A Minor (P. 83)*; *Piccolo Concerto, in C Major (P. 78)*. Julius Baker (flute, piccolo); Vienna State Opera Orchestra, Felix Prohaska cond. VANGUARD © 71170 \$5.79.

Performance: DGG has more sparkle  
Recording: Both good  
Stereo Quality: Both good

The DGG anthology of Baroque and Rococo concerted flute music is singularly enjoyable by virtue of fleet and light-textured accompaniments and the expert solo work of Aurèle Nicolet. The immensely vital Gallic-Vivaldian idiom of the concerto by Michel Blavet (1700-1768) is for me the special joy of this disc; and it is good to have a new flute version of the lovely Leclair piece to match the three currently available oboe performances of it (as well as the formidable rival version on flute by Claude Monteux).

I am second to none in my admiration for Julius Baker, both as virtuoso and as musician, but it seems to me that his playing of the Mozart D Major Concerto has been rendered unnecessarily heavy-handed, compared with Nicolet's, by Prohaska's plodding accompaniment. As for the Vivaldi piccolo concertos, I had on hand only the Nonesuch disc with Roger Bourdin (with the recently deceased Karl Ristenpart conducting) for comparison with Baker's. The A Minor is a big work, the C Major an amiable charmer. It seemed to me—the somewhat obtrusive continuo notwithstanding—that the Nonesuch performances had more vitality than those on Vanguard, and here again I am inclined to blame the accompaniment more than the soloist. The Vanguard recorded sound, however, is considerably the more refined of the two.

D. H.

#### RECORDINGS OF SPECIAL MERIT

MOZART: *Requiem Mass, in D Minor, K. 626*. Edith Mathis (soprano); Grace Bumbry (mezzo-soprano); George Shirley (tenor); Marius Rintzler (bass); New Philharmonia Chorus and New Philharmonia Orchestra, Rafael Frühbeck de Burgos cond. ANGEL © S 36470 \$5.79.

MOZART: *Requiem Mass, in D Minor, K. 626*. Helen Donath (soprano); Yvonne Minton (mezzo-soprano); Ryland Davies (tenor); Gerd Nienstedt (bass); John Alldis Choir; BBC Symphony Orchestra, Colin Davis cond. PHILIPS © PHS 900160 \$5.79.

Performance: Both very good  
Recording: Both good, Philips more transparent  
Stereo Quality: Both very good

It is hard to choose between these two new versions of the much-recorded Mozart Requiem. They are extremely satisfying and interpretively similar in outlook. The tempo choices are excellent in both versions; each conductor emphasizes the drama in the score, and achieves true excitement in the *Kyrie* and *Dies Irae* sections. If I prefer Davis by a slight margin, it is because his textures are

more clearly defined, and because his interpretation is captured in a more transparent *ambiance*, with crisper and better detailed differentiation.

In the matter of soloists, however, Angel has the advantage, though again by a small margin. Both groups are well blended, but the Philips soloists are less opulently endowed than their Angel counterparts. George Shirley, in particular, offers a ringing presence in his solos that Philips's Ryland Davies cannot match. Both basses are competent, but neither has the range or the commanding tone the *Tuba Mirum* calls for. The choral performances are excellent on both discs.

These two versions of the Requiem are as good as any in the current catalog. G. J.

#### RECORDING OF SPECIAL MERIT

MOZART: *Serenade No. 10, in B-flat, for Thirteen Wind Instruments (K. 361)*.



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Musica Aeterna Wind Ensemble, Frederic Waldman cond. DECCA © DL 710150, Ⓜ DL 10150 \$5.79.

Performance: Light and lovely  
Recording: Fine  
Stereo Quality: Good

It is to Frederic Waldman's credit that he not only has on hand for this recording thirteen of New York's top wind players (including practitioners of the basset horn, a kind of alto clarinet favored by Mozart), but also gives us a reading of the piece exemplary in its transparency of texture, subtlety of nuance and tone color, and rhythmic vitality. Too many times I have come close to falling asleep over heavily monochromatic treatments of this infinitely varied and beautiful score. Only one unhappy flaw mars both stereo and mono discs here: an ever-so-slight sag in pitch toward the end of the *adagio* third movement on side one. I hope that this will be corrected in future pressings. Except for this, Maestro Waldman, his players, and the Decca recording staff have produced a recorded performance that hold its own very nicely even in the face of such formidable (if different) competition as Klemperer (Angel), Stokowski (Vanguard), and the London Wind Players (London). D. H.

PETER: *String Quintets: No. 1, in D Major; No. 2, in A Major; No. 3, in G Major; No. 4, in C Major; No. 5, in B-flat; No. 6, in E-flat*. Fine Arts Quartet with Fred Clem (viola). DECCA © DXSA 7197, Ⓜ DXA 197 two discs \$11.58.

Performance: Good  
Recording: Excellent  
Stereo Quality: Good

Dutch-born John Frederick Peter (1746-1813) came to Bethlehem, Pa., in 1770 and spent most of the remainder of his life there as teacher and minister to his fellow Moravian Brethren, who were enamored alike of God and of music. In company with such gifted fellow amateur composers and players as John Antes and David Moritz Michael, Peter became one of the foremost of the American Moravian school of composers that flourished, little known to the outside world, during the late eighteenth and early nineteenth century. Their music understandably reflected the influence of works brought over from Germany to the Moravian communities of Bethlehem, Nazareth, and Winston-Salem: the music of Bach's sons, of Haydn, Mozart, and the Mannheim School composers. If the vocal church music and secular instrumental works of the American Moravians lack the ultimate polish and subtlety that we have come to expect of a Mozart or a Haydn, the best of it is by no means inferior to that of reputable European composers of the time who might be called of the second rank; and it does have a liveliness and charm comparable to the beautifully executed samplers and china decoration of the same time and place.

Peter completed his six string quintets early in 1789, not long after Mozart had written his major masterpieces for the same medium. However, the Peter quintets are far less sophisticated in developmental texture, and in some respects less crystallized in their formal aspect. All but No. 3 are in three rather than the customary four movements employed by Haydn and Mozart. While some movements (such as the bucolic minuet of No. 3) suggest Haydn, other movements recall Boccherini and even J. S. Bach's Third Brandenburg Concerto (finale of Quintet No. 1).

The augmented Fine Arts Quartet delivers abundantly warm and vital performances, and they are abetted by sound that is ample in clarity and presence. Theirs is, by the way, the third integral recording of the Peter Quintets, the others having been done in 1951 for the now inactive New Recordings label and in 1959 for the Society for the Preservation of the American Musical Heritage. Howard Hanson and the Eastman-Rochester Symphony Orchestra also recorded for Mercury a string-orchestra version of the G Major Quintet under the title *Sinfonia in G*. In this connection, I am surprised to see that in this Decca album the program notes written by the late musicologist Hans T. David for the SPAMH discs are used verbatim and without any author credit.

D. H.

PROKOFIEV: *Piano Concerto No. 3, in C Major* (see RACHMANINOFF, *Piano Concerto*)

PROKOFIEV: *Piano Concerto No. 3, in C Major, Op. 26*. RAVEL: *Piano Concerto In G Major*. Martha Argerich (piano);

Berlin Philharmonic, Claudio Abbado cond.  
DEUTSCHE GRAMMOPHON © 139349 \$5.79.

Performance: Not quite successful  
Recording: Excellent  
Stereo Quality: Superior

Neither the Prokofiev Third nor the Ravel work is lacking good, modern recorded performances—the competition is stiff—but pianist Martha Argerich brings solid virtues and a fresh approach to both works.

I particularly like the brisk, accelerated first movement of the Prokofiev. The pianist's work here is brilliant—perhaps "snappy" would be an even better word—and there is an unusual lightness of stylistic approach, from both the pianist and conductor Abbado, that is unusual. But it works, even if the shape of the piece begins to get a little diffuse in the last movement.

I'm afraid that a similar disposition to try a sort of "throw-away" with the Ravel doesn't quite come off. Miss Argerich does a beautiful job with the slow movement, but the music gets out of harness at the end of the piece. The Berlin Philharmonic doesn't quite seem to understand the wit of this movement, and some of the solo woodwind playing sounds unpleasantly rasping at the quick tempo.

The recorded sound is quite flashly, and the stereo effects, particularly in the Ravel, are more pertinently witty than the performance itself. W. F.

**PROKOFIEV:** *Scythian Suite; The Prodigal Son*. Orchestre de la Suisse Romande, Ernest Ansermet cond. LONDON © CS 6538, © CM 9538\* \$5.79.

Performance: Good/excellent  
Recording: Brilliant  
Stereo Quality: Superior

Ansermet's performance of the two Prokofiev ballet suites recorded here, like everything he touches, is musicianly elegance itself. But having said this, and taking into consideration its considerable virtues, I am not prepared to go to the outer limits of approval of his performance of the *Scythian Suite*. This piece is rough-hewn, even handsomely coarse, and it needs to be handled a little brashly. I miss this in Ansermet's reading.

I know the music from *The Prodigal Son* (1929) less well. Even so, its lyrical character suggests it is more suitable to the conductor's temperament and style. The suite derived from the ballet is an extremely pretty piece, by the way, and I recommend it highly to those unfamiliar with it. It is neither played nor recorded much, but it should be.

The recorded sound is top-quality London, than which there is little better. W. F.

**RACHMANINOFF:** *Piano Concerto No. 4, in G Minor, Op. 40*. **PROKOFIEV:** *Piano Concerto No. 3, in C Major, Op. 26*. Nikolai Petrov (piano); Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL © S 40042 \$5.79.

Performance: Scintillating  
Recording: Spacious  
Stereo Quality: Good

Twenty-five year old Nikolai Petrov, 1964 winner of the Queen Elizabeth Competition in Brussels, is a brilliant fireball of a pianist, to judge from this debut recording. One might describe him as a cross between

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Gilels and Horowitz in their younger days. Neither the curiously indeterminate Rachmaninoff Fourth Concerto—a transitional work marking a step away from his luxuriantly Romantic earlier style—nor the predominantly exuberant Prokofiev C Major are much of a measure of what Petrov might offer in more profound fare. But there is no gainsaying the glittering, bull's-eye precision of his fingerwork or the rhythmic drive and command of dynamics that goes along with it. I suspect that Petrov is capable of thrilling performances of the Liszt solo piano repertoire.

Aside from interest in an exciting new pianist, two major factors will influence one's purchase of this disc, one being the existence of excellent LP transfers of both Rachmaninoff and Prokofiev as soloists in these works as recorded in 1941 and 1932, respectively, and the other being the quality of accompaniment and recorded sound on competitive discs. Rozhdestvensky's accompaniment in both works is in the grand manner, abetted by full-bodied and spacious sound, with the balances favoring the soloist but not obtrusively so. All told, I would give this version of the Rachmaninoff a slight edge over the Entremont-Ormandy (Columbia) and Pennario-Previn (RCA Victor) collaborations, which are coupled with the Rachmaninoff First Concerto. Competition is stiffer in the Prokofiev, most notably from Gary Graffman, who has behind him the formidable Cleveland Orchestra under George Szell, plus recorded sound that offers superior orchestral presence.

D. H.

**RACHMANINOFF:** *Symphony No. 3, in A Minor, Op. 44; The Rock—Fantasy for Orchestra, Op. 7.* London Symphony Orchestra, André Previn cond. RCA VICTOR © LSC 2990, Ⓜ LM 2990 \$5.79.

#### RECORDING OF SPECIAL MERIT

**RACHMANINOFF:** *Symphony No. 3, in A Minor, Op. 44; Vocalise, Op. 34, No. 14.* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA © MS 7081 \$5.79.

Performance: Ormandy all the way  
Recording: Ormandy has it  
Stereo Quality: Both good

Rachmaninoff's last three major works were the *Paganini Rhapsody* for piano and orchestra, the Third Symphony, and the *Symphonic Dances*. In the first two, especially, I sense an attempt on the composer's part to achieve greater terseness of substance and orchestral texture, and to soft-pedal somewhat the element of lush sentiment associated with earlier works.

Ormandy, in his second recording of this work (the first was mono only), does a really magnificent job with the Third Symphony, playing down its weak points—the not altogether convincing lyrical writing—and bringing to the fore its strong ones: the brilliantly worked out and dramatically diabolical development episodes in the end movements, and a scintillating scherzo-like middle section in the slow movement. The recording is superb in every way. I am happy to report, too, that the *Vocalise* is played as the simple and lyrical piece it is, with no undue sentimentality.

Previn, for all his enterprise in matters of repertoire, simply does not have the Rachmaninoff Third in his fingertips as Or-

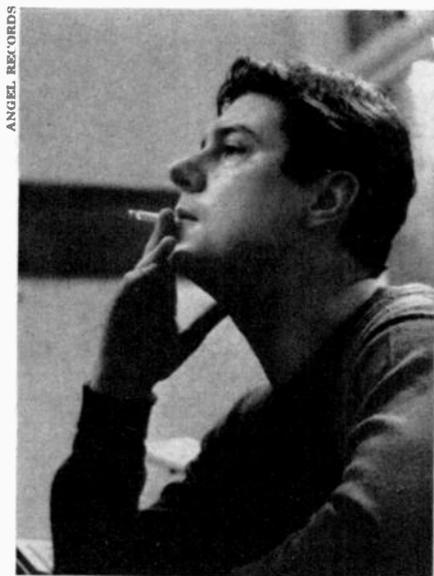
mandy has; nor is he as well served by the recording engineers. For all the excellence of the London Symphony's playing, to this listener the whole performance sounded rather loose and a bit bland compared to the extraordinarily vivid and dynamic Ormandy treatment. Though it is good to have, as a matter of documentation, Rachmaninoff's youthful orchestral evocation of Lermontov's poem *The Rock*, the music as a whole seems rather weak and uncharacteristic.

D. H.

#### RECORDING OF SPECIAL MERIT

**RAVEL:** *Daphnis and Chloe (complete ballet).* New Philharmonia Orchestra, Ambrosian Singers, Rafael Frühbeck de Burgos cond. ANGEL © 36471 \$5.79.

Performance: Gorgeous  
Recording: Extraordinarily good  
Stereo Quality: Excellent



RAFAEL FRÜHBECK DE BURGOS  
*Delicacy and intensity for Ravel's Daphnis*

It is by now a bromide that the "complete" ballet scores capable of holding their own as concert pieces can be counted on the fingers of a man's hands. (For reasons I won't diverge to discuss here, most of them that do are by Igor Stravinsky.) This is usually because the composer must at many points defer to the requirements of both scenario and choreographer and, in the frequently painful process, write lots of "descriptive" music—music descriptive of specific physical movement, that is, Pro or con Ravel, no one has ever accused him of lacking a sense of form—and an impeccable one it was. So, if the complete *Daphnis* ultimately fails as concert music, one supposes these reasons to be behind the failure. Still, if you can take pleasure in musical sound of the most sumptuous order for its own sake (the perfectly proportioned Second Suite is always there anyway), I don't see how you can really be bored by this music.

Speaking of sound, by the way, Frühbeck de Burgos and the New Philharmonia, as well as Angel's engineers, have pulled out all the stops for the event. If the conductor hasn't Bernstein's sense of the shape of the score, he brings to it a particular driving intensity that is most disarmingly tempered by sensitivity and delicacy. I've never heard quite this combination in the score.

If you like the "big level and if you can tolerate a little of what Hollywood composers used to call "Mickey-Mousing" ("describing" action in music), you'll not go wrong with this one. The stereo treatment is excellent.

W. F.

**RAVEL:** *Piano Concerto in G Major (see PROKOFIEV, Concerto)*

**SCHOENBERG:** *Chamber Symphony No. 2; Six Pieces for Male Chorus (see Best of the Month, page 67)*

#### RECORDING OF SPECIAL MERIT

**SCHOENBERG:** *Friede auf Erden, Op. 13; Dreimal tausend Jahre, Op. 50a; De Profundis, Op. 50b; Three Folk Songs, Op. 49; Three Folk Songs.* Gregg Smith Singers, Gregg Smith cond. EVEREST © S 3182 \$4.98.

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

*Friede auf Erden* is a gorgeous, highly intense choral work of 1907; although it is fully late-Romantic and tonal in its basic organization and expression, it goes off into some fancy contrapuntal chromaticism that generally comes off in performance as sheer mush. Not here. Gregg Smith is one of that new breed of choral directors who quail not at chromatics, atonality, and *Sprechstimme*; although there have been other recent and meritorious recorded performances of some of this music, these performances rate high.

Schoenberg's Op. 50 was to consist of three choral works, only two of which—the ones heard here—were finished. The very expressive twelve-tone *Dreimal tausend Jahre* is complemented by the powerful singing-plus-speaking Hebrew *De Profundis*, one of Schoenberg's most deeply moving works. The folk-song "arrangements" that preceded them—in order of publication—and follow here on side two—will be a surprise to most; they are superb tonal-modal contrapuntal settings showing Schoenberg's great mastery of the tradition. The listing given above is not in error; there are two *a cappella* folk-song sets, the earlier one dating from 1929 and published without opus number. These latter are different settings (although one is based on a tune also used in Op. 49) and equally skillful and attractive. The *De Profundis* might have been a bit more dramatic; otherwise these performances are excellent . . . nay, astonishing in their accuracy, clarity, and musicality. Good recording but, as usual with Everest, poor presentation—no information about the works, no texts.

E. S.

#### RECORDING OF SPECIAL MERIT

**SCHOENBERG:** *Ode to Napoleon Buona-partte, Op. 41; WEBERN: String Quartet, Op. 28. STRAVINSKY: Three Pieces for String Quartet; Concertino for String Quartet.* Claremont Quartet; Joanna Nickrenz (piano); Bernard Jacobson (reciter). NONSUCH © H 71186 \$2.50.

Performance: Good  
Recording: Good  
Stereo Quality: Good

Although we have on the staff of this magazine a distinguished example (Igor Kipnis) of a performer who is a critic, the case of the

critic-turned-performer must be rare indeed. Perhaps it would be poetic justice if the recording debut of Bernard Jacobson, music critic of the Chicago *Daily News*, were covered by a performing musician who could rub his hands and gleefully point out the rhythmic deficiencies, the misconception of the ornamentation and overuse of the pedal. I am not a practicing performer (or rather, only occasionally, when participating in a performance of my own music) and, as far as I am concerned, Mr. Jacobson does not overpedal, ornaments perfectly, and has no rhythmic difficulties at all. Quite seriously, the reciter's role in Schoenberg's *Ode to Napoleon* is not a simple *Lincoln-Portrait* type of narrator's part but requires great rhythmic precision and an ability to modulate the voice over a range of pitches and dynamics. All of this Mr. Jacobson achieves admirably, and this recording compares quite favorably with the recent Columbia version—and you don't have to buy a two-record album to get it.

This curious late work for reciter, piano, and string quartet is a setting of a poem by Byron which Schoenberg saw as relevant to the political situation in 1942 (a fact Mr. Jacobson omits from his otherwise excellent album notes). It makes a surprisingly effective foil for the spare, intense Webern Quartet (one of that composer's biggest and most extensive compositions) and the two Stravinsky pieces. Jacobson rightly points out the latent parallels between the Webern and Stravinsky works. I would add only that nearly all of the major pioneering composers in the early part of the century went through a period of writing miniatures at some point between 1908 and 1920. After he had broken the sound barrier with *Sacre du printemps*, Stravinsky naturally had to begin to work with the simple basic elements of the new fragmented vocabulary he was now able to develop; it was several years before he could again synthesize big forms. If all this sounds learned and forbidding and historical, ignore it. These odd, static, tense little pieces have a dynamic character all their own, and they are, like the Schoenberg and the Webern, extremely well performed by this excellent group. The Claremont Quartet sets out this music in perfect expressive detail and with big swing, and the recording does them full justice.

E. S.

#### RECORDING OF SPECIAL MERIT

**SESSIONS: *Violin Concerto (1935)*.** Paul Zukofsky (violin), Orchestre Philharmonique de l'Office de la Radiodiffusion-Television Française, Gunther Schuller cond. COMPOSERS RECORDINGS, INC. © CRI 220 USD \$5.95.

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

Music critics are by tradition supposed to sound as if they knew just *exactly* what they think and what they're talking about, whether or not they actually do. But whenever I find myself required to write about Roger Sessions (b. 1896), one of America's leading living composers, I always have the feeling that I'm going to say, if not the *wrong* thing, at least something I'll live to regret.

It's my guess that the name Sessions isn't a household word among record-buyers or, for  
(Continued on page 91)

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Frieze of dancers and musicians from the tenth-century Purāna Mahādeo temple

## CLASSICAL MUSIC OF INDIA

A QUARTET OF NEW RELEASES, VOCAL AND INSTRUMENTAL

Reviewed by ERIC SALZMAN



INDIAN musical culture, like most musical traditions (including, up to relatively recent times, Western), is closely tied up with word, language, and the human voice. Furthermore, of the two great bodies of style and tradition, the Southern Indian or Karnatic tends to emphasize the voice and to subordinate instruments to accompanying roles (instrumentalists simply adapt vocal music the way medieval and Renaissance instrumentalists did in Europe). Oriental vocal music seems to travel less well than instrumental music; yet the vocal music of Southern India is one of the great musical traditions and one of the few that can be said to have maintained an unbroken continuity from antiquity.

For a starter, try the third band on the second side of a Nonesuch "Explorer" release. The "Tellana" called *Ni Ri Ni Ri Ga Ma* (a piece named for its Indian equivalents of do-re-mi syllables, exactly as certain Western medieval and Renaissance works were named) is a brilliant tour de force of rhythmic and vocal technique. Along with two other works recorded here, this is a rather short art song, quite fixed in character and composed by a known musician. Indeed, all of the music on this record consists of composed works, two of which are, however, extended by improvisation. For an example of one of these, try the "Kriti" *Gopalaka Pabimam* by the nineteenth-century composer Swati Tirunal, set to a magnificent Sanskrit text. This is a brilliant and virtuosic piece, yet extraordinarily moving in this performance by K. V. Narayanaswamy; indeed the singing of this vocalist is everywhere impressive. Narayanaswamy is accompanied by the tambura, the violin (the Western instrument was imported into India in the eighteenth century and has long since been domesticated), and the mridangam, South India's deeper version of the indispensable drums. All in all, these musicians have,

as is often the case in Karnatic music, a kind of clean, clear swinging style of great beauty. Nonesuch's presentation is, by the way, a model for such things, and even includes texts.

Rajdulari Aliakbar Khan, the wife of the famous Ali Akbar Khan, represents the vocal style of North Indian or Hindustani music on a Connoisseur Society disc which includes her husband (who plays here not his accustomed sarod but a small Indian lute) and Mahapurush Misra, one of the great tabla players of India; she herself plays the tambura drone. For a variety of reasons, mostly having to do with vocal quality, I do not think this is as accessible or immediately attractive a record as the other. Rajdulari Aliakbar Khan sings two longer improvisational ragas, one of southern origin, but both treated in the northern style. The problems with the singing are undoubtedly purely my own, but I would imagine that other Western listeners might have the same reaction, and this would not be the best place to start an exploration of Indian vocal music.

IN accompanying his wife, Ali Akbar Khan keeps to the traditional discreet accompaniment role. In his duet record with Ravi Shankar, however, his playing appears in all its brilliant color and virtuosity. The duet form (*jugalbandi*) is a relatively recent introduction into Indian music, and the Khan-Shankar collaboration represents an almost experimental or avant-garde trend. The pairing of two solo plucked stringed instruments, the incredible gamut of color, the extreme virtuosity, and the use of chromatic semi-tones all point to the fact that Indian music is by no means a closed classical tradition incapable of further growth. Most strikingly of all, the two players do not always keep to the identical melodic material and, instead of answering each other in strict form, they often take off

independently; counterpoint and even harmony are not very far around the corner (but it never intrudes in a way that seems destructive of the music).

The fourth Indian record is a more traditional *jugalbandi* with the violinist V. G. Jog and Bismillah Khan, the great Indian virtuoso of the shehnai, a kind of Indian shawm or oboe. Bismillah Khan's control and articulation of a difficult instrument are remarkable, and his playing is expressive too. The musicians follow the traditional single-line patterns quite closely, sometimes in unison, sometimes playing two variants of the same line, sometimes in alternation. Sometimes they play together, but not quite. This sounds like a canon, but it is not. One man will catch up; the Indian sense of time is not ours! Altogether a delightful record.

**DHYĀNAM/MEDITATION** — South Indian Vocal Music. K. V. Narayanaswamy (vocalist), Palghat Raghu (mridangam), V. V. Subramaniam (violin), Sarota Balasubramaniam (tambura). NONESUCH © H 72018, Ⓜ H 2018 \$2.50.

**TWO RAGAS**—Raga Kirwani; Raga Imni Bilawal. Rajdulari Aliakbar Khan (vocalist, tambura), Ustad Ali Akbar Khan (Indian lute), Pandit Mahapurush Misra (tabla). CONNOISSEUR SOCIETY © CS 2004 \$5.79.

**THE EXOTIC SITAR AND SAROD**—Raga Shree; Raga Sindhu Bhairavi. Ravi Shankar (sitar), Ali Akbar Khan (sarod), Alla Rakha (tabla), N. Mullick and Ashish Kumar (tanpura). CAPITOL © ST 10497 Ⓜ T 10497 \$4.79.

**RAGAS**—Midnight and Spring. Bismillah Khan (shehnai), V. G. Jog (violin), Mahapurush Misra (tabla). CAPITOL © ST 10494, Ⓜ T 10494 \$4.79.

that matter, among concert-goers. But perhaps more than any composer of his generation in the United States, he commands the respect and even the emulation of those younger than he. Leon Kirchner, Andrew Imbrie, and Milton Babbitt are important names that spring most immediately to mind in this connection. If his prestige is perhaps greater now than it has ever been, it is because—even during the long nationalist neo-classic dominance in American music—he retained, in spite of his own neoclassic bent, an identification with the chromaticism of the Central European dodecaphonists when no one else did. After 1950, when the dominant trends in "advanced" composition moved suddenly south from Harvard to Princeton, Sessions was there, in charge of the composition department.

But quite apart from the fact that his *milieu* is not mine, I cannot satisfactorily explain my ambivalent feelings toward his music: respect and admiration coexist with coolness and sometimes impatience. His imposing, lofty, and rather awesome Violin Concerto (1935), in a new recording by CRI (about the finest all 'round achievement of this company to date) I have listened to carefully—both the work and the performance. But although the hearing has been both impressive and instructive, it has done little to change my (perhaps) visceral reaction to Sessions' music.

To the good: Sessions's craft in the Concerto is pure mastery; each turn of phrase of its rather too numerous and relentless long lines has been honed to telling perfection. In gesture, the music is by and large almost excessively "lyrical"; the formal plans are impeccably brought off; and if the orchestral technique and style are rather too Germanic and lumpish for my taste, the instrumentation is unarguably sure-footed.

On the negative side, however, I find the music, as usual in Sessions, ostentatiously contrapuntal and "busy." Further, the Concerto, unhappily and frustratingly, fails me at precisely the moments of my highest hopes. The soloist soars rhapsodically throughout the opening pages—but I miss the rhapsody. The inspired, promising *grotesquerie* of the second-movement opening idea is turned off like a light switch by the ensuing neo-Baroque procedural formula. Emotionally, just as one is beginning to reach for the real sensitivity and poetry of the slow movement, one is made to feel rather insulted and sheepish (for having made the reach) by the composer's device of linking it to the closing movement with a neutral, mundane violin cadenza. We get some humor—heaven knows, we've been waiting for it!—in the last movement. But the jokes are the ever-slightly flat ones of a middle-aged schoolmaster, at which the class laughs more out of duty and respect than out of mirth.

In sum, the Concerto lacks charm for me; it also lacks the how-did-he-ever-think-of-that sense of the unexpected, the master stroke of musical "theater." I conclude two things about the Concerto (and, for that matter, about most of Sessions' work): his sense of music as *sound* is too often lost in thought; he is a legitimately and honestly serious composer who tends to forget that music can be monumentally serious even while its composer is disarming us by making us feel *he* is unaware of its importance—like Mozart, or Stravinsky, or even Bach and Beethoven.

Having said all this, I would nonetheless

describe this as a Recording of Special Merit without hesitation. Sessions, reputation to the contrary, is not a composer whose music is "hard" to hear in today's terms; certainly the Violin Concerto isn't. He is virtually *entitled* to wider public attention and evaluation. Furthermore, the performance and recorded sound here would do justice to the best work of any "major" label. Schuller knows, as few do, how to make this music work; violinist Zukofsky plays with exactly the right blend of virtuosity and probity. I recommend the release to all concerned with important contemporary music. W. F.

#### RECORDING OF SPECIAL MERIT

SIBELIUS: *Finlandia*, Op. 26; *Valse triste*, Op. 44; *The Swan of Tuonela*, Op. 22, No. 3; *Tapiola*, Op. 112. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © 139016 \$5.79.

Performance: Splendid  
Recording: A-1  
Stereo Quality: Good

Save for the *Valse triste*, all of these Karajan performances have been previously released by DGG, coupled with readings of the Sibelius Violin Concerto, Fourth Symphony, and Fifth Symphony. Those who want these works together on one disc will find Karajan's treatment of the ever-popular *Finlandia* and *Valse triste* intensely dramatic. Tempo contrasts in *Finlandia* are very sharply made, and to good and freshening effect. However, it is in communicating the magic of the moody and atmospheric *Swan of Tuonela* and the mighty northern nature poem *Tapiola* that Karajan and his Berlin Philharmonic do themselves proud. Both works are unique and wonderful masterpieces, and here they get the kind of recorded performances they deserve, rivaled interpretively only by the somewhat more extroverted styles of Ormandy in the *Swan* and Beecham in *Tapiola*.

D. H.

STRAVINSKY: *Three Pieces for String Quartet*; *Concertino for String Quartet* (see SCHOENBERG)

TCHAIKOVSKY: *Symphony No. 4, in F Minor, Op. 36*. Los Angeles Philharmonic Orchestra, Zubin Mehta cond. LONDON © (S 6553, (M) CM 9553) \$5.79.

TCHAIKOVSKY: *Symphony No. 4, in F Minor, Op. 36*. USSR Symphony Orchestra, Yevgeny Svetlanov cond. MELODIYA/ANGEL © SR 400-43 \$5.79.

Performance: Mehta refined; Svetlanov brash  
Recording: Mehta muffled; Svetlanov loud  
Stereo Quality: Both good

These performances are polar opposites, even disregarding the fact that the American orchestra is far superior to the USSR outfit. Whereas Svetlanov reaches an almost operatic abandon in his underlining of the drama in the first movement—aided by a bright hall and leather-lunged brasses—Mehta treats the music's melodic essence with perfumed refinement. This approach is even more pronounced in his treatment of the slow-movement melody, with which the Soviet conductor is almost matter-of-fact in his phrasing. The Russian makes a brilliant display piece out of the *pizzicato* scherzo, but

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Mehta takes a more deliberate pace in order to concentrate on matters of nuance and tone color. However, he achieves a special dramatic effect of his own by plunging into the orgiastic finale *attacca* rather than after the usual pause.

The Russian recorded sound, as I have intimated, is just as brash as the performance. The London crew in Los Angeles has come up with something akin to what one heard on the Stokowski-Philadelphia Orchestra 78's recorded in the intimate confines of the Philadelphia Academy of Music—very beautiful, very plushy, but hardly in character with the exacerbated neurotic rawness of much of the music.

For the best of both worlds try Karajan and the Berlin Philharmonic in the recent DGG recording. D. H.

THORNE: *Burlesque Overture; Rhapsodic Variations* (see DIAMOND)

VAUGHAN WILLIAMS: *Symphony No. 6, in E Minor (1947); The Lark Ascending (1914)*. Hugh Bean (violin); New Philharmonia Orchestra, Sir Adrian Boult cond. ANGEL Ⓢ S 36469 \$5.79.

Performance: Idiomatic  
Recording: Disappointing  
Stereo Quality: Good

The Sixth Symphony of Ralph Vaughan Williams is a very personal thing to me. Having missed the world premiere in 1948 in London by one day, I did manage to catch the American premiere with Serge Koussevitzky and the Boston Symphony at Tanglewood, heard Stokowski and the New York Philharmonic in the work at Carnegie Hall, and have subsequently owned every commercial recording of the piece and studied them all exhaustively. Perhaps this explains in part why I was shocked and disappointed in this Angel disc. Sir Adrian Boult's musicianship seemed as impeccable as ever, if not so dramatically urgent as in his two earlier recorded versions of the Sixth. The recording was something else again. Having listened through the Angel disc twice, and followed it with two hearings of Maurice Abravanel's Vanguard recording, I then pulled out the 1954 Boult recording with the London Philharmonic (still available as London CM 9096). Not only did I find that the 1954 reading has a shattering power and urgency, but also that the recorded sound was fabulous, with searing, barking brasses, floor-shaking bass-drum transients, a beautifully clear bass line, and a lovely string tone that reached its apogee in the mystery-laden finale.

Then I compared three versions of the exquisite *Lark Ascending* for violin and small orchestra: the new Angel version, the Druian-Lané-Cleveland Pops performance on Epic, and a ten-inch Parlophone disc done also in 1954 by Jean Pougnet and the London Philharmonic under Sir Adrian Boult. Again, the old mono disc was superior, for whereas soloist and orchestra alike sounded larger than life on the Angel stereo disc, in the 1954 recording everything was beautifully scaled—the soloist properly in the foreground and the orchestra intimate in sound yet warm in tone, just the kind of backdrop for a perfect realization of the composer's poetic and musical intent.

I have been gradually coming to the conclusion that, save for a few exceptional projects, recording standards in the classical mu-

sic field have tended in some ways to slip in recent years. The best of today's work is as good or better than the best of twelve years ago, but the average is not. At any rate, I present this experience with the Vaughan Williams Sixth as an instance which I could multiply from experience. Only the 1954 London recording offers the unique final pages of this work played at the proper dynamic level. The fact that the composer was present at the recording session (he makes a little speech at the end of the disc commending the players) may have had something to do with the results. If you cannot do without a stereo version of Vaughan Williams' Sixth, then I suggest turning down the volume to the minimum audible level before playing this movement. D. H.

### RECORDING OF SPECIAL MERIT

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Performance: Incredibly virtuosic  
Recording: Excellent  
Stereo Quality: Satisfactory

This album contains nineteen concertos: the six of Op. 10; six separate works (P. 80, 118, 140, 203, 205, and 440); a Concerto, in C, for Two Flutes (P. 76, with Rampal playing both parts); a Concerto, in A Minor, for Flute, Two Violins and Continuo (P. 77, once recorded by Rampal with full string accompaniment on Epic); three incomplete concertos with one or more movements missing (P. 139, 141, and 142); and, finally, two out of the three so-called "piccolo" concertos (P. 78 and 79). Not included, in addition to the A Minor Piccolo Concerto (P. 83), are works for flute in conjunction with other instruments and chamber groups.

I would not recommend too great a dose of this music at one time, but taken, say, in two's or three's, these quite stylish performances are scintillating. Rampal can only be described as astonishing, so brilliant is his execution, so overwhelming his technical facility here. He also manages to add some very suitable embellishments in the re-

peats of the slow movements. The accompanying strings are not always quite as sharp stylistically, but they do provide vital, charged playing, and I found myself enjoying their contribution very much. Vivaldi, to sound right, must reflect the Italian temperament, hot-blooded passions and all; it certainly does here. I. K.

VIVALDI: *Piccolo Concertos, in A Minor and C Major* (see MOZART, *Flute Concerto*)

WAGNER: *Siegfried Idyll* (see BRAHMS)

WEBERN: *Cantata No. 1; Five Pieces for Orchestra, Op. 10* (see Best of the Month, page 67); *String Quartet, Op. 28* (see SCHOENBERG, *Ode*)

XENAKIS: *Metastasis; Pithoprakta; Eonta*. Yuji Takahashi (piano), Instrumental Ensemble for Contemporary Music of Paris, Konstantin Simonovic cond. (in *Eonta*); French National Radio Orchestra, Maurice Le Roux cond. (in *Metastasis* and *Pithoprakta*). VANGUARD CARDINAL 5 VCS 10030 \$3.50.

Performance: Good  
Recording: Good  
Stereo Quality: Good

The recent interest in the music of the young Polish composer Krzysztof Penderecki was led quite naturally back to an interest in the music of the man who influenced him, the Greek Yannis (or Iannis) Xenakis. Xenakis, who is forty-six, went to Paris a number of years ago as an engineer-draughtsman and architect, and worked for twelve years as Le Corbusier's assistant. Beginning as far back as the early-to-middle Fifties, Xenakis began to create a characteristic music composed in bands and densities of sound, a music in which enlarging and collapsing strata of pitch (single tones to giant glissandos and clusters), layers of density and intensity (texture and loudness), and changing patterns of accent and color are the principal elements.

A great deal has been made of his use of mathematics and the computer, and Xenakis himself has built up something of a mystique about these aspects of his work. Most of this is nonsense, of course. But a composer is certainly entitled to find ideas and techniques where he pleases, and it pleases Xenakis to fill out his layers and bands of sound with sprays of notes and controlled changes of pitch, texture, loudness, and color as spelled out by the operation of certain simple laws of probability and number theory. Xenakis leaves nothing to the chance of the moment; his probabilities are all worked out in advance and scored in great detail (an individual part for every string player in the orchestra) for traditional musical media.

*Metastasis* (or, as the score has it, *Metastaseis*) and *Pithoprakta* are two early works in the new genre. The former title implies transformations of static states; the latter, actions determined by probabilities. They are very similar works, both being built basically on a large mass of solo strings (forty-six to be exact) and the prominent recurring crack of a wood-block which seems to set in motion the sliding, gradual shifts and transformations. *Metastaseis* moves from a long  
(Continued on page 95)

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## FOUR ILLUSTRIOUS VOICES:

☆ Gino Bechi ☆ Tancredi Pasero ☆  
☆ Aureliano Pertile ☆ Ebe Stignani ☆

By GEORGE JELLINEK

FOUR reissues in the Italian EMI *Voci Illustri* series feature the artistry of tenor Aureliano Pertile (1885-1952), basso Tancredi Pasero (b.1893), mezzo-soprano Ebe Stignani (b.1905), and baritone Gino Bechi (b.1916). The four artists were all pillars of La Scala, where their careers overlapped. They traveled extensively and recorded prolifically, and yet, for one reason or another, none enjoyed much recognition in America except among record collectors.

Pertile had one season at the Met (1921-1922). Unable to duplicate the success of the already established favorites Gigli and Martinelli, he returned to become La Scala's principal tenor during the Toscanini years and long thereafter. Somewhat similar was Pasero's American career. He remained at the Metropolitan from 1929 to 1933, but as Ezio Pinza gradually became the dominant basso, Pasero too elected to remain in Europe. At La Scala, he remained the unchallenged basso star until his retirement about ten years ago. Just why Ebe Stignani—Europe's ruling mezzo for two decades—never joined the Met is something of a mystery. (She sang in Philadelphia as well as in Chicago.) Her substantial dimensions have been cited as a possible cause, but this is hard to accept when one remembers the successes of certain other heavyweight divas during the same period. Finally, Bechi's career reached its peak during the war years. Following that, he became a movie idol and possibly too successful for conventional operatic engagements. However, it was short-lived glory: Bechi is still singing, but with only the faded remnants of his once prodigious gifts.

OF THE four discs at hand, Pasero's is easily the most outstanding. Every selection is a gem, offering a splendid demonstration of a sonorous, smooth *basso cantante* voice, authoritative style, vivid dramatic presence, and extraordinary technique. I might mention, relative to Pasero's fine performance of the challenging "Vedrò ment'io sospiro" from *Le nozze di Figaro*, that he sang the Count at the Salzburg Festivals during the Thirties with Pinza as Figaro, under Bruno Walter's baton.

Pasero's selections were recorded between 1941 and 1944. The Stignani disc covers a wider span of years (1927 to 1950) and includes some later examples that are not comparable to those stemming from the artist's peak years. This is nonetheless a superb recital, with numerous illustrations of Stignani's rich tone, artistic phrasing, marvelous long-lined legato, and bravura command of florid passages.

Bechi had an instantly recognizable voice, with a thrusting delivery and metal-

lic tone strongly reminiscent of Titta Rufino's unique quality. In such "angry" roles as Iago and Gerard the similarity became uncanny, but Bechi was not always recorded to good advantage, nor was he a consistent performer. Although in this program the *Rigoletto* scene with the splendid Sparafucile of Pasero represents him at his best, an earlier Bechi disc (Odeon 10087) offers a more pleasing overall account of his artistry.

Aureliano Pertile made a number of fine recordings during his long career, but very few are on this reissue. Although he was a strong dramatic personality and possessed an innate musicality, his hard tone and persistent inclination to sing sharp resulted in many disappointing disc releases. His Grail Narrative in the present program is deservedly famous, and his Verdi duets benefit from the contribution of Benvenuto Franci, a superb baritone. On the other hand, Pertile's "M'appari" from *Mattha* is just about the worst recording of that aria I have ever heard.

Technically, the reissues are variable. Best of the four is the Stignani disc. The Pasero recital is sonically uneven but acceptable; the Bechi—with 1941-1954 sound—should have been better. The Pertile recital is technically adequate for its age (1927-1931).

**GINO BECHI:** *Recital. Arias from Andrea Chénier, La Wally, Il Trovatore, Otello, and Falstaff; duets from La forza del destino (with Giacomo Lauri-Volpi, tenor) and Rigoletto (with Liana Grani, soprano, and Tancredi Pasero, basso).* ODEON (M) QALP 10410 \$5.79.

**TANCREDI PASERO:** *Recital. Arias from La Sonnambula, Mefistofele, Il Barbiere di Siviglia, Faust, Don Giovanni, Nabucco, Le nozze di Figaro, Luisa Miller, Il Flauto Magico, Boris Godounov, and Simon Boccanegra.* ODEON (M) QALP 10409 \$5.79.

**AURELIANO PERTILE:** *Recital. Arias from Lohengrin, Mattha, Andrea Chénier, Elisir d'amore, and La Favorita. Duets from Otello and La forza del destino (with Benvenuto Franci, baritone) and Andrea Chénier (with Margaret Sheridan, soprano).* ODEON (M) QALP 10414 \$5.79.

**EBE STIGNANI:** *Recital. Arias from Il Trovatore, La Favorita, Cavalleria Rusticana, Fedora, Carmen, La forza del destino, Samson et Dalila, L'Arlesiana, La Gioconda, and duet from Norma (with Giovanna Arangi-Lombardi, soprano).* ODEON (M) QCX 10510 \$5.79.

held tone to great slithering clusters and back again; *Pitboprakta* starts out with wood rapping (on the body of the string instruments and on wood-block and xylophone as well) and other short, sharp sounds (staccato, pizzicato) and moves to repeated and then to sliding and held tones.

*Eonta*, written much more recently (1963-1964), is a striking work in which great splatters of piano sound are set against broad bands of brass textures and densities. The poetry of this music lies not in its numerology or in its ordering of chance, but in its appeal to the capabilities of the human ear and mind to grasp processes of change and transformation within narrow bands of experience. The young Japanese pianist Yuji Takahashi has virtually made *Eonta* his piece, and his performance here—ably abetted by the brass players of Simonovic's group, a pioneer in the performance of Xenakis' music—is superb. There are good, if somewhat approximate, performances of the other two works by the French National Radio Orchestra under Maurice Le Roux, and adequate sound all around. E. S.

## COLLECTIONS

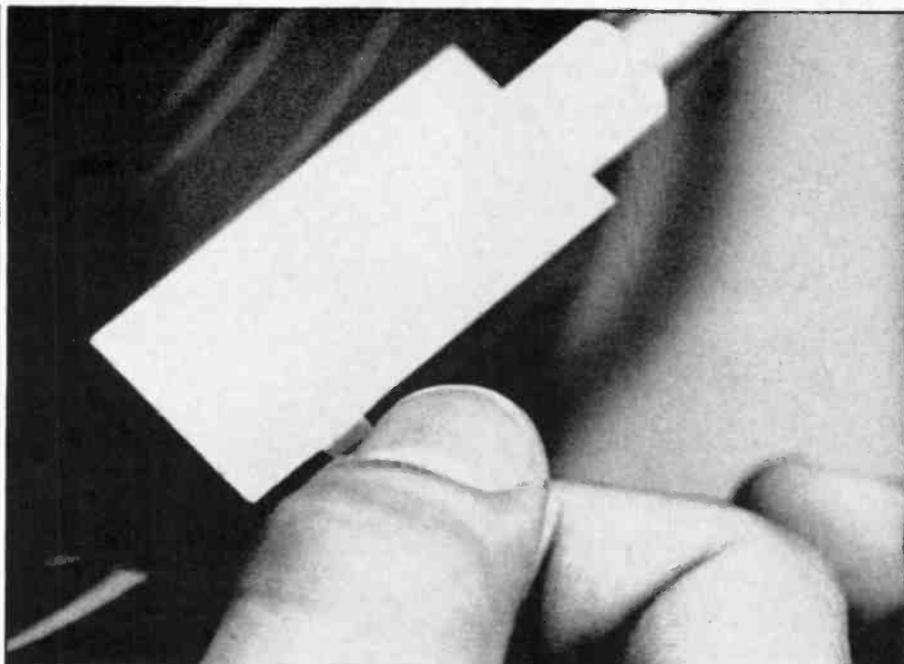
### RECORDING OF SPECIAL MERIT

**AH SWEET LADY (THE ROMANCE OF MEDIEVAL FRANCE).** Anon.: *Four Motets on "In seculum"*; *Mosets: Quant je parti de m'amie—Tuo; Flor de lis, rose espanie—Je ne puis—Douce Dame; S'on me regarde—Prennés i garde—Hel mi enfant; Conductus, Crucifigat omnes.* Machaut: *Ballades: De petit po; Nes que on porroit; Je suis aussi; De Fortune me doy pleindre; Pas de tor en thies pais; Triple Ballade, De triste cuer—Quant vrais amans—Certes, je dir; Chanson, Quant je suis mis; Virelais; Se je souspir; Douce dame jolie.* New York Pro Musica, John White dir. DECCA © DL 79431, (M) DL 9431 \$5.79.

Performance: **Very fine**  
Recording: **Excellent**  
Stereo Quality: **Most satisfactory**

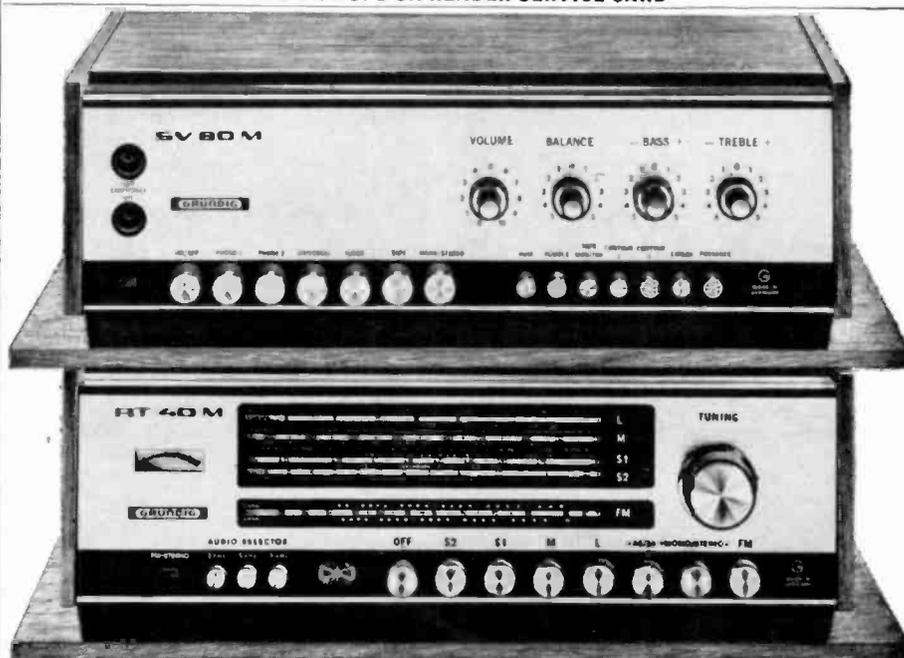
About one third of this disc is devoted to anonymous songs and instrumental works of thirteenth-century France, the remainder to the greatest musical figure of that age, Guillaume de Machaut. Included are some of the favorite forms: motets, ballades, chansons, and virelais. Reading the texts and hearing these lyrical performances, one gets a clear impression of the album's title, the idealized view of womanhood and the romance of that era. This is the first Pro Musica album to be directed by Noah Greenberg's successor, John White. To judge from this program, the choice of material, the style of performance, the details of notation, scoring, and performance practice in general, I would say that the New York Pro Musica is in exceptionally good hands. I wish that the next time around Mr. White would attempt a little more in the way of improvisation than he does here (perhaps a bit too conservative in comparison with what is being done by such a group as the Munich-based Studio der Frühen Musik), but on the whole this is a fine debut for the New York Pro Musica's new director and a worthy album. Texts, translations, and notes are provided. I. K.

(Continued on page 96)



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**Chausson:  
SYMPHONY IN B FLAT MAJOR**  
**Franck: LES EOLIDES**  
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mande—Ernest Ansermet  
Stereo CS-6540

**Brahms: VIOLIN SONATAS**  
No. 1 in G Major (Op. 78); No. 2  
in A Major (Op. 100); No. 3 in D  
Minor (Op. 108). Josef Suk (vio-  
lin) and Julius Katchen (piano)  
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## RECORDING OF SPECIAL MERIT

**WALTER GIESEKING: *The Early Re-  
cordings of Walter Gieseeking.* Bach: *Par-  
tita No. 1, in B-flat Major: Prelude, Sara-  
bande, Menuets 1 & 2, and Gigue.* Brahms:  
*Rhapsody in G Minor, Op. 79, No. 2.* Chop-  
in: *Nocturnes: Op. 9, No. 3; Op. 15, No.  
2; Etudes, Op. 25, Nos. 1 & 2.* Niemann:  
*The Silver Cascade.* Debussy: *Valse, La plus  
que lente; Arabesques 1 & 2.* Grieg: *To the  
Spring, Op. 43, No. 6; Papillon, Op. 43, No.  
1.* Strauss (arr. Gieseeking): *Ständchen.* Wal-  
ter Gieseeking (piano). VERITAS (M) VM  
\$5.79.**

Performance: Masterly

Recording: Dim but not lacking color

This is one of the latest issues in the valuable series by Veritas Records devoted to great instrumentalists of the past. On the cover, after Gieseeking's name, is printed the legend, "One of the Greatest Colorists of All Time," and, in spite of the fact that these performances in some cases are forty years old or more, one is continually aware of this pianist's mastery of the keyboard, his ability to color both through fingers and pedal, and his splendid quality of spontaneity. Half of the recital derives from acoustic discs, and even here, I was amazed to discover, that ability to color emerges. Of course, the sound is anything but up-to-date, but collectors of great piano playing will surely want to acquire this disc. The repertoire is fairly representative of the pianist (though there is none of his Beethoven or Mozart). His Chopin was not always considered one of his strengths, and as far as the rapid and superficial Nocturne, Op. 9, No. 3 (mis-labeled No. 2 on the disc), is concerned, this performance does not do justice to either Chopin or Gieseeking. The Etudes, on the other hand—the only recordings of Chopin Etudes he made—are among the disc's highlights. Equally impressive is the turbulent Brahms and the incomparably played Debussy and Grieg items, which are real Gieseeking specialties. A small treble boost may be advisable in playback. I. K.

**ROLAND HAYES: *Art Songs and Spiritu-  
als.* Bononcini: *Lungi da te.* Monteverdi:  
*Maledetto sia l'aspetto.* Galuppi: *Evviva,  
Rosa bella.* Beethoven: *Adelaide.* J.S. Bach:  
*Bist du bei mir.* Tiersot (arr.): *L'amour  
de moi.* Massenet: *Manon: Le Rêve.*  
Quilter: *It was a lover and his lass.* Villa-  
Lobos (arr.): *Xango.* Trad.: *Micheu Ban-  
jo*; eight spirituals. Roland Hayes (tenor),  
Reginald Boardman (piano). VERITAS (M)  
VM 112 \$4.79.**

Performance: Something very special

Recording: Satisfactory

The career of the American Negro tenor Roland Hayes represents an unusual chapter in our musical life. Robert Sabin's affectionate notes for this reissue of recordings originally released by Columbia in the Forties disclose a great deal of pertinent information which help to place the accomplishments of this exceptional artist and human being in clearer perspective. The diversified program is composed of the tenor's recital favorites, many of which are rarely available elsewhere.

Listeners unfamiliar with the artistry of Hayes will probably treat the disc with some indifference at first, for the initial impression is that of a smallish voice with dis-

tinct limitations in range and power. Then, as the cultivated art begins to assert itself, as the lovely tone quality and peerless diction make their mark, indifference will gradually turn into admiration. It is a safe bet that by the time the singer reaches *Bist du bei mir* (the fifth selection in the sequence), after repeated displays of exquisite pianissimo and *mezza-voce* effects, he will have his listeners completely under his spell. And he is likely to earn renewed admiration for the group of spirituals on side two, which are sung with matchless dignity and expressiveness.

The sound is somewhat distant but clean and smoothly processed, and it captures Reginald Boardman's sensitive accompaniments in good balance with Mr. Hayes' beautiful singing. G. J.

**CHRISTA LUDWIG: *Schubert Lieder Re-  
cital* (see Best of the Month, page 68)**

## RECORDING OF SPECIAL MERIT

**MUSIC FROM THE ORTHODOX LIT-  
URGY.** Smolensky: *The Great Litany.* Gretchaninov: *Two Antiphons; The Nicene Creed; The Many Years.* Rachmaninoff: *Litany of Petitions.* Rimsky-Korsakov: *The Lord's Prayer.* Ippolitov-Ivanov: *How Good It Is (Psalm 132).* Panchenko: *The Beatitudes; Trisagion.* Seven others. Slavonic Cappella Ensemble, Alexis P. Fekula cond. ESP DISK (S) 1065 \$4.98.

Performance: First-rate

Recording: Exceptional

Stereo Quality: Excellent

Since recordings of Eastern Orthodox Church music have not been among the heavy sellers since the time of Feodor Chaliapin more than thirty years ago, the present release may be hard to locate. Those interested may acquire it from the producers, ESP-Disk Ltd., 156 Fifth Avenue, New York, N.Y.

If the preceding reads like sales promotion copy, it is because I consider this an exceptional recording. Despite its apparent specialized appeal, the program is far from devoid of general musical interest: the selections are solemn and beautiful, and they are extremely well performed. The unassuming name of the Slavonic Cappella Ensemble conceals a first-rate group of twenty-five voices. The jacket copy refers to them as members and former members of the New York City, San Francisco, Chicago Lyric, and other opera companies and, although such claims frequently represent not a little wishful thinking, I believe this one. Aside from the excellent featured soloists, Ludmilla Azova (soprano) and Tamara Bering (mezzo-soprano), I must single out Messrs. Vladimir Tysowsky and Igor Zamiaty, *bassi profundi*, whose solid organ-point foundation supports the impressive aural edifice.

Unlike so many similar endeavors, this program also benefits from outstanding engineering, credited to David Hancock. The mighty choral sound is captured with clarity and depth in widespread, undistorted stereo. *Bravo*, or, to put it more appropriately, *Sláva!* G. J.





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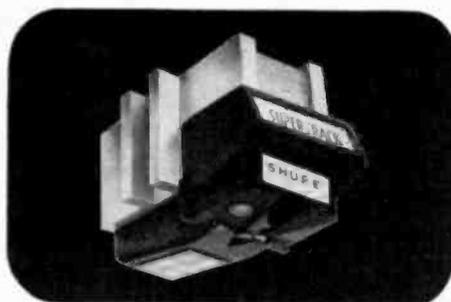
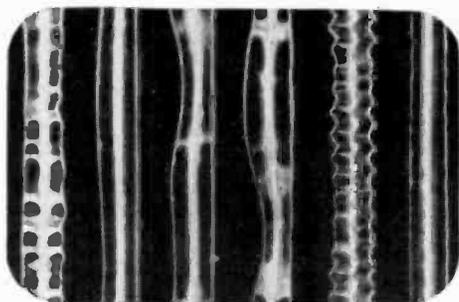
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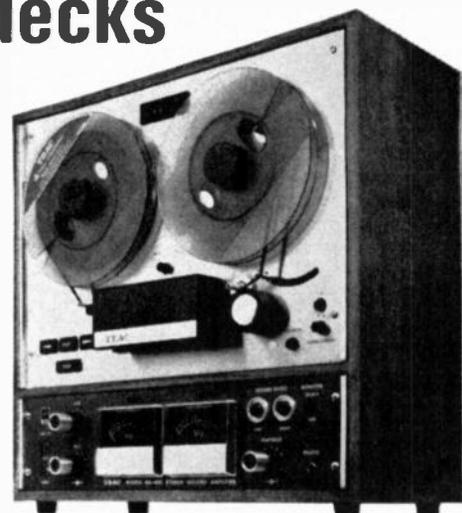
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# ENTERTAINMENT

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Reviewed by CLIVE BARNES • NAT HENTOFF • PAUL KRESH • REX REED • PETER REILLY

**LEROY ANDERSON:** *Fiddle Faddle*. Utah Symphony Orchestra, Maurice Abravanel cond. *Sleigh Ride*; *Blue Tango*; *Synco-pated Clock*; *The Typewriter*; *Fiddle Fad-dle*; and ten others. VANGUARD CARDINAL ⑤ (M) VCS 10016 \$3.50.

Performance: Pleasant  
Recording: Excellent  
Stereo Quality: Well employed

Leroy Anderson was writing arrangements—and sparkling ones—for the Boston Pops when, in 1937, he turned out an original composition called *Jazz Pizzicato* for the orchestra and launched a career that would embrace some of the shortest and sweetest pieces ever devised for the light classical repertoire. By now, *Blue Tango*, *Fiddle Faddle*, and the soft-shoe *Sandpaper Ballet* have been overheard so much in restaurants, banks, and elevators that they leave most listeners numb from sheer familiarity. The composer's tight, tricky compositions have also found their niche as signature music—*The Synco-pated Clock* for the WCBSTV Late Show, *Sleigh Ride* for the "Bright and Early" program on the New York radio station WQXR. For all that, the pieces retain a slightly worn charm, with their hummable melodies and happy-go-lucky lilt, and it is no hardship to hear a dozen or so of them performed by a big symphony orchestra with a touch light enough to prevent their drowning in their own ingenious orchestrations. Abravanel, if anything, is a bit too restrained and punctilious in his approach to these pieces; his *Synco-pated Clock* seems to have been regulated by an overzealous jeweler and lacks the zany, Disneyesque ending conferred upon it by Fiedler and his less staid Boston Pops forces. Even so, it's an inoffensive, bright little concert. The conscientious program notes point out that "stereophiles will no doubt cheer the fact that the path of the careening Corona [in *The Typewriter*] can be spacially charted from left to right." Two cheers. P. K.

## RECORDING OF SPECIAL MERIT

**COUNT BASIE:** *Basie's in the Bag*. Count Basie (piano); orchestra. *Hang On Sloop-y*; *Goin' out of My Head*; *Green Onions*; *Memphis Tennessee*; and eight others.

### Explanation of symbols:

- ⑤ = stereophonic recording
- (M) = monophonic recording
- \* = mono or stereo version not received for review

BRUNSWICK ⑤ BL 754127 \$4.79, (M) BL 5-4127\* \$3.79.

Performance: Exuberant  
Recording: Very good  
Stereo Quality: Excellent

In intent, this is Basie for the kids. A dozen pop hits and near-hits of recent years, most of them in the rhythm-and-blues vein, have been adapted to the Basie idiom by Chico O'Far-rill, an astute, skillful craftsman. The musi-cians apparently enjoyed the sessions, judg-ing by the eupeptic mood throughout. There

O'BRIEN/W. ALEXANDER



COUNT BASIE  
*Durable pianist in a eupeptic mood*

are characteristically robust solos by Eddie Davis, Harry Edison, and others in the lodge, but the primary delights are provided by Basie himself in a number of spare, resilient piano solos. I doubt, however, that the young will find much of interest here, at least not those among them who have gone on to the Jefferson Airplane, the Who, and other direction-setters in the new pop. But older folk who'd like an easy bridge to what was happening on the pop lists a while ago will enjoy this and may well keep it after the songs themselves have been forgotten. For that Basie piano is as durable as anything in music. N. H.

**LEON BIBB:** *The Now Composers*. Leon Bibb (vocals); unidentified orchestra, various arr. *Patch of Green*; *If I Were a Carpen-ter*; *Bon Soir Dame*; *To Be a Man*; *Suzanne*;

*Little Boxes*; and four others. PHILIPS ⑤ PHS 600249, (M) PHM 200249\* \$4.79.

Performance: Good  
Recording: Good  
Stereo Quality: Good

Leon Bibb is an engaging enough performer, but in this collection of contemporary songs by some very fine composers (Lennon-McCartney, Leonard Cohen, Bob Dylan) he comes off as something of a vocal and interpretive lightweight. Tim Hardin's *If I W'ere a Carpenter*, for instance, suffers from Bibb's tendency to try to cast an aura of folk simplicity and purity over everything with the result that the lyrics lose much of their vitality and intrinsic joy. Dylan's *The Times They Are a-Changin'* doesn't make it either, and for the reason that Bibb chooses to be dramatic in a song that calls for harsh irony. *Patch of Green* and *Bon Soir Dame* are much more successful since Bibb doesn't seem to be worrying about the message so much—he just sings them. Not a *bad* album, but aside from the songs themselves not a very interesting one either. P. R.

**RAYMOND BUCKINGHAM:** *A Bachelor Gay*. Raymond Buckingham (bass); Orestes (piano). *A Bachelor Gay*; *When the Sergeant Major's on Parade*; *I Travel the Road*; *On the Road to Mandalay*; and six others. SCOPE ⑤ V003S \$5.79.

Performance: Quint  
Recording: Good  
Stereo Quality: Resounding

Once in the dear dead days of Queen Victoria, when Kipling was quoted in drawing rooms and all warriors were heroes, an Englishman's idea of bliss was to gather with his fellows for a "smoking concert," the high point of which was likely to be the dawn coming up like thunder in a loud rendition of *On the Road to Mandalay*. The whole dreadful experience is recreated for the nostalgic on this disc by British basso Raymond Buckingham, whose credentials include the starring role of Curly in the original London production of *Oklahoma!*, and who may, for all I know, be England's answer to Mario Lanza. To his credit, Mr. Buckingham delivers it all straight, including two stanzas from Edward Fitzgerald's translation of the *Rubaiyat*, in settings by Liza Lehmann (the lady who wrote *There Are Fairies at the Bottom of our Garden*). We are also privileged, if that is the word, to hear performances of *When the Sergeant Major's on Parade*, *Sylvia* (her hair is like the night), and, among others, old *Mandalay* itself, complete with Cockney accent and the

traditional, knockout final chorus. It quite chokes one up, sir.

P. K.

**BUNKY AND JAKE:** *Bunky and Jake*. Bunky Skinner, Jake Jacobs (vocals, guitars); unidentified instrumental accompaniment. *I'll Follow You; Country Girl; Taxi-cab; The Candy Store*; and seven others. MERCURY (S) SR 61142, (M) MG 21142\* \$4.79.

Performance: Buoyant  
Recording: Good  
Stereo Quality: Good

Mercury has hewn to the current disdain of even the slightest exegesis on the backs of pop albums, so I haven't the slightest idea who Bunky and Jake are or where they came from. To get their last names, I had to look at the small print for composers' credits. Does it matter who they are and what they have to say about their music? I'd like to know, but perhaps I'm anachronistic in that regard. Anyway, they write their own material, and it consists mainly of observations on the rites and the phenomena of city streets. The mood is mostly cheerful, and the focus is on love and good times. Occasionally there are attempts to achieve the Motown sound, but the overall style is modishly eclectic—new pop, transmuted folk, and a touch of country. In performance and material, Bunky and Jake communicate genuine charm, and I would like to hear more of them with fresher arrangements that are more precisely tailored to their individual qualities. N. H.

**THE BYRDS:** *The Notorious Byrd Brothers*. The Byrds (vocals and instrumentals). *Artificial Energy; Goin' Back; Natural Harmony; Space Odyssey; Change Is Now; Dolphins' Smile*; and five others. COLUMBIA (S) CS 9575, (M) CL 2775\* \$4.79.

Performance: Good  
Recording: Excellent  
Stereo Quality: Good

This is another excellent job by the Byrds and their producer, Gary Usher. They sound remarkably cooled down since their last album, and the first band here, which is called *Artificial Energy*, gives immediate notice that they are disposing of same. *Draft Morning* is, as you might guess, a bit of anti-draft proselytizing, but a good enough song all the same. The only complaint I have about the Byrds is that they don't seem to be moving in any specific direction from album to album, but instead are caught up in the ground-swell of movements that are currently fashionable. They remain, however, a fine group with patently sincere intentions, and they execute their material with talent and conviction.

P. R.

**CIRCUS MAXIMUS:** *Circus Maximus*. Jerry Jeff Walker (guitar, vocals), Bob Bruno (lead guitar, organ, piano, vocals), David Scherstrom (drums), Gary White (bass), Peter Troutner (vocals, tambourine). *Lost Sea Chanty; Bright Light Lovers; Time Waits; Short-Haired Fathers*; and seven others. VANGUARD (S) VSD 79260 \$5.79, (M) VRS 9260\* \$4.79.

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

The basic theme of this new pop group is independence. They are pro-life and pro-



MARGIE DAY  
*A true original makes her disc debut*

love, and presumably cast a pitying eye on most of those past thirty. Unfortunately, their music—instrumentals and lyrics—is narrow in imaginative scope and mostly predictable. Rhythmically, too, it is quite dull. It takes more than a credo to transmute values, no matter how noble, into a sound that reflects and exemplifies those values. They may know where they're going, but they haven't figured out how to get there. N. H.

**DOROTHY LOVE COATES:** *And the Gospel Harmonettes*. Dorothy Love Coates, the Gospel Harmonettes (vocals); unidentified instrumental accompaniment. *Human Boudage; I'll Be with Thee; Strange Man; Prayin' Time*; and six others. OKEH (S) OKS 14125, (M) OKM 12125\* \$4.79.

Performance: Exuberant  
Recording: Very good  
Stereo Quality: Good

With so many albums of gospel music available, a new recorded recital has to be very distinctive indeed to warrant more than pass-

JOHNNY HODGES  
*A horn still as fresh as a spring day*



ing attention. This one, alas, is not. Miss Coates does have a big, resonant voice of praise, and her associates have the requisite zest. But for this secularist, who is more interested in the music than in the homilies that are the songs, Miss Coates and her cadre have neither the brooding mystery of the Staple Singers nor the stunning virtuosity of Marion Williams.

N. H.

#### RECORDING OF SPECIAL MERIT

**MARGIE DAY:** *Dawn of a New Day*. Margie Day (vocals); orchestra by Ray Ellis, Chuck Sagle, and Jimmy Wisner cond. and arr. *Walk Away; Am I Blue; It's All Right with Me; Let's Do It; As Time Goes By; Over the Rainbow*; and four others. RCA VICTOR (S) LSP 3899, (M) LPM 3899\* \$4.79.

Performance: A welcome originality  
Recording: Excellent  
Stereo Quality: Excellent

Straight from Norfolk, Virginia, via the Concord Hotel in the Catskill Mountains, comes Margie Day, one of the happiest discoveries I've made in a long time. Most of the new girl vocalists are too busy trying to emulate Streisand or Dionne Warwick to investigate a song their own way. They are up to their pretty sequins in thump and jump, soul and roll. But they have no identities.

Margie Day doesn't sound like anybody but Margie Day. Oh, if you want to get fussy, I suppose, you'd have to concede she's been listening to a lot of Billie Holiday records—but who hasn't? And my guess is she has a fondness for Nancy Wilson in her heart of hearts (the phrasing is similar)—but who doesn't? This only proves she has good taste in her record collection. No, I'm afraid Margie Day passes all her exams. She is a true original in a business full of bad reproductions.

The voice is gentle, persuasive, wildly free in improvisation, yet always disciplined. She can knead and coax a song into a kind of elongated silly putty, then put it back together again with the easy *élan* of a master chef breaking eggs into a bowl without making a sound. Take, for instance, the tired old Cole Porter song *It's All Right with Me*. I wasn't sure I could survive this one again, yet Miss Day makes it sound like an entirely new creation. Or *Let's Do It*, in which she tiptoes gingerly around the lyrics in pussycat fashion with big crashes of electronic thunder bouncing between her notes. When she talks to the waiter, you feel you are right there at the table as she orders shad roe. It's this distinctive energy and the amusement with which she finds new ways to accent familiar songs that makes this debut album a delight.

Naturally Ray Ellis' arrangements offer no impediment (the others, by Chuck Sagle, who does most of Lana Cantrell's arrangements these days, and Jimmy Wisner, are good too), but Margie Day is her own boss. In each song on this album a new personality shines through. I'm enormously impressed.

R. R.

**JOHNNY HODGES:** *Don't Sleep in the Subway*. Johnny Hodges (alto saxophone); orchestra. *The Wonder of You; Wisteria; Heel Kickin'; Some Fun*; and four others. VERVE (S) V6 8726 \$4.79, (M) V 8726\* \$3.79.

Performance: Self-assured  
Recording: Very good  
Stereo Quality: Excellent

Duke Ellington's alto saxophonist, Johnny Hodges, plays here with a large band in uncluttered arrangements by Jimmy Jones. There have been similar Hodges albums, and they all work well as a framework for his serene strength. As usual, there are standards, currently popular songs, and loping Hodges originals. There is little more to say about this kind of performance. Hodges is flawless, whether as a sensuous interpreter of ballads or as an unhurried swinger. I would prefer longer solos by some of the sidemen present, but that's my only complaint. Except for one more thing: all these albums in recent years sound pretty much alike. Years ago, Hodges's small-combo dates with Ellington or Billy Strayhorn in charge didn't. The missing ingredient here is Ellington. But I'm not putting Hodges down. That would be like criticizing spring. It's just that some spring days are more memorable than others.

N. H.

**THE HOLY MODAL ROUNDERS:** *Indian War Whoop*. Peter Stampfel (electric violin, vocals), Steve Weber (guitar, vocals), Lee Crabtree (piano, organ), Sam Shepard (drums), Antonia, Barbara, and Wendy (vocals). *Sweet Apple Cider; Cocaine Blues; The I.W.W. Song; Morning Glory*; and six others. ESP Disk (S) ESP 1068 \$4.98.

Performance: Amateurish  
Recording: Good  
Stereo Quality: Good

This album sounds like a party in New York's East Village. Playwright Sam Shepard is on drums, and the others, I expect, are also very much of that milieu. If, however, they are musicians and singers in more than a casual sense, it's not evident in this record. The style is a mélange of novelty songs, urbanized country music, ballads, and abundant camp. The lyrics went in one ear and out the other, and I only wish the instrumental music had been as swift in departing. I'm sure they all had a good time; it's their party. Alone, however, with just that record spinning around, I didn't feel at all festive. But being put on isn't one of my things.

N. H.

**THE KINKS:** *Something Else*. The Kinks (vocals and instrumentals). *David Watts; Love Me Till the Sun Shines; Lazy Old Sun; Death of a Clown; No Return; Harry Rag; Waterloo Sunset*; and six others. REPRISE (S) RS 6279, (M) R 6279\* \$4.79.

Performance: Good  
Recording: Excellent  
Stereo Quality: Good

The Kinks are a really good group, and they prove it here in this collection of songs by Ray Davies. While Davies' lyrics often have a tendency to be diffuse, the Kinks wisely concentrate on clarity of both music and lyrics. Their intelligent handling of *End of the Season* brings out all the implicit irony written into it, and in *No Return* their gentle touch underscores the song's delicate ballad-like charm. The album is beautifully produced (by Shel Talmy) and should appeal to almost everyone—in particular, to those who don't enjoy straining to make out lyrics.

P. R.

**STEVE LAWRENCE AND EYDIE GORMÉ:** *Bonfá and Brazil*. Steve Lawrence and Eydie Gormé (vocals); Luiz Bonfá (guitar).

Orchestra, Eumir Deodato cond. and arr. *Rio de Janeiro; Dream My Dream; A Day in the Life of a Fool; Sweet Talk; Say Goodbye; Oba-Oba*; and six others. COLUMBIA (S) CS 9530, (M) CL 2730\* \$4.79.

Performance: Classy as usual  
Recording: Excellent  
Stereo Quality: Excellent

Regular readers of my reviews need no reminder of my enthusiasm for Luiz Bonfá and his talented wife, singer Maria Toledo. The fact that many of Bonfá's songs on this disc have been more excitingly recorded previously by Miss Toledo gets in the way a bit when you hear them glossily and flossily done up in new Broadway flag-waving arrangements by the Lawrences. But they are still good enough to hear again. Steve and Eydie are always better when they sing solos, and Steve, in particular, has become one of the great ballad singers of our day. So when he is left alone to groove his way through a song like *Say Goodbye*, the experience is worth having. When the family is together—with all the rib-punching and hully-chee Saturday-night-at-the-Copacabana showmanship running rampant—the effect is less stimulating. Therefore, *Summer, Summer Wind* and *Dia das Rosas* become cluttered, disjointed affairs in which the meanings of Bonfá's music become dispersed. *Empty Glass* shows off Eydie's torchy quality well, but I quarrel with her interpretation and phrasing (I also wish I had not heard Peggy Lee sing it first—this version doesn't compare). These are still great songs, and the Lawrences are always pros. It's not one of their best albums, but well worth a listen, and perfect for car radios on Saturday afternoon drives in the country.

R. R.

**BRUCE MACKAY:** *Bruce Mackay*. Bruce and Tanya Mackay (vocals); instrumental ensemble. *In the Misty-Eyed Shores of Morning; Geneva Brown; The Half-Masted Schooner*; and four others. ORO (S) 1 \$4.98.

Performance: Sweet  
Recording: Good  
Stereo Quality: Good

Bruce Mackay is a pink, blonde boy and Tanya is his pink, blonde wife (I assume they are married because they are both shown in a color photograph on the album cover wearing bright gold wedding rings). Accompanied by such unlikely instruments as flute, bass clarinet, electric harpsichord, drums, and organ, in addition to the usual guitar, Bruce, with Tanya sometimes joining in, sings his own compositions—sweet, sad ballads about the misty-eyed shores of morning, half-masted schooners, and well-meaning girls with names like Geneva Brown. The approach is a curious blend of rock and romanticism, the softness of the atmosphere at times uncomfortably at war with the savagery of the beat. There is a gentleness about it all, though, that is appealing.

P. K.

**RAUN MACKINNON:** *Raun is Her Name!* Raun MacKinnon (vocals and guitar). *Angelia; Chicken Little; Sacrifice of the Goat; Color Wheel; Sister Marie; Sugar in Your Soul*; and six others. KAPP (S) KS 3556\*, (M) KL 1556 \$4.79.

Performance: Poetic  
Recording: Good

(Continued on next page)

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Raun MacKinnon appears to be Kapp's Northern answer to the Confederacy's Bobbie Gentry. Like Capitol's dark purple menace, Raun has written the words and music to each song she sings, and accompanies herself on guitar. There the similarity ends, since Raun's compositions are more universal and she is equally at ease with folk songs (*Angelia*), blues (*My Last Farewell*), and moods of lighter fancy. Her lyrics contain some very good poetry, and although aimed at the NOW generation, they should appeal to the over-twenty-five set as well. Unfortunately none of her songs have the dramatic quality or theatrical electricity of *Ode to Billie Joe*. But I encourage Miss MacKinnon to keep writing and Kapp to keep recording, because she should eventually have a large and perhaps more lasting following than Miss Gentry. Patch up those petticoats, honey, the Yankees'll rise again! R. R.

#### RECORDING OF SPECIAL MERIT

**SERGIO MENDES AND BRASIL '66:** *Look Around*. Brasil '66, Sergio Mendes, Dave Grusin, and Dick Hazzard arr. *With a Little Help from My Friends*; *The Look of Love*; *So Many Stars*; *Batucada*; *Roda*; *Tristeza*; *Look Around*; and three others. A & M © SP 4137, (M) LP 137\* \$4.98.

Performance: Cool as a sea breeze  
Recording: Excellent  
Stereo Quality: Excellent

If you have never heard Sergio Mendes and the five singers and musicians who make up his Brasil '66 bossa-nova group, it is almost impossible to describe to you what happens on this recording. It is brilliant, exploding in as many colors, moods, and shades as a cross between an orchid and a dahlia. Mendes' influence on American music has been important. He has taken the bossa-nova form from his native Brazil, honed it to a fine art, taken off the rough edges that might keep it a regional kind of music, and inserted its basic ideas of style, development, and technique into a broader area, encompassing jazz, rock, and the tribal ritual of modern dance. The result is an unbeatably beautiful panorama encompassing subtle Latin shadings, Lennon-McCartneyisms, some Mancini super-lushness, salt-and-pepper pinches of Burt Bacharach, up-beat music for dancing, the carnival sounds of Rio, and always a very merry time.

All of it is in ample supply on this latest collection, one of the group's best. The Beatles' *With a Little Help from My Friends* has found a good Samaritan in Mendes, and it's just possible that the song sounds more important than it really is, but that's all right with me as long as I can hear the subtle, cleverly arranged progressions of vocal harmonies in this hybrid arrangement.

*Look Around* is a lusty collaboration between Mendes and the gifted husband-and-wife composing team Alan and Marilyn Bergman, and it marks something of a departure for the group, for it leads everybody into paths of gospel-rock punctuated by samba beats. And although I cannot identify her by name, no review of this album would be complete without individual praise for the girl who solos her way through the cool chord changes on the haunting song *So Many Stars*. She should be a star in her own right.

Simply everything about this recording is first-rate. It points up once again that in the

right hands jazz-pop bossa-nova music can be singable, beautiful, tuneful, classy, and popular at the same time. Mendes and Brasil '66 are important innovators in the direction modern music is going. I only hope it keeps heading in *their* direction. R. R.

**LIZA MINNELLI:** *Liza Minnelli!* (see Best of the Month, page 69)

**THE MYSTIC MOODS ORCHESTRA:** *The Mystic Moods of Love*. The Mystic Moods Orchestra, Don Rakke cond. and arr. *The Look of Love*; *Moonlight*; *Live for Life*; *A Very Precious Love*; *Love Theme from Tristan and Isolde*; and five others. PHILIPS © PHS 600-260, (M) PHM 200-260\* \$4.79.

Performance: Snake oil  
Recording: Watch out—here it comes again!  
Stereo Quality: Incredible

Since this is the fifth album that Philips has



SERGIO MENDES  
*Singable, beautiful, classy bossa nova*

released by the Mystic Moods Orchestra, it would seem that these recordings, which are actually mélanges of sound effects with purely incidental music, have an enthusiastic audience—somewhere. Who this audience is I hesitate to speculate about; after all, we all have our little kinks. One thing for sure—someone involved in making these albums has a hang-up on crickets. Cricket noises are apt to turn up anywhere, in this album as well as in the previous ones. Thunder is also very big, as are train sounds.

The Mystic Moods can be heard clattering through a passel of film music here, including *Far from the Madding Crowd*, *Live for Life*, and *Friendly Persuasion*. There is a banshee chorus that wails away whenever they run out of sound effects. There is also a band called (!) *Love Theme from Tristan and Isolde*. In this version Isolde seems to arrive with the inevitable cricket, and there are enough special sound effects during the ensuing few minutes to supply a radio version of *War and Peace*. The stereo separation is stupefying—which I guess is a word you could use about the whole enterprise. P. R.

**FRED NEIL:** *Sessions*. Fred Neil (vocals and guitar). *Felicity*; *Send Me Somebody to Love*; *Merry Go Round*; *Look Over You-*

*der*; *Roll on, Rosie*; *Fools Are a Long Time Coming*; *Looks Like Rain*. CAPITOL © 2862 \$4.79.

Performance: Morbid  
Recording: Good  
Stereo Quality: Good

Fred Neil is, according to the liner notes, the possessor of a considerable reputation among those in the know in the music business. The notes go on to say that "despite his clever disguise" he is a folk singer. Said clever disguise is the absence of "the regulation folk singing blue work shirt, jeans, and boots." But the pictures of Neil that are printed on the back of the album are so small that he could have been wearing an Inverness cape and opera hat for all I know. He *sounds* like a folk singer to me, albeit one with an almost uniformly depressing performing manner and repertoire of songs.

With the exception of *Fools Are a Long Time Coming* and *Send Me Somebody to Love*, all of the material here was written by Neil. The songs, in particular *Felicity* and *Roll On, Rosie*, are often quite good; but the performances are something else again. Neil's voice sounds so choked with the pain of it all and the absolute dreariness of living and being alive that very soon an atmosphere of morbid introspection settles over everything. The liner notes, by the way, writhe with the same sort of hypersensitivity as the performances. If you like *them*, you will probably like Neil. P. R.

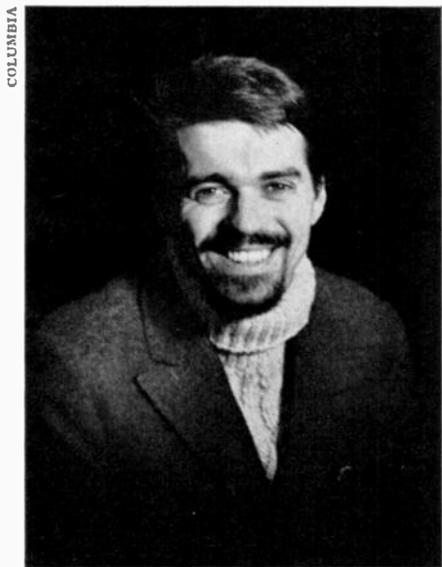
**BOBBY SCOTT:** *My Heart in My Hands*. Bobby Scott (vocals); orchestra, Torre Zito and Howard A. Roberts cond.; Bobby Scott arr. *It's Crazy*; *A Woman in Love*; *The World Is Your Balloon*; *Smile*; *If Ever I Would Leave You*; *I Won't Cry Anymore*; *The Young Years*; and three others. COLUMBIA © CS 9563, (M) CL 2783\* \$4.79.

Performance: Variety is the spice of life  
Recording: Excellent  
Stereo Quality: Excellent

Bobby Scott has for a long time been one of those rare, wonderful singers idolized by the "in" show-biz crowd and all but completely overlooked by the general public. He has an unwillingness to fall into a single groove with which the larger public can identify. By that, I mean that Bobby Scott is like a chameleon. He pops up one month with a creamy disc on which he plays nothing but Oscar Peterson-type cocktail piano. The next month he will turn up on somebody's rock chart with a hit rhythm-and-blues song and another small audience will discover him. Then he'll show up in the theater as composer of the dramatic score of a Broadway show, such as *A Taste of Honey*. Then he'll vanish again and show up on an album of folk songs, and the folkniks will decide they've found a new folk idol. He has composed symphonies and concertos, written and arranged for jazz orchestras, and sung in night clubs, and only recently *Variety* announced the formation of his new independent production company for motion pictures. The best description of him was the title of an old album on the Atlantic label called "The Compleat Musician." Bobby Scott is truly of that sort, and since there is no rule in music that states a man must be only one thing, his is a talent to be admired.

Still, versatility and restlessness can present problems. Aside from the fact that he

has never been content to remain still long enough for the public to get to know him, I'm not sure Bobby Scott knows himself well enough to let them. He can do all the things I've mentioned musically, but when he sits down to concentrate on an album of pure vocal work, as he does here, he darts off in so many directions that the listener is likely to be confused. For instance, on *Smile* he sounds so much like Tony Bennett that if I were not sure he was Tony Bennett's biggest fan I'd think it was a send-up. Scott copies Bennett's technique right down to the way he throws the second chorus away and improvises off the top of his head, catching up with the melody several bars later. Then on *I Won't Cry Anymore* he is pure out-of-this-world Ray Charles. On *Days of Wine and Roses* he becomes tried-and-true Sinatra, with a voice trained near the piano at Jilly's. Occasionally his own voice comes through on his own songs (not very good songs, by



COLUMBIA

**BOBBY SCOTT**  
*Rare and wonderful—but too versatile?*

the way). There are three of them on the disc—*It's Crazy* (fair), *The Young Years*, and *One is a Lonely Number* (both forgettable). When he really lets go and swings in a free and loose style, he is tops. *The World Is Your Balloon*, in my estimation the best cut on the disc, shows what Bobby Scott can really do both as an arranger and a jazz vocalist supreme. I don't want to give the impression that this album is a dismal failure (Scott is, in the final analysis, a truly accomplished musician), but it remains too much of a grab-bag of cross-pollinated ideas to appeal much to the general public. R. R.

**SOPHIE TUCKER: *Greatest Hits*.** Sophie Tucker (vocals); orchestra. *Some of These Days*; *Louisville Lou*; *Life Begins at Forty*; *No One Man Is Ever Going to Worry Me*; *My Yiddishe Momme*; and six others. DECCA © DL 74942, (M) DL 4942 \$4.79.

Performance: Nostalgic  
Recording: Varies with dates  
Stereo Quality: Fake

In the world of Sophie Tucker, it's always Miami Beach, the air conditioning has been turned up so the "girls" won't swelter in their new mink stoles, and everybody is over forty and glad of it. Men are contemptible

creatures: they're all "chumps and suckers," and "all they do is try and try and all they get is tired." The "Last of the Red-Hot Mamas" seems more alive than ever in this replay of her "greatest hits," doling out advice and salty lyrics, usually in songs tailored for her by Jack Yellen with one collaborator or another. The concert-lecture opens with her trademark, *Some of These Days*, and continues with belted-out treatments of such favorites from her recipe book as *Louisville Lou*, *Life Begins at Forty*, and *Who Wants Them Tall, Dark, and Handsome?* (Miss Tucker preferred them "stocky, blocky, and socky"). I particularly liked her lusty treatment of *The Lady Is a Tramp*, but cringed at her English version of *My Yiddishe Momme*, although they tell me that on her European tours this was the item most frequently requested. Well, she was a big woman with a big heart, and a little vulgarity never hurt anybody. Especially in Miami. P. K.

**PAUL WHITEMAN, VOLUME I.** Paul Whiteman and his orchestra. *Whispering*; *The Japanese Sandman*; *My Man*; *Song of India*; *Three O'Clock in the Morning*; *I'll Build a Stairway to Paradise*; *Rhapsody in Blue* (George Gershwin, piano); *When Day Is Done*; *My Man*; *Hot Lips*; *What'll I Do?* and two others. RCA VICTOR (M) LPV 555 \$5.79.

Performance: Period  
Recording: Remarkable

Once upon a time, when radio was a new-fangled magic box and a phonograph was something you wound up, a bandleader named Paul Whiteman was setting the beat that fluttered the pulse of a whole generation. Time passed in a dreamy two-step to the sound of *Whispering* and *The Japanese Sandman*. When the hero of John O'Hara's novel *Appointment in Samarra* broke his Whiteman recording of *Lady of the Evening*, the only alternative was suicide. (Why, if unbreakable LP's had been available at the time, the poor fellow might still be alive!) With the years, Mr. Whiteman's attempts to "elevate" jazz to the level of art grew so dogged that he finally hired Aeolian Hall on February 12, 1924, for a concert climaxed by Gershwin's *Rhapsody in Blue*, with orchestration by Whiteman's steadfast arranger Ferde Grofé and the composer at the piano. The rest can be read in any musical history book.

If the current beat of rock and raga has you rocky, thanks to the time-machine magic of the RCA Victor Vintage Series you can retreat back into that age again, safe among the saxophones and the serene strings. Just hole up with a copy of "Paul Whiteman, Volume I" and the past is yours: *Whispering*, *The Japanese Sandman*, *Three O'Clock in the Morning*, *I'll Build a Stairway to Paradise*, *Song of India*, *When Day is Done*—even the original attenuated version of the *Rhapsody* in the Grofé arrangement, with Gershwin himself at the keyboard—a white-tie, slicked-up, self-pitying affair, compared with the full-scale, far saltier symphonic version we know today. The proceedings end with a de-lovely medley from *Anything Goes*, with lyrics performed in the proper crooning manner of the period. *O, tempora! O, mores!* O, Japanese sandman! It's maddening to have to wait around now for Volume Two. P. K.

(Continued on next page)

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# JAZZ



## RECORDING OF SPECIAL MERIT

**PEPPER ADAMS/DIZZY GILLESPIE/ELVIN JONES/OTHERS:** *Jazz for a Sunday Afternoon, Volume 1.* Pepper Adams (baritone saxophone), Chick Corea (piano), Richard Davis (bass), Dizzy Gillespie (trumpet), Elvin Jones (drums), Mel Lewis (drums), Ray Nance (violin). *Blues for Max; Lullaby of the Leaves; Lover Come Back to Me.* SOLID STATE © SS 18027 \$5.79.

Performance: Spirited and inventive  
Recording: Excellent  
Stereo Quality: Very good

Solid State has begun a series of recordings in clubs to effect a "modest revival" of the jam session. I applaud the intent, but for some time to come the bleak economic facts of the jazz life and the tendency of its younger players to focus their energies on their own combos do not augur well for a revival of jam sessions. Nonetheless, judging from the first volume of this series—recorded at New York's Village Vanguard—the music resulting from Solid State's campaign will be worth having. This particular session is most valuable for having released Dizzy Gillespie from the predictabilities of his own unit. His work here is much more freely inventive and superbly paced than on any of his recordings for some time. Gillespie gets sturdy support from Pepper Adams and is continually stimulated by expertly fused and instantly responsive rhythm sections. A bonus is the witty, deeply swinging violin playing of Ray Nance. N. H.

## RECORDING OF SPECIAL MERIT

**CHU BERRY:** "*Chu.*" Chu Berry (tenor saxophone); various instrumental groups. *Limehouse Blues; Maelstrom; At the Clambake Carnival; Lonesome Nights; Now You're Talking; Indiana; Too Marvelous for Words; Chuberry Jam; My Secret Love Affair; Ebb Tide; Ghost of a Chance; Take the "A" Train; Topsy Turvy; Jive;* and two others. EPIC © EE 22008, Ⓜ EE 22007\* \$5.79.

Performance: Hot and flowing  
Recording: Good  
Stereo Quality: Fake

The late Chu Berry was a tenor saxophonist of disciplined power, considerable imagination, and rare consistency of quality. He was especially skillful at building and sustaining momentum—of beat and of ideas. No matter what the tempo or mood, Chu was always in full control of his horn and conveyed an impressive sense of inner relaxation. If he was not as subtle as Lester Young or as boldly virtuosic as Coleman Hawkins, he created a substantial body of recorded work, some of the best of which is included in this collection from 1937-1941. Eight tracks are by his own Stomp Stevedores, one has Chu as a sideman in a Teddy Wilson combo, and the

remaining seven are with Cab Calloway's band. Some of the numbers in the Calloway section are slight, but one is Chu's most memorable performance, *Ghost of a Chance*. The pungent presence on four tracks of "Lips" Page is a reminder that there is no album currently in the catalog devoted to that uniquely earthy and sensitive trumpeter-vocalist. Epic wisely commissioned guitarist Danny Barker, a long-time friend and colleague of Berry's, to write the notes, and they provide a revealing insider's view of the jazz life in those days. N. H.

**JEAN KITTRELL:** *Sings the Blues.* Jean Kittrell (vocals), Tony Parenti (clarinet), Charlie Borneman (trombone), Larry Conger (trumpet), Don Franz (tuba), Pops Campbell (drums). *Baby Doll; Careless Love; Oh Daddy; Trouble in Mind;* and



CARMEN McRAE  
In her customary superb form

five others. JAZZOLOGY © JS 26 \$5.98, Ⓜ J 26\* \$4.98.

Performance: Unremarkable  
Recording: Good  
Stereo Quality: Good

Born in Alabama and shaped by both Southern Baptist music and classical jazz, Jean Kittrell is a St. Louis jazz singer who used to teach English at Southern Illinois University. Perhaps I judge her by standards that are too tough, but after Lee Wiley, Teddy Grace, and Linda Keene, Mrs. Kittrell's singing doesn't particularly impress me. Her phrasing and beat indicate a feeling for and knowledge of the tradition, but there is little in her work that is definitely personal. And her sound, while penetrating, approaches stridency at times. The accompaniment is amiable, and Tony Parenti on clarinet has some especially persuasive passages. But I'm afraid all this album did for me was to instill a hope for reissue albums by Lee Wiley, Teddy Grace, and Linda Keene. N. H.

**YUSEF LATEEF:** *The Complete Yusef Lateef.* Yusef Lateef (flute, finger flute, oboe, tenor saxophone, alto saxophone, vocal on one track), Hugh Lawson (piano), Cecil McBee (bass), Roy Brooks (drums), Sylvia Shemwell (tambourine, on two

tracks). *In the Evening; Stay with Me; See Line Woman; Brother;* and four others. ATLANTIC © SD 1499 \$5.79.

Performance: Skillful and honest  
Recording: First-rate  
Stereo Quality: Very good

Yusef Lateef is a persistently conscientious musician who keeps growing and remains true to his own ideas of sense and sensibility, regardless of what is modish at any given time in jazz. He has become proficient on many instruments, and on the oboe, for example, he is the first, to my knowledge, to get into the marrow of the blues language (*In the Evening*) without distorting the nature of the instrument. On flute, he can be both exuberant and flowingly lyrical. On one of the tenor tracks, *Kongsberg*, he plays hard and tough, indicating how authentic a rhythm-and-blues player he could have been, while simultaneously transcending the expressive limitations of that form. His one vocal (*You're Somewhere Thinking of Me*) is more an exercise in musical speech than actual singing, but it serves its directly emotional purpose. The accompaniment is congenial and resourceful, and special attention is due the bass playing of Cecil McBee. N. H.

## RECORDING OF SPECIAL MERIT

**CARMEN McRAE:** *Portrait of Carmen.* Carmen McRae (vocals); orchestra, Benny Carter, Gene Di Novi, Oliver Nelson, and Shorty Rogers cond. and arr. *Wonder Why; Loads of Love; Ask Any Woman; Day by Day; Walking Happy;* and six others. ATLANTIC © SD 8165, Ⓜ 8165\* \$4.79.

Performance: Superb  
Recording: Excellent  
Stereo Quality: Excellent

Listening to Carmen McRae must be a depressing experience for young singers, if they stop to consider that such real excellence doesn't seem to matter to the mass public. Here is a singer who for years has been releasing a stream of truly fine recordings, yet never seems to make the big dent in the charts or show business in general. There must be a reason, but after listening to this album I certainly cannot find it. True, she is a "jazz singer" and that is not where it is at today, but even with that tradition behind her she has become *less* mannered through the years (generally it is the opposite with jazz singers); now her voice glows like rosewood and her phrasing is nothing less than magical.

Oh, well. For those of you who care, I will report that Miss McRae is in her customary superb form here, particularly in *I'm Always Drunk in San Francisco*, which is the kind of virtuoso display that has made her a small legend, and *Wonder Why*, which is wonderful. None of this will make any difference at all to those who groove to the Monkees and who couldn't wait to see *Valley of the Dolls*, but for everyone else, "Portrait of Carmen" will be required listening. P. R.

## RECORDING OF SPECIAL MERIT

**RED NORVO AND HIS ALL STARS:** *Original 1933-38 Recordings.* Red Norvo (xylophone marimba), Mildred Bailey (vocals); various combos. *Knockin' on Wood; Bughouse; A Porter's Love Song to a Chambermaid; I Let a Song Go out of My Heart;*

and twelve others. EPIC © EE 22010, (M) EE 22009 \$5.79.

Performance: Mostly superior  
Recording: Good but not enough body  
Stereo Quality: Fake

Some of us older folk were collecting these Red Norvo jazz sessions as they appeared between 1933 and 1938 on Brunswick, Vocalion, and Columbia. I continue to find it puzzling that the transfer of many of the old 78's to LP results in some loss of body and depth. The re-channeling for stereo, moreover, is wholly unnecessary. Nonetheless, I'm grateful to have these in compact form, but would counsel you to buy the monophonic version.

Norvo was and is a player of remarkable grace and precision. Appreciating the value of space, he does not confuse virtuosity with high-speed prolixity. Norvo's own style is rather cool, though certainly swinging, and during this period he complemented his own playing with such cracklingly hot improvisers as Bunny Berigan and Chu Berry. Also present frequently was Jack Jenney, a trombonist of uncommon warmth, subtlety, and melodic inventiveness. In addition, Norvo was fond of challenges and experimentation, and that explains the scores here by Eddie Sauter. Not all the tracks are pure gold, but any record that includes *Dance of the Octopus*, *Blues in E-Flat*, *In a Mist*, *Old Fashioned Love*, and Chu Berry's solo on *Honeysuckle Rose* is basic to a relatively comprehensive jazz record collection. Furthermore, there are three vocals by Mildred Bailey. Now that the jazz of the Thirties can be assayed with some perspective, her distinction is greater than ever.

In sum, this is a most welcome unit in Epic's Encore series. But can't the engineers try harder?  
N. H.

**TOM SCOTT:** *With the California Dreamers*. Tom Scott (tenor, alto, and soprano saxophones and flute), the California Dreamers (vocals), Bill Plummer (sitar), Mike Melvoin (piano, harpsichord, organ) and Lincoln Mayorga (piano, harpsichord), Emil Richards, Gary Coleman, and Gene Estes (percussion), Jimmy Gordon (drums), Dennis Budimir, Glen Campbell, and Louis Morell (guitars), Carol Kaye and Max Bennett (Fender bass). *Never My Love; Naima; Today; Blues for Hari*; and six others. IMPULSE © AS 9163 \$5.79, (M) A 9163\* \$4.79.

Performance: Spirited, skillful  
Recording: Very good  
Stereo Quality: Excellent

Only nineteen, Tom Scott already has a growing list of jazz credits, works regularly in West-Coast studio bands, and has composed for films. He is also one of the growing number of young musicians who move easily between jazz and the new pop sounds and often fuse the two. This is the first album to bear his name. In company with the airily skillful California Dreamers (nine voices) and expert instrumentalists, most of them with a jazz background, Scott has created a consistently pleasant album in which jazz and pop intertwine without strain or pretention. Scott himself is an accomplished improviser with a great deal of emotional force, but he has not yet achieved a markedly individual style. He has a lot of time, however, in which to do that, and the evidence indicates he will.  
N. H.



RECORDING OF SPECIAL MERIT

**HUNGARIAN HISTORICAL SONGS FOR TÁROGATÓ AND CIMBALOM.** Sándor Burka (tárogató); János Németh (cimbalom); Gyula Kovács (viola); Mihály Sztai (double bass). QUALITON © LPX 10099, (M) LPX 10099 \$5.79.

Performance: Expert  
Recording: Excellent  
Stereo Quality: Very good

The *tárogató* and the *cimbalom*, instruments of Oriental derivation, have been linked with Hungarian folk music for at least three centuries. The cimbalom, the traditional "keyboard" instrument of Hungarian folk and gypsy bands, is fairly well known in the symphonic repertoire as well, thanks to its employment by Stravinsky and Kodály.

The *tárogató* resembles the clarinet in appearance, but its tone—mellow, yet penetrating—is perhaps more reminiscent of the alto saxophone. The mournful and exciting sounds of this instrument accompanied the soldiers of the ill-fated Rákóczy rebellion (early eighteenth century) into battle; ever since, the *tárogató* has been known as a musical symbol of Hungarian patriotism and self-assertion. Many of the twenty-two songs on this record originated in the Rákóczy era; they tell of military adventures, exile and hard times, and of longing for the distant fatherland, and are by far the most haunting pieces in the program. The others—some traditional, some composed more recently in the folk vein—gain an archaic color in this instrumentation that does them no harm.

Since Hungary's current regime over-reacts to ethnic issues, one important fact is omitted in the annotations: the performers are *gypsy* musicians whose renditions are improvisatory, with the characteristic gypsy embellishments of the melodic lines. This style is not beneficial to the historical melodies, for simplicity is one of the essential elements of their haunting appeal. Still, the tunes are irresistible and the Messrs. Burka and Németh—who alternate as lead musicians—are unquestioned masters of their instruments.

A word about the rest of the "band": the double bass—always *arco*—provides a sonorous, buzzy foundation. The viola, which gypsy musicians hold guitar-like but against the shoulder to elicit strong chords by vigorous upward and downward bowing, acts as a combination supporting and quasi-percussion instrument. The resulting blend is quite unusual even for Hungarian ears that are more readily attuned to the conventional gypsy complement (two violins are mandatory). The attractive repertoire, the instrumental virtuosity, and the novel tonal colorations will make this an unusually rewarding disc for any music lover. *George Jelinek*

(Continued on next page)

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## THEATER • FILMS

**THE HAPPY TIME** (Fred Ebb-John Kander). Original-cast recording. Robert Goulet, David Wayne, others (vocals); Oscar Kosarin, musical direction. RCA VICTOR © LSO 1144, Ⓜ LOC 1144\* \$5.79.

Performance: Spirited  
Recording: Excellent  
Stereo Quality: Excellent

The wonderful thing about cast albums from bad Broadway musicals is that you get the musical numbers, undiluted and uninterrupted by the book. *The Happy Time* is a bad Broadway musical. But its score provides some refreshing musical delights which can now be treasured in a record collection without having to sit through the show. Though not quite up to the caliber of their score for *Cabaret*, the songs Fred Ebb and John Kander have provided for this slim little tale of a French-Canadian family in the village of St. Pierre are worth a listen, and in a few instances they are quite ingratiating.

One problem is a young boy named Mike Rupert, who plays the adolescent around whom most of the action revolves. He sounds like a prep-school senior auditioning for the Princeton Varsity show, but sometimes his fresh clumsiness is a welcome relief from the dazzling professionalism of Gower Champion's stylized movie-slide projection direction. *Please Stay*, a song in which the boy tries to get his uncle to stay and teach him about life, is touching and sensitive, and, although it doesn't have the stuff hit songs are made of, it is well-constructed and musically inventive. *Without Me*, a pointless number inserted to relieve monotony and provide a spectacular demonstration of Gower Champion's choreography, turns out, surprisingly, to be the best song in the show and the most exciting band on the album. It is also sung by Rupert, but he is braced by a rousing chorus of kids prancing like carousel horses gone berserk, singing a lushly arranged march through the town with all the extravaganza of a Barnum and Bailey grand finale.

Robert Goulet is never worse than when he is standing in a night club, wasting his talents by listlessly bellowing love songs as if he were singing *The Star Spangled Banner* in the middle of Madison Square Garden, but when he is acting a song in the costume of a particular role, he is one of the best leading men in the theater. He portrays the man-of-the-world photographer who comes home to change the lives of the townspeople in *The Happy Time* with savoir faire and swaggering virility, and although Kander and Ebb have provided him with only one good song (*Among My Yesterdays*) along with several minor ones (like the title tune), he sings them all with zest and vitality, and this album is one of the best things he's done lately.

David Wayne, as the kindly old grand-

father, is . . . well . . . David Wayne. He is about as French as the leprechaun in *Finnian's Rainbow*, and although, like Roz Russell, he can't sing or dance, he is wonderful doing both. His big production number, *The Life of the Party*, is the *Hello, Dolly!* number of *The Happy Time*, in which he gets plastered and comes down a ladder in a paper hat to do high kicks with some scantily-clad chorines while balloons fall out of the ceiling. It is just as delightful on the record.

None of these highlights really save *The Happy Time* from the purgatory where bad musicals eventually wind up, but they do help to turn this original-cast recording into a rewarding listening experience. R. R.

**NOW IS THE TIME FOR ALL GOOD MEN** (Gretchen Cryer—Nancy Ford). Original-cast recording. Sally Niven, Judy Frank, David Cryer, Donna Curtis, David



ROBERT GOULET  
*Savoir faire and swaggering virility*

Sabin, Margot Hanson, Regina Lynn, Art Wallace, John Bennett Perry, Murray Olson, Anne Kaye and Steve Skiles (vocals); chorus and orchestra, Stephen Lawrence cond. COLUMBIA © OS 3130, Ⓜ OL 6730 \$5.79.

Performance: Acutely cute  
Recording: Excellent  
Stereo Quality: Realistic

When this almost incredibly naïve musical about a liberal schoolteacher's attempts to reform a reactionary seat of learning in Indiana opened off-Broadway last September, it was kept going for a while by the kind reactions of such critics as Edith Oliver, of the *New Yorker*, who reported that although the book was distressingly inspirational, the music was appealing and some of the lyrics refreshing. I opened this original-cast album, therefore, with a degree of eagerness, only to wind up more than a little disappointed. Although the whole cast is young and exuberant and in excellent voice, this listener found the score as cloying as the one for *The Fantasticks*, with none of its melodic distinction. There are a few pretty items like *Rain Your Love on Me* and *All Alone* and a lively tribute to democratic action in rock-and-roll style called *Stuck Up* (every musical has to offer one nowadays to indicate

being with it), but the rest is cute, cute, cute, in that distressingly disingenuous way off-Broadway pursues when it sets out to win the uptown tourist's heart. P. K.

**THE WACKY WORLD OF MOTHER GOOSE** (George Wilkins—Jules Bass). Original-soundtrack recording. Margaret Rutherford and others (vocals); orchestra. EPIC © BN 26230, Ⓜ LN 24230\* \$4.79.

Performance: More turkey than goose  
Recording: Good  
Stereo Quality: Good

Emblazoned across the front of this bomb is the legend "Starring the talents of MARGARET RUTHERFORD." Since I have been partial to both Miss Rutherford and her talents since the day I saw her as the blundering medium Madame Arcati in Noel Coward's *Blithe Spirit*, to the time I saw her deftly swipe scenes away from the Burtons in *The V.I.P.'s*, to her incarnation as Miss Marple in the popular Agatha Christie series of mystery films, I slipped this one almost cheerfully onto the turntable. And then I quickly slipped it off the turntable. It is a mess. Miss Rutherford does not appear until band ten, and by that time it is far too late. Her song, which she talks, is called *Goodbye*, and I think it is supposed to be both comic and touching, but by that time I had sat through such bijoux as *Wacky World*, *Rings on Her Fingers*, and *Never Too Late*, all sung by apparently professional singers who remain unidentified throughout (which probably makes their agents happy), and who struggle valiantly to put some freshness into the cliché music and lyrics. Maybe all of this was at least bearable when accompanied by the animated cartoons (shown in stills on the back of the album), but as recorded entertainment it is a disaster area. P. R.

**YOUR OWN THING** (see Best of the Month, page 70)

## COLLECTIONS

**THE BEST OF INDIA'S NEW MOTION PICTURE MUSIC.** Mohd-Rafi, Lata Mangeshkar, Mahinder Kapoor, Asha Bhosle, Mukesh, Hemant Kumar (vocals); unidentified instrumental accompaniment. *Mera Pyar Wo Hai*; *Bol Radha Bol*; *Tora Man Darpan*; *Aawaz Na Do*; and eight others. CAPITOL © ST 10500 \$4.79.

Performance: Atmospherically provocative  
Recording: Good  
Stereo Quality: Adequate

The audience for movies in India is so huge that the country produces more feature films than any other except for Japan. We see the art pictures (Satyajit Ray's, for example), but the big domestic draws are musicals. Judging from these excerpts from soundtracks, the composing styles blend Indian folk and classical elements with Western popular music. The results are generally intriguing, being still essentially exotic and persistently sensuous. Irritatingly, we are told nothing by Capitol here about the singers or about the pictures from which the songs came. And we are given not the least indication what the songs are about. Even the titles have not been translated into English. Bill Miller is responsible for the package, and if I were in charge at Capitol, I would write him a stern note using the word "slipshod." N. H.

## SPOKEN WORD



### RECORDING OF SPECIAL MERIT

**TULI KUPFERBERG:** *An Evening of Pop Poetry.* Tuli Kupferberg (vocals, narration), Gary Elton (various instruments). *Lifetime Guarantee; Purina; The Bunny Mother; Howard Johnson's Army;* and fourteen others. ESP Disk (S) ESP 1035, (M) ESP 1035\* \$4.98.

Performance: Inimitable  
Recording: Good  
Stereo Quality: Good

Years ago, I used to subscribe to various unpredictable publications of Tuli Kupferberg—this was before he became a public performer with the Fugs. Among the things he delighted in printing were ads. They needed no editorial comment: just by themselves, they illustrated some of the ways of life and many of the antic values of our society. And unintentionally they were very funny, usually in a mordant way. On this album, Kupferberg, assuming the accents and style appropriate for each reads—sometimes even enacts—a collection of such ads. There is occasional ironic accompaniment through music and sound effects. The pattern works brilliantly. The ads range from pitches for lifetime plastic police clubs (the cries of the victim are added) to embalming devices "guaranteed to produce a naturalness you never imagined possible." There are help-wanted ads for sideshows, opportunities for Bunny mothers in Playboy clubs, aids to more successful sexual relations, and a matrimonial service. It is my view that Kupferberg's copious satiric talents are coarsened when he is in the context of the Fugs, who are not nearly as creative observers of all our naked lunches as is he. In any case, this album is a one-of-a-kind triumph. N. H.

**THE MAKERS OF HISTORY:** *Duke of Wellington.* Jack Gwillim (reader); *Napoleon Bonaparte.* Rupert Davies (reader). DECCA (M) DL 9162 \$5.79. *Elizabeth the Great.* Mary Morris (reader). DECCA (M) DL 9161 \$5.79. *Oliver Cromwell.* Paul Rogers (reader). DECCA (M) DL 9158 \$5.79. *Abraham Lincoln.* William Greene (reader). DECCA (M) DL 9159 \$5.79.

Performance: Variable  
Recording: Good

No one would say—except perhaps a multimillionaire who might say anything—that history was bunk, but it certainly can be awfully boring. This new Decca series is, I presume, intended to offer history without tears, and as such is probably admirably directed towards the McLuhan generation, those communication-media-oriented youths who have to be massaged with every message.

These recordings, which originate (as in fact they would have to) in England, bear all the stigmata of the British Broadcasting Corporation, although the BBC had nothing

to do with them, except to provide an *ambiance* in which such programs (and these are recorded programs rather than anything else) could survive and flourish. For here are all the gorgeous merits, and the few failings, of Auntie BBC. Seriousness, honesty, technical brilliance—these the recordings have. But they are also just a little priggish, a little schoolmarmish.

The idea behind the series is admirable. It is simply that of collecting the documents associated with some great historical personage and letting him tell his own story in his own words. Supporting this is the background material—cameo sketches and even the music of the period—to aid in making the figure come alive.

In this first quartet of records Decca has its share of success and misfortune. The Napoleon, and to a lesser extent its flip side (if you'll pardon the expression), Wellington, are dull documentary stuff, worthy but uninteresting. And the very detailed portrait of Abe Lincoln, although William Greene gives a clear-voiced, even clear-eyed interpretation of the President, suffers from obviousness. Sometimes you can hear Lincoln plain—as in his description of the scalped Americans he once saw under a bloody sunrise—but mostly this is schoolbook stuff, when it should be something more.

And indeed it is something more that is provided by Mary Morris as Queen Elizabeth I and Paul Rogers as Cromwell. In both cases the actors are helped by a more imaginative script than that in the other two albums, but what is remarkable is the force of the actors' presence. No one encountering the imperious tones of Miss Morris as Elizabeth or of Mr. Rogers' superbly rough-hewn Cromwell could fail to be intrigued by such characters. And this perhaps is partly what education is about—it is in the intriguing business. Certainly I would want (even encourage) my children to hear this series. Even to take notes. C. B.

**MARK TWAIN:** *The Adventures of Tom Sawyer.* "Showing Off in Sunday School," "The Cat and the Pain-Killer," "Tom Takes Becky's Punishment." Hiram Sherman (reader). SPOKEN ARTS (M) 967 \$5.95.

Performance: Commendable  
Recording: Excellent

The older I get the more I see in Mark Twain's evocations of golden innocence. His impeccably hayseed jocularities, which once set my youthfully sensitive teeth on edge, is now all part of a halcyon mood of remembered pleasures. It is strange perhaps that a man of forty can more easily identify with *Tom Sawyer* than a boy of fifteen ever could, but possibly this is merely to suggest that no general classification in the whole of literature is more misleading than that hopefully and generically called "children's books."

For people who think that only Hal Holbrook can be Mark Twain, these readings by Hiram Sherman will come as a not unpleasant surprise. Mr. Sherman has a nicely dry delivery, and a homespun elegance that is very much to the purpose. When he attempts the characterization of a story, he is a little less effective, for he lacks something in variety of vocal resources. Yet the choice of excerpts (especially Tom's quietly hilarious excursion to Sunday School) is adroit, and the record will give a great deal of gentle pleasure, especially to Twainophiles. C. B.

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# STEREO TAPE

Reviewed by WILLIAM FLANAGAN • IGOR KIPNIS • PAUL KRESH •  
 REX REED • PETER REILLY

## RECORDING OF SPECIAL MERIT

**HOLST: *The Planets*.** The New Philharmonia Orchestra; Ambrosian Singers; Sir Adrian Boult cond. ANGEL (S) Y1S 36420 \$7.98.

Performance: **Golactic**  
 Recording: **Superb**  
 Stereo Quality: **Incomparable**  
 Speed and Playing Time: **3¾ ips; 50'45"**

When Holst launched this mammoth seven-movement symphonic suite in 1914, shortly before the outbreak of World War I, he did not regard it as one of his best achievements, and was rather astonished at the tumultuous welcome his music of the spheres received in England and later throughout the world. *The Planets* is the apotheosis of all we have come to think of as science-fiction music, and yet it is distinguished from most works in this category by the formality of its structure, the originality of its melodic content, and the ingenuity of its orchestration. Although the palette of the instrumental coloring is wide and unorthodox, the piece does not rely on weird sounds or "special effects" to seize and hold the listener's imagination. It does so by legitimate dramatic and musical means. If it lacks profundity, it still sweeps us up and holds us, through its moods and magicity, in a strange fusion of astral and mythological associations. It has not dated.

The recording history of the suite is like a summing-up in miniature of the industry's technological development. Stokowski, Karajan, and Sargent have all contributed vigorous interpretations of the score, but Boult, Holst's fellow Englishman and life-long champion, has made it his own. His *Mars* is simply more martial, his *Jupiter* more jovial, his *Saturn* more saturnine, his *Mercury* more mercurial than the readings by his rivals. When his monophonic recording with the Philharmonic Promenade Orchestra for Westminster replaced an older, 78-rpm version with the BBC Symphony on the HMV label in the early 1950's, it seemed at the time that recorded sound had reached the limit of its possibilities. Then he did it again with the Vienna State Opera orchestra in stereo, and again one was freshly astonished. This new version leaves all earlier contenders trailing. The orchestra is supremely supple and responsive to this conductor, who actually has found new insights into the manifold details of each tone poem, permitting him to

weave a more monumental pattern of the whole through its parts. The sound is particularly thrilling on this tape for the lulling diminuendo passages of *Venus, the Bringer of Peace* and even the final fading murmurs of *Neptune, the Mystic* can be heard with breathtaking clarity, free of the slightest distraction of tiny clicks or phonographic chatter. P. K.

**PROKOFIEV: *Cinderella (Complete Ballet)*.** Moscow Radio Symphony Orchestra,



SIR ADRIAN BOULT  
*He has made *The Planets* his own*

Gennady Rozhdestvensky cond. MELODIYA/  
 ANGEL (S) Y2S 4102 \$11.98.

Performance: **Musically but a bit ponderous**  
 Recording: **Good**  
 Stereo Quality: **Good**  
 Speed and Playing Time: **3¾ ips; 97'09"**

Whether by great or lesser masters, I can think of only a handful of scores for big, full-length ballets that hold the attention when performed *in toto* in concert or on recording. Tchaikovsky's certainly don't; even Ravel's don't. Stravinsky, with *Le Sacre du Printemps*, began to conceive of most of his subsequent music for the dance in such commanding collaboration with his choreographers that he was able to produce ballet scores that stand as complete concert entities (*Apollo, Jeu de cartes, Orpheus, and Agon* are all so conceived).

Where Prokofiev is concerned, the most popular ballet scores, such as *Cinderella* (1944) or *Romeo and Juliet* (1936), are of

far less innate musical interest than earlier ballets: *Chout* (1921) or *Pas d'acier* (1924). Later scores, effective as they may be with their visual counterparts, are pretty facile, tedious, and, on occasion, mechanically "serviceable" to their choreographic purpose.

All of which raises the question of interest in a tape that plays more than an hour and a half of music from *Cinderella*. For me there is little; the excess seems even to vitiate the quality of the best moments of more digestible excerpted concert versions. Furthermore, for all his musicianly attention to the meager musical detail involved, I can't help thinking that conductor Rozhdestvensky would have been more successful in keeping the music interesting if he had treated it *less* like concert music, and more briskly and rhythmically—like ballet music.

The recorded sound is beautifully clean in detail, although somewhat lacking in brilliance on the tape. The stereo effects are somewhat arbitrary—almost as if the engineers were trying to give the music the interest it lacks. W. F.

**PUCCHINI: *La Rondine*.** Anna Moffo (soprano), Magda de Civry; Daniele Barioni (tenor), Ruggero Lastouc; Mario Sereni (baritone), Rambaldo; Graziella Scutti (soprano), Lisette; Piero De Palma (tenor), Prunier; Robert El Hage (bass), Rabonnier. RCA Italiana Opera and Chorus, Francesco Molinari-Pradelli cond. RCA VICTOR (S) TR3 5017 \$10.95.

Performance: **Superior**  
 Recording: **Good**  
 Stereo Quality: **Good**  
 Speed and Playing Time: **3¾ ips; 95'32"**

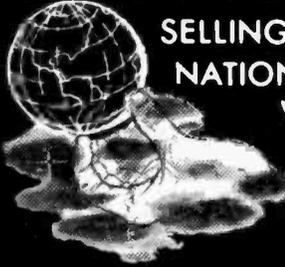
Why does one composer of uncommon "natural" endowment fall by either today's or yesterday's wayside when another composer of lesser (or perhaps merely different) endowment grows and survives? Granting shifts of taste (and there've not really been many over the last fifty years), why is Poulenc more popular than the formidable Max Reger? Why is the modest musical canon of Fauré more popular than Scriabin's? Why Berg, rather than his mentor and our century's most startling innovator, Schoenberg? There are no real "answers," of course. But RCA Victor's newly released tape of Puccini's unjustly neglected opera *La Rondine* brings to mind both the question and the answer that has always satisfied me best.

A composer—be he Bach, Offenbach, or Jerome Kern—must, above all else, know *who* he is and *what* he is. He must neither overreach himself (Reger) nor underestimate himself (nor should he, like the late Paul Hindemith, unhappily manage to do

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both). If Verdi had "thought" he was Wagner, if he had allowed that composer's powerfully contagious music to influence *Otello* a mite more than he did—at the expense of his own musical identity—then Verdi's "natural" endowment would have been none the less, but his masterpiece *Otello* would surely not exist as we know it and would probably be no masterpiece.

Puccini once forgot who he was: high man on the totem pole of Italian *verismo*. Thus *La Rondine*, which was begun as an operetta, changed as Puccini realized the new one wasn't "who he was," and, on completion, the work turned out to be neither one nor the other—a disharmony which casts a spell of mediocrity over both aspects of *La Rondine*. Puccini could probably never have written operettas of the quality of Johann Strauss'; Strauss could scarcely have approached Puccini as a composer for the operatic stage. In defense of *La Rondine*, one always hears a variation on the classic question: "Why criticize an apple for not being an orange?" To which I reply, "Apples don't usually grow on orange trees and one that did would probably taste dreadful."

If there is plenty of Puccini's manner in *La Rondine*, I'm afraid it comes over as mannerism, and I think I know why. If the love duets sound corny, if the arias sound occasionally banal—even when Puccini uses musical materials in themselves as mature and as sophisticated as those in most of his operas—my hunch would be that the lightweight, quasi-operetta plot of *La Rondine* can no more sustain its musical materials than it could get the best out of its composer. The plot of *La Rondine* offers its composer little opportunity to compose for the three-handkerchief situations, blood-curdling villainy, or even the "serious" comic-opera frolicking (*Gianni Schicchi*) at which he excelled. For all its partisans, *La Rondine* has had little success on the stages of the world; after this, my first concentrated exposure to its score and libretto, I am not in the least surprised.

The performance here is a superior one, but consultation of a vocal score suggests to me that it is not the last word on the performance of the work. Anna Moffo is superb, singing with purity, warmth, and an apparent awareness of the problems created by the split personality of the work itself. Barioni sings beautifully, but a little ponderously for this piece. And while conductor Molinari-Pradelli keeps the score moving at a crackling pace, I keep wishing that he'd never heard, not to mention conducted, *Tosca*, *Bohème*, or *Tuvandot*.

RCA Victor's recorded sound is a little "small" but, for the most part, admirably clear. W. F.

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HI-FI/STEREO REVIEW

mann (harpsichord); Adolf Scherbaum cond. DEUTSCHE GRAMMOPHON (S) DGC 6470 \$7.95.

Performance: **Adept** but unconvincing  
 Recording: **Excellent**  
 Stereo Quality: **Fine**  
 Speed and Playing Time: 7½ ips; 45'49"

The German trumpeter Adolf Scherbaum has compiled a program of some of the usual Baroque trumpet-and-orchestra repertoire as well as a few lesser-knowns (the Graupner and Fasch works). Most of these pieces are in D Major, which means that there will be a fair amount of tonal monotony if the entire tape is listened to at one time. My real criticism, however, is of the superficially brilliant performances, in which a great many elements of proper style (such as the proper rendition of trills from the upper note) fall by the wayside. A far more stylish interpretation of the Stradella Sonata can be heard in Roger Voisin's trumpet collection on Kapp KTL 49008, released several years ago. The orchestral contributions by the Hamburg players are vigorous and spirited, though not always immaculately precise, and the harpsichord continuo is often imaginative. DGG's recording is first-class. I. K.

**ENTERTAINMENT**

**THE BEACH BOYS:** *Wild Honey*. The Beach Boys (vocals and instrumentals). *Wild Honey*; *Aren't You Glad*; *I Was Made to Love Her*; *Country Fair*; *Darlin'*; *Here Comes the Night*; and five others. CAPITOL (S) YIT 2859 \$5.95.

Performance: **Entertaining**  
 Recording: **Excellent**  
 Stereo Quality: **Good**  
 Speed and Playing Time: 3¾ ips; 24'19"

Having heard several of their records and tapes, I have a feeling that the Beach Boys are going to be around for a while. This tape demonstrates a few of the reasons why. The title song is a fine piece of work with rhythm-and-blues overtones, boasting a very with-it feel in conception and execution. Brian Wilson has composed some good songs here, including *Country Fair*, *Here Comes the Night*, and *Mama Says*. There is quite a bit of creative talent evinced here, sheathed in a personal and honestly contemporary style. The only thing, in fact, that might put you off is that the price seems a bit high for the tape's playing time. P. R.

**RECORDING OF SPECIAL MERIT**

**ARETHA FRANKLIN:** *I Never Loved a Man the Way I Love You*. Aretha Franklin (vocals, piano). *Respect*; *Drown in My Own Tears*; *Soul Serenade*; and eight others. ATLANTIC (S) ALX 8139 \$5.95.

Performance: **Thrilling**  
 Recording: **Excellent**  
 Stereo Quality: **Fine**  
 Speed and Playing Time: 3¾ ips; 32'30"

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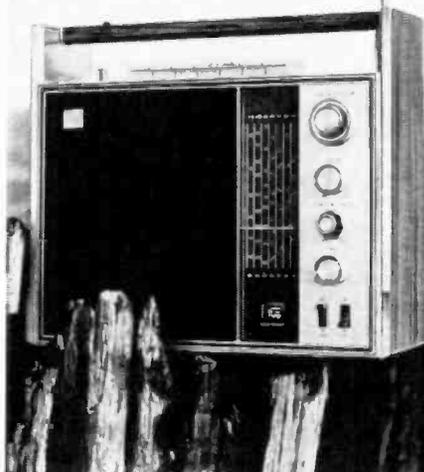
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cities. Most of the time, when I turn them on, they turn me off. But then, Aretha, then you came along. Oh, I know I'm not fit to touch the hem of your mini-skirt, but I must speak out, for my heart is full. Since I have heard you, my faith in the human voice has been restored. How can I say what you have come to mean in my life? Sometimes you're happy, and when you are, you communicate so well I don't want you to ever stop singing. Yes, when you feel good, and sing *Good Times* or *Dr. Feelgood*, you make me feel good too, Aretha. Sometimes you're blue, and you sing sad songs like *Drown in My Tears* and *I Never Loved a Man the Way I Love You* and you make it, as old Lorenz Hart put it, "a pleasure to be sad." And then there are times when you pull out all the stops for a bang-up number like *A Change Is Gonna Come*, and you make me believe it. Is it simply because you have a great voice and you know how to use it? Is it your wonderful timing? Is it the honesty in every note you sing? I don't know. I only know that in you the best traditions of gospel singing, blues singing, pop singing, and the talent for blending the meaning of a lyric with the feeling of a tune are all combined. I mean, you've got it. You're great. I hope you don't mind my going on this way; I just had to tell you. Aretha Franklin, I love you. I never loved a woman the way I love you. P. K.

### RECORDING OF SPECIAL MERIT

HENRY MANCINI: *The Concert Sound of Henry Mancini; Encore! Henry Mancini Orchestra. High Noon; Over the Rainbow; Norwegian Wood; Moon River; Exodus; Born Free; Golden Earrings*; and forty-four others. RCA VICTOR Ⓢ TP3 5038 \$9.95.

Performance: Classic and classy Mancini  
Recording: Excellent  
Stereo Quality: Excellent  
Speed and Playing Time: 3 3/4 ips; 84"14"

If you can't get to the Hollywood Bowl, where you get Henry Mancini plus stars in the sky, the next best thing is to buy this tape and close your eyes. The stars will come. This massive collection features the best of the fully-orchestrated Mancini works. The first side is divided into four sections: "Academy Award Selections," with the band doing beautiful things on *Over the Rainbow* and playing the best orchestration of *Never on Sunday* I've heard; "A Tribute to Victor Young," featuring seven great songs by the maestro, with some great piano work by Jimmy Rowles in *Stella by Starlight*; "The Music of David Rose," which connects with everything from *Holiday for Strings* to the seldom-heard *American Hoe Down* and *Manhattan Square Dance*; and "Peter Gunn Meets Mr. Lucky," which gets into the jazz groove with some sterling solos by Pete Candoli and Ted Nash.

Side two starts out with the concert version of Mancini's tribute to the Beatles. Special attention should be paid to the artistic piano of Pearl Kaufman. A "Foreign Film Festival" follows, with such diverse concoctions as *Zorba the Greek* and *Born Free*. "Music from Hollywood" and three compositions from Mancini's movie scores complete the concert. It is light and airy as a summer night, and although the tape takes well over an hour to listen to, it's time well spent. R. R.

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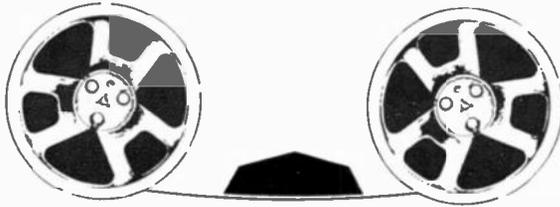
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# TAPE HORIZONS

By DRUMMOND McINNIS

## TAPE TYPES AND SPEEDS

A glance at any modern stereo tape recorder will reveal usually two, and frequently three or even four tape speeds. These are:  $7\frac{1}{2}$ ,  $3\frac{3}{4}$ ,  $1\frac{7}{8}$ , and  $15/16$  inches per second. These speeds may seem arbitrary, but they are based on the original 30-inch-per-second speed that was used at one time (and still is by a few companies) for making master tapes for high-fidelity disc recordings. Over the years, improved tapes, heads, and circuits have lowered the tape speed needed for good reproduction. Mostly for mechanical reasons, the speed was reduced by half in each case. Thus, 30 ips became 15, then  $7\frac{1}{2}$ , and so on.

Today's high-quality machines cover the entire audible spectrum—and beyond—at  $7\frac{1}{2}$  ips. Thanks to improvements in tape heads and tape oxides, there has been increased interest in the  $3\frac{3}{4}$ -ips speed for music reproduction, as demonstrated by the number of releases now available on pre-recorded  $3\frac{3}{4}$ -ips tapes. The advantage here is double the playing time of  $7\frac{1}{2}$  ips, but there are some qualifications. To get record/playback results of good quality at  $3\frac{3}{4}$ , the recorder itself must be first rate, with low wow and flutter, and the tape must be of high quality.

A tape with standard characteristics (such as Scotch 111) will not reproduce the higher frequencies as well at  $3\frac{3}{4}$  ips as it does at  $7\frac{1}{2}$ . And background noise (hiss) becomes more evident at the slower speeds—with or without a recorded signal. This fact provides a good reason for doing your original mastering at  $7\frac{1}{2}$  ips to keep background noise to a minimum when you make duplicates later.

One way to overcome some of the problems inherent in lower speeds while retaining the benefits of more recording time per reel is to use one of the high-performance tapes available under several brand names. These tapes cost about fifty per cent more than standard tapes, but the character of their oxides reduces background noise and boosts the higher frequencies. The result is higher fidelity at the lower speeds of  $3\frac{3}{4}$  and  $1\frac{7}{8}$  ips. Unfortunately, these tapes can do nothing about wow and flutter. If your tape recorder is a machine of very high quality, it is possible that you will not hear any improvement in the sound when you use one of the premium tapes. The only way to be sure, of course, is to buy a reel and listen carefully to the results you get at each speed.

High-performance tapes should not be confused with other special-purpose tapes such as low-print and extra-play. Originally intended for professional mastering, high-performance tapes offer extended frequency response and (as a result of their lower noise levels) an increased dynamic range. Low-print tapes are designed to minimize print-through (the transfer of a recorded signal from one layer of tape to another), which is heard as a pre- or post-echo of a loud passage. This tape is especially useful for recordings that will be stored for long periods.

Extra-play tapes are made with a thinner backing than regular tapes, so that more tape can be accommodated on a reel of a given size. Their performance characteristics are about the same as standard tape, and they are used for recording conferences, correspondence, or background music.



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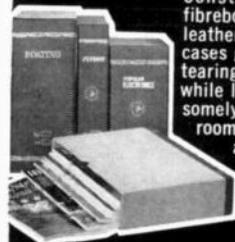
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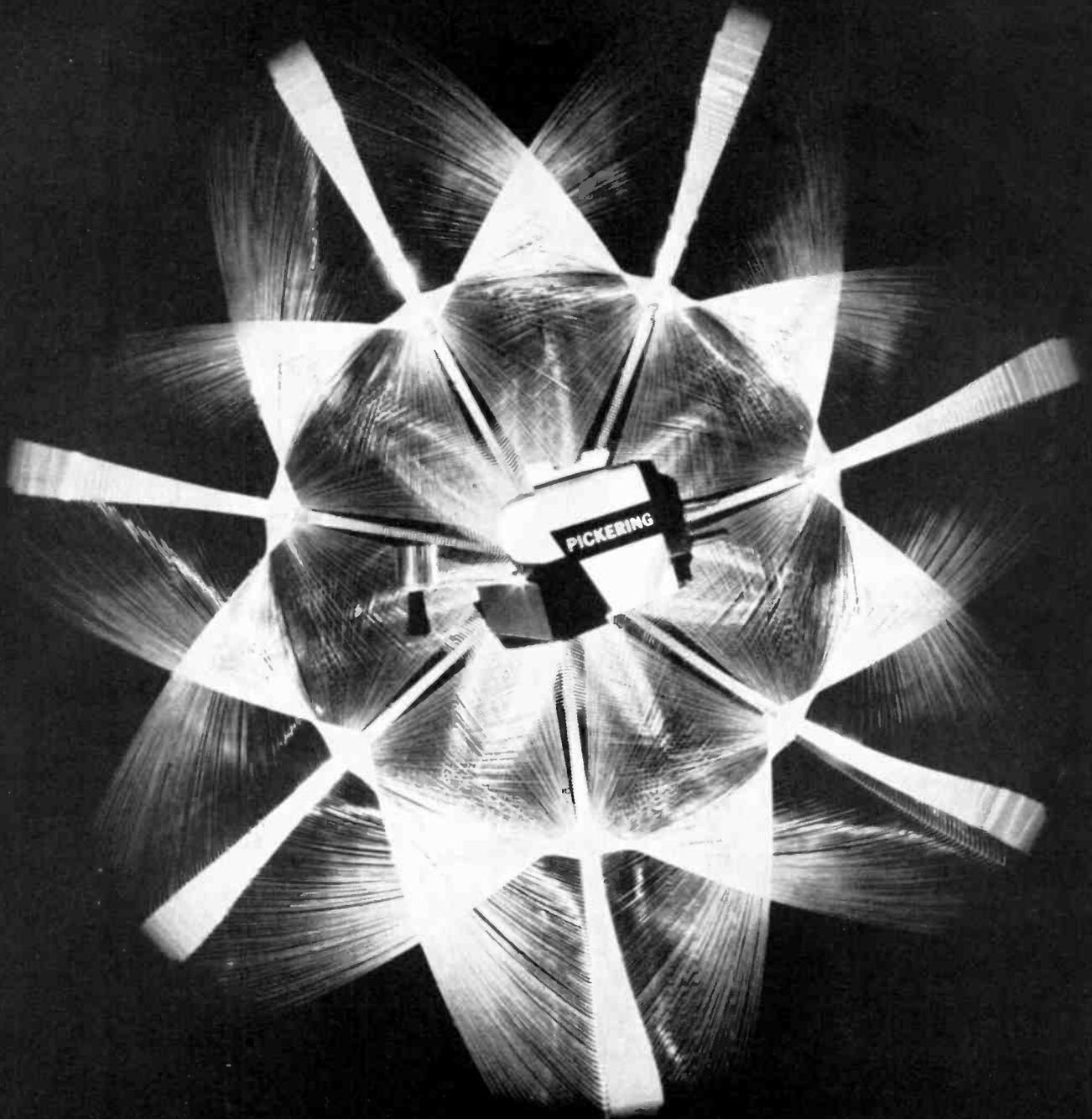
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Lab measurements aside, this means all your favorite records, not just test records, will sound much cleaner and more open than ever before.

All five DCF-rated XV-15 models include the patented V-Guard stylus assembly and the Dustamatic brush.

For free literature, write to Pickering & Co., Plainview, L.I., N.Y.

<sup>SM</sup> Dynamic Coupling Factor and DCF are service marks of Pickering & Co.

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SPECIFICATIONS: 70-13,000 Hz Frequency Response; 8 Ohms Impedance; 30 Watts Peak Power Handling; 120° Dispersion; 16-3/4" H x 17" W x 5-7/8" D; 6-3/4 Lbs. Net Weight.

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