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DAVID HALL
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JULIUS D. HIRSCHEL
GEORGE JELLINEK
IGOR KIPSNI
PAUL KRESH
GENE LEES

ADVERTISING SALES MANAGER
LAWRENCE SPORN

ADVERTISING SERVICE MANAGER
ARYDS C. MORAN

ZIFF-DAVIS PUBLISHING COMPANY
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SPEAKING
By William Anderson

WE ARE, I think, a nation of worriers, alternately deploring the decline of music in our homes, our schools, our concert halls, and whistling in the dark about the “cultural explosion,” busily counting the rising number of symphony orchestras, totting up piano sales, and calling attention to outbreaks of teenage guitar mania to prove that all is musically well. We one moment lament the fact that “live” music, already a fugitive from the American home, is about to leave our concert halls, and in the next breath proudly cite the growth in classical record sales.

As Henry Pleasants points out in an article in this issue (“The Vanishing Recital,” page 76), the solo recital, perhaps for want of effective musical personalities, seems to be losing its audiences in this country. And pianist Glenn Gould, who himself has forsaken the concert hall in exclusive favor of the recording studio, suggested in a recent interview that “Concerts as they are now known will not outlive the twentieth century.” Although it would appear from current cultural and economic trends that these dire predictions may indeed come true, it is perhaps a little early to sound the knell for music itself as well.

When we think of the almost infinite storehouse of musical riches available at the drop of a stylus these days, it is easy to forget that the world’s music, whether composed or played, has always been produced by a relatively small percentage of the population, and the rest of us have been only too happy to sit back and enjoy it. Great musical talent is of course a rarity, but these disproportionate percentages—composer, performer, and audience—suggest that perhaps music itself, and not music making, is the real end of it all. If this is true, then it cannot matter greatly, as long as music can still exercise its powers, just where it comes from.

We may be in the privileged historical position of being witnesses to a Significant Cultural Shift, on the spot when the balance finally moved irrevocably in favor of recorded music, but this should alarms no one. With the exception of vocal music, our music has always been produced in ingenious but undeniably outlandish ways, using materials better forgotten about if one wants to enjoy the sounds they make. The piano is a fine example of this, with its hammers made of bunny fur, its keys of elephant teeth. Or take the violin: strings of animal gut, bow of horse’s hair. Electronic reproduction of music is at least one remove from these bizarre realities. The only difference is that an electronic contrivance has been added to the mechanical one, and if there is any loss of fidelity, it becomes less and less possible each year to detect it.

Some may argue that this electronic reproduction is too perfect, inhuman, and soulless, that the listener has lost the essential ingredient of concert going: the suspense of watching a performer dare the impossible—and succeed. But an audience raised more and more on recorded performances of music learns more and more to expect perfection (sometimes assured, it is true, by a talented tape editor), and a taste for the cliff-hanging concert-hall thrill of “will she make it?”, never being exercised, never develops. The end, I believe, is still music, and if some miracle in the internal circuits of the universe were suddenly to turn on, with highest fidelity, the Muzak of the Spheres that the ancients used to conjecture about, all man-made efforts would promptly cease, and we would sit in perfect contentment into eternity, listening to the planets singing each to each.
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The September Scandinavians

I wish to express my warmest thanks to you for the excellent September issue of HiFi/Stereo Review. Your publication is certainly one of the finest that I have thus far seen in its field. Please accept my sincere congratulations on the extremely nice job you and your staff have done with this "Scandinavian issue."

PAUL GUSTAFSSON
Consult General of Finland
New York, N. Y.

May I congratulate you on the splendid Scandinavian issue of your excellent magazine, which I read with great interest.

As an American resident in Denmark, and as Executive Director of the Foundation that administers the Fullbright-Hays Program in this country, I am particularly conscious of the importance of this kind of contribution to what is officially known as "the furtherance of mutual understanding."

It was also pleasing to note that two former Fullbright grantees in Denmark, Mr. David Hall and Mr. William Livingston, had a share in making this issue of HiFi/Stereo Review possible.

KARIN PENNOW
Danish Information Office
Copenhagen, Denmark

We send you our compliments on the fine tribute you have paid our great composer, Carl Nielsen in your September issue. It is gratifying for us to see that Nielsen is gradually gaining the recognition which we as his compatriots think he so well deserves.

JETTE BARNARD
Danish Information Office
New York, N. Y.

I wish to thank you and compliment your publication for the excellent coverage of Scandinavia, not the least the fascinating story on Ole Bull and Jenny Lind as well as the opera quiz. I have also enjoyed reading David Hall’s article on Jean Sibelius and Carl Nielsen.

It may interest you to know that the Norsemen’s Federation, which is an international organization and which has several chapters in the United States, including a large one in New York, is working on establishing an Ole Bull Committee for the purpose of arranging an annual festival in the Ole Bull State Park in Pennsylvania, in cooperation with the State of Pennsylvania and the local citizens who still cherish the memory of Ole Bull. We may be able to start something already next year.

JON EMBRESEN, Manager
Norwegian Embassy Information Office
New York, N. Y.

I wish to commend you for the excellent presentation by David Hall in reassessing the music of Sibelius and Nielsen. My pleasure over your enterprise—which is in marked contrast to the neglect of these two composers’ joint centennial this year by most other publications—is partly personal. But it is also related to my involvement with two new organizations, the creation of which might interest some of your readers. One of these is the International Carl Nielsen Committee, organized this past June as an outgrowth of the centennial festivities in Denmark. Its purpose, at least initially, will be to serve as an agency to exchange information and extend initiative regarding activities on behalf of Nielsen’s music. Its membership includes representation from Denmark, Italy, France, Canada, and Switzerland.

There also is to be a Carl Nielsen Society of America, which, it is hoped, will be officially brought into existence before the centennial year of 1965 is ended. For the purpose of promoting recognition in America of this composer’s achievements, the Society will endeavor to encourage more frequent performance of his works and to make performance materials more readily available; to arrange or sponsor the publication of books in English by and about Nielsen; and to support, if not ultimately to produce, new recordings of his music.

I would be most eager to hear from any of your readers who might be interested in joining such a society.

JOHN W. BARKER
Department of History
University of Wisconsin
Madison, Wis. 53706

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Jenny Lind and Ole Bull may have spoken the American language well, but in his article on the two (September) Ray Ellsworth—as usual—speaks it perfectly. His clear prose style, which he uses to amuse and instruct rather than to impress, is in the best American tradition and reminds me of Mark Twain. Whenever I hear the name Ole Bull again, I will think of Mr. Ellsworth’s remark: “Who ever heard of a forty-year flash in the pan!”

GEORGE MCAFEE
San Francisco, Calif.

I have read with interest the September issue of HiFi/Stereo Review. May I point out one error, however, in the article Jenny Lind and Ole Bull in America. It reads: “Denmark had ruled Scandinavia since the thirteenth century.” There was a Scandinavian union between 1537 and 1523, when Sweden again became an independent kingdom. Norway continued in union with Denmark until 1814.

HELF GROTH
Consul General of Norway
Washington, D.C.

I must tell you how much I’ve enjoyed David Hall’s contributions to HiFi/Stereo Review—particularly those on Charles Ives (September 1964, July 1965) and Jean Sibelius (September 1965).

In reference to the latter, I certainly agree that there is no adequate recording of the great Fourth Symphony currently available. The most powerful account of this symphony was the old Columbia 78 rpm set featuring Rodzinski and the New York Philharmonic. Unfortunately, this taut, moving, tragic interpretation was never made available on L.P.

And in reference to the Rodzinski per-

(Continued on page 8)
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FM Tycoons

One of our listeners brought Byron Wel's article "How to Start Your Own FM Station" (September) to the station for us to read, and we all enjoyed it. It is great. Of course, I could add several volumes to it, since I have been through it all. My experience was different in a few respects. I did make the application and build the complete station without lawyers.

Mark Pearson
Boston, Mass.

David Hall replies: The question of tubular bells versus glockenspiel in the Fourth Symphony is a vexing one. Stokowski in the first recording ever made (with the Philadelphia Orchestra in the early Thirties) used glockenspiel in the quieter passages and tubular bells in the climaxes. Ansermet in the very newest recording uses bells only. However, all the Fourth conductors I have heard play the work (including the composer's own son-in-law, Justi Jafar) use glockenspiel only. This holds true also for the recording done recently on the Soviet MK label with Tanov Hanukin conducted the USSR Radio Symphony Orchestra. Traditionally with NBC Symphony performances likewise stuck to glockenspiel only. Under the circumstances, one must assume that the use of glockenspiel rather than bells had the sanction of the composer.

In his September "Basic Repertoire" column. Martin Bookspan refers to the series of Sibelius symphonies recorded by Anthony Collins and the London Symphony Orchestra. All of this series, and two other orchestral works of Sibelius by the same forces, can be obtained from England on the Ace of Clubs label. (This label is comparable to our Richmond label, both in price—$2.47 a disc—and in what is available in its catalog.) The Symphonies No. 1 and 2 are on ACL 170 and 54, respectively. The Symphonies Nos. 3 and 7 share ACL 181. Symphony No. 5 fills both sides of a ten-inch English Decca record, BR 3068. which can be had for a slightly lower price ($2.17). Symphony No. 4 is paired with Pohjola’s Daughter on ACI 184, and finally, Symphony No. 6 is paired with the incidental music to Pelléas and Mélisande on ACI 228.

I disagree with Mr. Bookspan’s comment that the sound on the Collins Symphony No. 1 recording for Richmond is somewhat faded. It is my opinion, and that of acquaintances who have all or some of the above-mentioned records, that the sound is uniformly good, perhaps better than the average sound quality for up-to-date mono recordings. But I’ll second the statement of Mr. Bookspan about the interpretative abilities of Collins when applied to Sibelius’ music—it is beautifully displayed on these very reasonably priced recordings.

David W. Smyth
Minneapolis, Minn.

formance, I wonder if David Hall can perhaps solve an ancient problem of mine? In the Associated Music score for the Fourth, the final movement calls for Glocken. All conductors save Rodziński have used the glockenspiel; Rodziński used the tubular bells, which give the last movement a totally different atmosphere—drier, lonelier, and sadder. Which instrument is the one Sibelius intended to be used?

Mark Pearson
Boston, Mass.

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and without outside engineers, and with no help except to put up the antenna and to move heavy things. Also, the programming received a big "yes" from our listeners—our audience loves concert music. We have been on the air over a year now, and although we are not making money as yet, it looks good for the fall season.

HARRY PENNINGTON, JR.
Station KMFM
San Antonio, Texas

"How to Start Your Own FM Station" was tremendous. This layman's view of a most technical subject was extremely enjoyable.

AL COHEN
Station WLAG
Lagrange, Georgia

Glazounov Centennial

Your September number was worth a three-year subscription by any standards! David Hall's centennial review of the music of Sibelius and Nielsen is a magnificent pièce de résistance, and was long overdue.

Now, who is going to resuscitate another ignored and underrated great composer whose hundredth anniversary happens to fall in 1965 also: Alexander Glazounov? Why is the author of eight great symphonies, three ballets the equal of Tchaikovsky's, and several concertos, overtures, and tone poems kept in the shade? Is it because, in the twentieth century, he refused to write atonal, dissonant music? He was the master of Prokofiev, Miaskovsky, and Khachaturian, whose mistake was to write music à la manière de Mendelssohn and Brahms!

JEAN DE LA VERENDRYE
Minneapolis, Minn.

Folkum and the Folks

I am a lover of real folk music, and I get exasperated over all the false and heartless commercializations they dump on us these days. No one has the courage to call this stuff what it is but Gene Lees, and I am going to borrow his word for it in the future: it is folkum, by phoney writers and phoney singers, and needs to be exposed for what it is.

EDWIN J. WHITTAKER
St. Louis, Mo.

"Come writers and critics/Who prophesy with your pen/And keep your eyes wide/The chance won't come again/And don't speak too soon/For the wheel's still in spin..." Bob Dylan's own words could serve as the best advice for your reviewer Gene Lees. In the August issue, in his review of "Bringing It All Back Home," he speaks of Dylan's songs as being opaque, not profound. Perhaps the opacity is in the eye of the beholder. He ruminates about his era, the Thirties, the era of depression, the era that ended in the biggest, bloodiest war the world has ever seen. Maybe with an eloquent man like Bob Dylan living in our own decade, a man to point out the "Bad Things" of our minds and world, and with the help of others like Dylan, maybe—just maybe—the Sixties will not have the same sad fate.

ALBERT SMITH
Cornwall, Ontario

Your review of Bob Dylan's "Bringing It All Back Home" was not quite fair, and, I think, had a tone of adolescent impatience.

(Continued on page 18)
Major advance in FM from Scott!

New "Field-Effect" transistor circuitry lets you hear more stations...more clearly.

Scott announces a significant new engineering achievement in solid state circuit design...the first application of "Field-Effect" transistors to a consumer product! This entirely new Scott circuit, making its initial appearance in the new 388 100-watt AM/FM Receiver, virtually eliminates cross modulation...lets you hear weak or distant stations which are usually masked out when ghost signals from strong local stations appear at unwanted spots on the dial.

According to recent exhaustive tests conducted by Texas Instruments, Inc., "The H. H. Scott FM tuner front end...exhibited IHF sensitivities of 1.6 to 2 microvolts with cross modulation rejection of from 96 to 100 db. Two strong signals, equivalent to more than 50 mv per meter and separated by 800 kc, can be fed into the input without having any measurable intermodulation products generated. This performance...is more than 20 db better than the best bipolar transistorized front ends."

This radical improvement in FM tuner front end design is but one of the features that make the 388 your best value in a powerful, sensitive, no-compromise receiver. The 388 incorporates direct-coupled output circuitry, utilizing costly silicon transistors, allowing instantaneous power for extreme music dynamics, and affording complete protection against speaker overload. Both output and driver transformers, major sources of distortion and diminished power, are thus eliminated from the design of the 388. Silicons are also used in the IF circuit for superior stability, selectivity, and wide bandwidth.

Other engineering features of the 388 include: heavy military-type heat sinks, scientifically designed for optimum heat dissipation; silver-plated tuner front end for maximum sensitivity; and extensive protective circuitry to safeguard the receiver and associated equipment from such common problems as accidental shorting of speaker terminals, operating the amplifier section without a load, subjecting the input to a high level transient signal, or operation with capacitive loads, such as electrostatic loudspeakers. In addition, the 388 incorporates famous Scott wide-range AM for your increased listening enjoyment.

See and hear the Scott 388 AM/FM solid state stereo receiver, now at your Scott dealer's.

388 Specifications: Music power rating, 50 watts per channel at four ohms; 40 watts per channel at eight ohms; Frequency response, ±1 db, 15-30,000 cps; Harmonic distortion, 0.8%; Capture ratio, 4 db; Selectivity, 45 db; Separation, 35 db. Price, East of the Rockies, less than $500.
You can spend $99.50 for the or $129.50 for the even
(For the perfectionist, there are no other choices)

First, here’s what the 1009 offers:
There’s the advanced design, inspired engineering, superb performance and extraordinary reliability that closed the quality gap between the manual and the automatic turntable.

Then there’s the confidence of owning the most highly acclaimed turntable in audio history . . . the first automatic ever awarded unqualified approval by high fidelity experts for use in even the finest music systems . . . including their own.

The very basis of this unprecedented critical approval is, of course, Dual precision performance. The kind that made possible flawless tracking at ½ gram, by an automatic tonearm that rivals the costliest manual arms . . . plus a host of engineering breakthroughs that raised every aspect of turntable performance to new heights . . . with demonstrable performance, not mere promise:

Precision Tonearm Balance

Lightweight tracking demands utmost perfection in tonearm balance. Dual achieves it with fine-thread adjust with nylon-braking, (no click stops) that takes full advantage of the virtually frictionless tonearm pivot bearing (under 0.1 gram).

A further refinement: complete isolation of the counterbalance in rubber, reducing tonearm resonance below 8 cps.

Stylus Force Applied Directly at Pivot
Tracking force is induced with the same high degree of precision, by a long, multiple-coiled main-spring, regulated by direct-dial stylus force adjust. The numeral readings are accurate to within 0.1 gram. And because the tracking force is applied around the pivot, the tonearm maintains its perfect balance in all planes.
6½ Variable Pitch-Control for All 4 Speeds

A valuable feature to any music lover, especially owners of old classics and foreign discs recorded at different pitch, and for playing solo instruments to recorded accompaniment. Dual's exclusive design varies turntable speed with no effect on either the motor speed or power. And once set, speed remains constant and accurate within 0.1%, with one or ten records.

Automatic Start in Single Play and Changer Operation

A great convenience feature is the 1009's fully automatic start in both single play and changer operation. And, of course, there is unrestricted manual flexibility as well. During play, the tonearm is completely free-floating and may even be restrained at any time during cycling, without concern for possible malfunction or actual damage . . . thanks to Dual's exclusive slip clutch.

Other exclusive 1009 precision features include: Elevator-Action™ Changer spindle that gently lifts all records, separating the bottom one so that no weight rests on it when it lowers; advanced Continuous-Pole™ Motor that maintains speed accuracy within 0.1% even when line voltage varies ± 10%; feather touch slide switches for effortless operation; built-in anti-skating compensation for one-gram tracking; massive 7½ lb. dynamically balanced, non-ferrous turntable.

Now . . . why consider spending thirty dollars more for the 1019?

For still further Dual achievements of such significance that they enable the remarkable new Dual 1019 to close the gap with perfection itself. Many will feel that these advances are well worth the modest additional cost.

Direct Dial, Continuously Variable Anti-Skating Compensation

So accurate you can actually balance the stylus force in the groove. Result: complete elimination of distortion from unbalanced tracking at the program source itself. Even more important: an end to uneven wear, not only on the inner groove of the record, but on the stylus itself! Anti-skating is applied to the tonearm around the pivot and in the horizontal plane, directly counter to the direction of skating. There is virtually no increase in bearing friction . . . a phenomenally low 0.04 gram in the horizontal plane. Compensation is dialed, just as one dials stylus force, so that numerals on both direct-reading scales correspond exactly.

Feather-Touch Cue Control for Manual and Automatic Play

Cueing as it should be . . . precise and convenient . . . dead-center on the exact groove intended. Just a flick of the Cue Control lowers the tonearm smoothly, without a trace of vibration, no side shift of stylus anywhere on the record. When you stop on a note, you start again on that self same note! What's more, Cue Control also operates with fully automatic start for a slower-than-normal descent, as may be desired with high compliance styli, and automatically disengages. And cueing height is variable over a ¾” range, to suit personal preference or to adjust for various cartridge heights.

Single Play Spindle Rotates with Record

The 1019's spindle actually locks into the platter and rotates with the record, exactly as with conventional single play turntables. Thus does Dual answer the purist's last remaining argument.

And there's even more! Cartridge holder adjusts for optimum stylus overhang; a “pause” position on the resting post for placing the tonearm without shutting off motor (very handy when flipping discs); concave platter mat to support records at their widest diameters (even badly warped discs won't slip), plus all the precision features of the 1009!

So . . . which Dual Auto/Professional turntable is for you? If you still can't decide for sure, we suggest you ask your authorized United Audio dealer to demonstrate both of these remarkable state-of-the-art instruments.

UNITED AUDIO

535 MADISON AVE., NEW YORK, N.Y., 10022

DUAL'S THE FINEST...THE RECORD PROVES IT SINCE 1900

CIRCLE NO. 84 ON READER SERVICE CARD

NOVEMBER 1965
Harry Davidson loves Koss Stereophones

Harry's a cliff dweller on Chicago's North Side. He loves his music at volume levels the neighbors wouldn't be happy about. With Koss Stereophones, he can hear the New York Philharmonic as loud as he pleases. Not only do the neighbors not hear, but he doesn't even disturb his family in the same room! That's because Koss Stereophones are for personal listening.

And sound? Well, just ask your dealer for a demonstration and you'll understand what we mean when we describe it as breathtaking.

NEARLY EVERYBODY LOVES KOSS STEREOPHONES

KOSS REK-O-KUT

2227 N. 31st Street • Milwaukee, Wisconsin 53208

I don't think Dylan is all corrupted phony. He at least has taken part in building enthusiasm for things that most of us agree are fine. I don't think Dylan, who has been in Mississippi, can really be the shrewd, business-minded fake you make him out to be. It is a matter of degree. I think he is part fake, but I also think there is sincerity in what he does and what he writes. As a matter of fact, the imagery of his songs is sometimes good. I happened to like him, because he does his job as an entertainer. "He had me fooled with his first album," is what I have said, and many others say. I think we are all a little angry because he has succeeded in putting one over on worthwhile people—and for myself (I am sixteen), this means he is "where the action is," or more simply, that he is putting it past all those wide-eyed, trusting girls. And the older generation is angry because he tells them to move aside and give the new generation room to fix the mistakes of the old.

Jonathan Kaplan
Norristown, Pa.

Gene Lees should stop kicking Bob Dylan. Lees himself writes some of the worst lyrics I've ever heard. From The Song of the Jet, for example: "Tiny sailboats far below dance a samba as they go." Boy! If the boats had such a motion it couldn't be seen from a jet anyway! As poetic imagery that line is quite a few cuts below Joyce Kilmer.

Dylan does much better, as witness: "Take me disappearing down the smoke rings of my mind." Now there's an image that suggests, and rather well, drifting down through isolated tenuous thoughts.

Dylan may indeed be a phony, but at least he has some talent.

Frank Papen
Berkeley, Calif.

I feel that the principal purpose of HiFi/Stereo Review's record reviews is to be a guide to the prospective purchaser of records. As a listener of catholic interests, I await your reviews of the Beatles and Bob Dylan as eagerly as those of Bech. But lately I discover that many of your reviews of folk music are entirely worthless. Your Gene Lees has made it perfectly clear that he has no taste for folk music. Why, then, permit him to write his perfectly predictable reviews of folk music, the tendency of which culminated with his saying "The hell with it" to a disc of Peter, Paul and Mary?

David J. Waks
Trenton, N.J.

Gene Lees' September review of the newest Kingston Trio album was up to his low par. As usual, his criticism was bad sarcasm, immature ranting, and very biased. The phony quality of the Trio which he spoke (Continued on page 20)
If you are ready to spend several hundred dollars on a fine loudspeaker, listen first to this $139.50 Fisher.

Are you looking for clean, tight bass right down to the bottom tones of the double basses and the contrabassoon? A smooth mid-range that reveals the exact shades of difference between a high mezzo and a deep soprano? The kind of treble response that lets you hear every wire in the wire brush? Then you are probably not even considering loudspeakers under $200—and you are wrong.

The new Fisher XP-7, at only $139.50, is ranked among the very finest bookshelf speaker systems by all the experts who have heard it and tested it. It offers the kind of performance that critical audiophiles demand of loudspeakers costing twice as much—and more. The highs are remarkably smooth, widely dispersed and peak-free, thanks to the unique Fisher soft-dome tweeter. Two specially designed 5-inch cone drivers carry more than three octaves of the mid-range, resulting in a much more natural sound than is possible with a narrow-band approach to mid-range design. The heavy 12-inch woofer goes all the way down to 30 cps without doubling.

The entire range of response is so smooth, uniform and well-balanced that the price advantage actually becomes irrelevant—the XP-7 is simply a great speaker at any price.

The moral is obvious: never judge a Fisher component by the sound of the cash register.

For your free copy of this 80-page book, use post card on magazine’s cover flap.

The Fisher XP-7
HOW TO BUILD YOUR OWN STEREO TAPE RECORDER...

Start out by engineering a mechanical transport to move tape from one reel to another, tracking accurately within 1/5000 inch over three hyperbolic heads at 3-3/4 and 7-1/2 ips. Tape must run very smooth to hold flutter and wow below 0.2%. Provide high speed-take-up and rewind with a dependable brake system to stop the tape instantly without snapping or stretching. Add tape lifters, counter, automatic stop, pause control, cueing. Connect a fool-proof record interlock to the amplifier section. Design separate amplifiers for recording and playback with a 30-18,000 cps frequency range and facilities to monitor the tape while recording. Provide a bias/erase frequency of 95KC, signal-to-noise ratio of 55DB with total harmonic distortion not to exceed 1%. Include calibrated VU meters, stereo-mono switch, AB monitor switch, high level inputs, mike inputs, amp outputs, monitor outputs and independent record/playback controls for each channel. Package the entire assembly into a compact enclosure no larger than 13 x 13 x 7", provide forced air cooling and cover with a decorator styled stainless steel panel.

IF YOU DON'T FEEL QUITE UP TO MAKING YOUR OWN TAPE RECORDER, ASK YOUR NEAREST VIKING DEALER ABOUT THE...

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Hear the magnificent sound, see the smooth action, all set and ready to take home for less than $340.00. Walnut base $29.95 extra.

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The Fisher 400 stereo receiver is unquestionably the most economical way to own a professional-quality stereo installation. On a single space-saving chassis (only 17½” wide by 13” deep), the 400 accommodates the following advanced Fisher components:

A massive stereo power amplifier with a total IHF music power output of 65 watts (32½ watts per channel) at only 0.5% harmonic distortion.

A versatile stereo preamplifier with an unusually complete set of controls and conveniences.

A wide-band FM stereo tuner with 1.8 microvolts IHF sensitivity and the most advanced multiplex circuitry.

Simply connect a pair of good speakers to the 400 and you can enjoy stereo of Fisher caliber — in minimum space, at an irreducible minimum cost. Of course, at $279.50 the Fisher 400 is still not an inexpensive piece of equipment. (And the cabinet will cost you $24.95 more.) But you could easily pay twice as much for your complete stereo electronics without obtaining finer sound quality or better FM reception. When it comes to the price-quality equation, the solution is definitely 400.

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

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NOVEMBER 1965 CIRCLE NO. 27 ON READER SERVICE CARD
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SHARPE HEADPHONES give dynamic new range to stereo listening

Only Sharpe Headphones have the patented combination noise-attenuation cup and cavity divider with three harmonic dampers to produce the unequalled flat frequency response. Sharpe Headphones "shut out" random noise that masks the very highs, the very lows. Sharpe Headphones reproduce the audio frequency ranges smoothly and distortion-free, outperforming the finest loud-speakers. Professional in every detail, from comfortable, dual-slide headband to liquid-filled, noise-attenuating ear seals.

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- Life time guarantee on performance, workmanship, material.

Frequency response: flat from 20-20,000 cps ± 3 db. Impedance: 8 ohms per channel, used with 4, 8, 16 ohm outputs. Power output: 2 watts per channel. Noise attenuation: 40 db at 1000 cps.

MODEL HA-660/PRO: $60.00
MODEL HA-10: $43.50
MODEL HA-8: $24.50

Look for colored! Sharpe Headphone demonstration display at leading Hi-Fi stores. For specifications and the name of your nearest Sharpe dealer write:

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CIRCLE NO. 69 ON READER SERVICE CARD

- About this fellow Gene Lees: the day you dismiss him will be the day I cancel my subscription. His reviews alone are worth the price of the subscription; even when I disagree with him, which I do on rare occasions, I enjoy his articles immensely. No doubt you get many letters from readers criticizing him for his strongly worded (but oh, so cleverly phrased) appraisals of such tripe as Bob Dylan, Elvis Presley, and the like. But you have a rare find in G. L. He has something to say, good reasons for saying it, ability to say it well, and, of best of all, the guts to say it. Well, Gene, keep it up, you magnificent, rascal! I loved the way you demolished the "poet" Mason, Williams, Bob Dylan’s pseudofolk junk, and Peter, Paul and Mary.

C. LEO JORDAN
Kingsport, Tenn.

Stereo Demonstration Discs
- I for one would like to see you update annually and/or add regularly to the basic list of stereo demonstration records published in the July issue—in a manner similar to your "Basic Repertoire" list. I am sure I am not the only "glass shatterer"—one who spends a lot of time and money for a big hi-fi system—who reads your magazine!

H. E. USSLIN
Corona del Mar, Calif.

Not So Bel Canto?
- I was shocked to read George Jelinek's review (July) praising a recording of Richard Tucker singing in the bel canto style. His pseudo-Italian style is an insult to the listener's intelligence. Those weepy explosions can never replace a true feeling for the music (not to mention the words). I suppose that after more than twenty years in opera, it is too late for Tucker to get rid of these acquired mannerisms. But I ask him please not to affect bel canto with them!

RICHARD CARRAI
Bell, Calif.

Ives and Stokowski
- Congratulations to David Hall for his most interesting article on Charles Ives' Fourth Symphony (July). May I support the keen audiophiles who want more recordings by Stokowski. I was privileged to attend his rehearsals prior to a concert in Houston in 1958, and was amazed at the way he was able to transform trite music into extraordinarily moving experiences by his uncanny ability to obtain exactly the response from the orchestra he desired. As he is the acknowledged master of orchestral tone, it would be a fitting tribute indeed to make available a recording of a Stokowski rehearsal similar to Bruno Walter's "Birth of a Performance" recording.

IVAN B. LUND
Hobart, Australia

- Thank you for the enlightening article on the Ives Fourth Symphony and for informing readers that a Stokowski recording of the work is in preparation. The Maestro's pioneering efforts on behalf of little-known composers and their compositions is legendary. Unfortunately, far too few of his efforts have been preserved for posterity by the recording industry. I hope that this letter will be but one among many urging a representative library of Stokowski's recordings.

KENNETH D. SWARTZ
Scranton, Pa.

...in a nutshell!

The "meat" in this nutshell is guaranteed to whet the appetite of every audiophile and music lover who plans to buy hi-fi equipment during the next twelve months.

In over 172 fact-and-photo-filled pages, the new 1966 STEREO/HI-FI DIRECTORY gives you all the vital statistics on amplifiers, tuners, tape machines, speakers & cabinets—on every hi-fi component manufactured today!

With this authoritative guidebook which costs only $1.25, you can compare similar items, feature-for-feature, dollar-for-dollar, before you buy! You'll avoid making even one costly mistake by making sure, in advance, that you get the best value for your money on everything you buy!

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PAYMENT MUST BE ENCLOSED WITH ORDER.
Even if you own a two thousand dollar stereo system, you still need a $199.50 Fisher.

Maybe the Fisher 50 doesn't sound exactly like a $2000 stereo system, although a lot of people think it comes close. But there has never been a portable stereo phonograph like it. Considering its size and cost, its sound is nothing short of stupendous and will satisfy the most critical audiophile.

One reason why the Fisher 50 performs like a much larger stereo system is its 30-watt (IHF) transistor amplifier. A power output of 15 watts per channel is a major feat in a stereo portable, and the transformerless solid-state circuitry of the Fisher 50 makes this abundance of power available at extremely low distortion and with superior transient response at both high and low frequencies.

The loudspeaker design of the Fisher 50 is the other secret of its performance. The quantity and quality of sound from the two compact enclosures will impress even the big-speaker enthusiasts. Two 10-foot cables are provided to connect the speakers to the amplifier.

The four-speed automatic changer is the world-famous Garrard. It plays both mono and stereo records either automatically or manually and shuts itself off after the last record. The superior Pickering magnetic pickup cartridge has a diamond stylus for microgroove. There is even a zippered pouch for accessories that fits into the streamlined Royalite carrying case. Nothing has been omitted that makes life easier for the traveling music lover.

Now you can listen to Bach in the mountains or Mozart on the beach without wishing you had a real high-fidelity stereo system. The Fisher 50 is one.
INTRODUCING THE NEW MAGNECORD 1020

Looks can be deceiving! Just because the new Magnecord Model 1020 has a pretty face and optional walnut base, don’t get the idea it’s not a professional quality instrument.

When your wife starts raving about the way it complements her decor, don’t be afraid you’re going to miss any of that famous Magnecord quality. If the elegant new appearance fools you, just put the 1020 through its paces. The 1020 has Magnecord’s unsurpassed ability to record from any program source, gentle and sure tape handling and professional endurance.

The new Magnecord may not look like a big, business-like professional tape recorder/reproducer . . . but it sounds like one.

See the new Magnecord 1020 at your dealer’s or write for new brochure.

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USING
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Off-brands and "white box" tapes are manufacturer rejects! They give you no assurance of quality in performance, and they may seriously damage the magnetic recording head in your instrument. Brand-name tape protects you and your recorder.

Of course, we hope you'll choose Tarzian Tape. (Triple your tape recording fun; buy it three reels at a time.) The finest materials, most advanced manufacturing techniques, and strictest quality control are your assurance that you can't do better.


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CIRCLE NO. 68 ON READER SERVICE CARD

HI-FI
By Larry Klein

Transistor Microphones

Q. I understand that work has been done on designing a transistor microphone. How would such a microphone differ from the ones now in common use?

WILSON JARZIN
Anahiem, California

A. A transistor is a three-element device in which the current flowing through elements one and two is used to control the current flowing through elements two and three. The transistor microphone now under development sets up the transistor in a circuit with fixed currents through the transistor. The miniature diaphragm that picks up the sound vibrations is mechanically connected to one of the elements of the transistor. Variations in pressure induced by sound vibrations flex the element and thereby cause the gain of the transistor to vary, which in turn produces a varying current flow at the transistor's output. When such a device is perfected, the entire active element of the microphone will be only a little larger than a pinhead. A transistorized mike should be inexpensive and rugged and have a very wide frequency response.

Headphone Extension Jacks

Q. I want to run a three-wire outdoor extension line of approximately 60 feet so that I can use my headphones at various locations on the patio. I intend to install waterproof phone-jack outlet boxes at 20, 40, and 60 feet. What is the correct way to connect the line to my McIntosh amplifier? The amplifier has a front-panel headphone jack that is internally connected via two 100-ohm resistors to the 16-ohm speaker output terminals; however, I don't want to use the front-panel jack for the extension line. Please tell me the preferred value of dropping resistors, the speaker-wire size, and the amplifier taps to be used.

ROBERT PEASE
Meaville, Pa.

A. As far as the wire size is concerned, its thickness (gauge) is not important because any losses through resistance of the wire can be compensated for in the series resistors. Ordinary three-conductor intercom wire intended for outdoor use should serve. I would suggest that you connect each "hot" wire of the cable in series with a 50-ohm resistor to each 16-ohm tap on the amplifier. This will provide a somewhat higher level of operation than is available at the headphone jack and will give you a wider range of volume adjustment for the headphones. In any case, you can't go far wrong since none of the values or impedances are critical. Since I assume that you prefer not having to return to your amplifier to change volume, I would suggest that you consider using one of the new headphones that have built-in volume controls. This would save you the cost of installing a dual level control in each junction box.

Cartridge Mounting and Tone-Arm Tracking

Q. I understand that a tone arm must be adjusted very carefully in order to minimize tracking error. Furthermore, the tone-arm adjustment differs from cartridge to cartridge. How, therefore, can an automatic turntable, or a turntable that comes with a built-in tone arm, have low tracking error on all cartridges?

DONALD PERETZ
Pasadena, Calif.

A. A number of integrated manual players and automatic turntables do have provisions for adjusting the cartridge for optimum tracking either by means of adjustable cartridge mounting in the tone-arm head or a variable adjustment in the tone arm itself. However, even those units that do not provide this adjustment are usually designed so that a cartridge with the now almost standard ¾-inch distance between stylus and pickup mounting holes will have the lowest tracking error. You will encounter tracking difficulty only when a cartridge has non-standard mounting-hole spacing and the arm is not adjustable.

Record-Care Reference

Q. Several times in HiFi/Stereo Review there have been references to a Library of Congress study on record care. How can I get a copy of it?

CHARLES EDLEY
Portland, Oregon

A. The title of the publication is Preservation and Storage of Sound Recordings, and it is based on a study financed by a grant from the Rockefeller Foundation. The report covers the care of shellac, acetate, and vinyl discs and Mylar and acetate tapes. The publication can be ordered from the Superintendent of Documents, U.S. Printing Office, Washington, D.C. 20255, and the price is $4.50.

(Continued on page 28)
Radio Shack Astounds the Audio World with Superb Quality Stereo Under $100

Over 70 Stores Coast-to-Coast

Compare! Our 70-Watt Amplifier Only $99.50*

Here's What the Smart Music Lovers Are Buying Coast to Coast

It's Radio Shack's beautiful new 1966 line. It's priced 25% to 50% below discounted "national brands" because we sell "maker-to-you". No middlemen. No built-in spiffs, trips, flossy ads or displays. All very nice. But we think you like our way better. Example: our TM-6 FM-Stereo Tuner. Smart. Solid. No cut corners. A bargain? — you better believe it at $69.95.

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FM-Stereo Tuner, TM-6, $69.95

AM/FM-Stereo Tuner, TM-8D, $99.50

15-Watt FM-Stereo Receiver, STA-20, $99.50

30-Watt FM-Stereo Receiver, STA-3C, $149.95

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Model 1011 Auto-Turntable, $59.51

REALISTIC

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November 1965

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- **SILICON POWER TRANSISTORS**
- **AUTOMATIC SWITCHING TO FM MULTIPLEX STEREO**
- **HIGHLY SENSITIVE NUVISTOR CASCODE TUNER**
- **AUTOMATIC PROTECTION CIRCUIT**

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<td><strong>115/230 volts 2.2/11 amp. (switchable), 50-60 cps</strong></td>
<td><strong>Overall: 17 1/2 inches Wide 5 7/8 inches High 15 1/8 inches Deep</strong></td>
<td><strong>Net: 33 lbs.</strong></td>
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**Hearing Tests**

**Q.** In using the HiFi/Stereo Review Stereo Test Record, Model 211, I was flabbergasted to find that I was unable to hear the warble tones above 4,000 cycles. I immediately assumed that my hi-fi equipment was at fault, but friends who were present at the time told me they had no difficulty hearing at least through 14,000 cps. I have two questions. Since my observations rely entirely upon the use of your test record, could you suggest any other type of hearing test I could take? I would also appreciate your opinion on whether hearing loss is measured or evaluated in pitch (frequency) or loudness (decibels).

**FRANK STANLEY**

Bronx, New York

**A.** In reply to your first question, any professional audiologist can test your hearing response. Most large hospitals have an ear-nose-throat (ENT) clinic and are equipped to give you a hearing test.

Loss of hearing can take place in sensitivity to both frequency and loudness. Most people who suffer hearing loss do not lose their acuity linearly over the audible frequency range, but tend to show peaks and dips at certain frequencies. In general, the very high frequencies are lost first.

---

**Two-Track to Four-Track**

**Q.** I have a collection of two-track stereo tapes that I would like to convert to four-track stereo tapes by re-recording them on a four-track machine. Will there be much degradation caused by the duplication process?

**R. M. WELSH**

Binghamton, N.Y.

**A.** The amount of degradation to be expected will depend entirely on the calibers of the machines used to play back and re-record the tape. Although you can expect to lose a minimum of 3 db in the signal-to-noise ratio, if the noise level of both machines is reasonably low, little degradation will be heard.

---

**Loadless Amplifiers**

**Q.** I have heard conflicting stories about what happens when an amplifier is accidentally or purposely operated without a load at its speaker output terminals. Will loadless operation damage an amplifier?

**BILL SELLER**

Deal, New Jersey

**A.** The exaggeration of the perils of loadlessness is a holdover from the early days of high fidelity. A number of early hi-fi amplifiers did not have a negative feedback network across the output transformer, and when such an amplifier was operated without a speaker load, (Continued on page 32)
THE COMPLEAT AUDIOPHILE

The intrepid angler without a tackle box? The mighty hunter with no gun case? The philatelist without a stock book or stamp album? The artist without his taboret? The chef without a pantry? Never. Never. Never!
The fact is you enjoy an avocation more fully with the right accoutrements for the task at hand—and, inevitably, this leads to the need for a place to store the many small and delicate items comprising your collection.

Cartridges, for example. The true audiophile invariably owns more than one. He chooses the correct cartridge for the record—and for the occasion. Keeping them safe and handy is a problem that Shure has undertaken to solve. Voilà!

the

SHURE

CARTRIDGE

CADDY

Exclusive, custom-designed, handsome 12" x 5 1/4" x 2 1/2" black simulated leather box with gold leaf tooling. Compartmentalized and fully lined. Holds up to 4 cartridges and 6 extra styli—or 3 cartridges and 6 extra styli, with room to spare for your pressure gauge, brush, etc. Simply send $4.95 and proof of purchase of any Shure Stereo Dynetic cartridge to the address below.

(Value? Name your own price—the Shure Cartridge Caddy is unavailable anywhere else at any price!)

IT'S YOURS FOR ONLY $4.95 WITH THE PURCHASE OF ANY SHURE STEREO DYNETIC® CARTRIDGE

(Offer available in U.S.A. only)

V-15

THE ULTIMATE! Literally handmade and inspected in accordance with the stringent standards of the Shure Master Quality Control Program. Features bi-radial elliptical 15° stylus. Reduces IM, harmonic and tracking distortion. A purist's cartridge throughout. $62.50.

or the Shure M3D at $15.75; M7/N21D at $17.95; or any of the Shure M44 series cartridges at $17.95 to $21.95.

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

CIRCLE NO. 71 ON READER SERVICE CARD

M55E

M30E

MODERATE PRICE. Compares favorably to the V-15, but produced under standard quality control conditions. Features elliptical 15° stylus. Will improve the sound of any system (except those using the Shure V-15). $35.50.

THE "FLOATING" CARTRIDGE. M55E type, spring-mounted in head-shell for Garrard Lab 80 and Model A70 Series automatic turntables. Bounce-proof and scratch-proof. Cartridge retracts when pressure exceeds 1 1/2 grams. $38.00.
ANNOUNCING the NEW
THORENS
TURNTABLES

The NEW — THORENS TD-150AB Integrated Turntable. You pay no more for Thorens Traditional quality. Features galore: COMPLETELY SILENT OPERATION... two speeds, (33⅓ and 45 rpm). An integrated tone arm that incorporates the latest safety lowering device with hydraulic damping action. An extra-light, low-mass aluminum plug-in shell with exclusive adjustable vertical tracking angle... An Industry First! A handsome slim-line chassis. A unified suspension of turntable platter and tone arm. Speed regularity better than ±0.1%. Tracking Error below 0.2% c m radius. A low speed double synchronous motor (375 rpm) drive system. Only $99.50. You receive everything you ever wanted in an integrated Transcription Turntable, especially Thorens quality.

TD-150 AB

The THORENS TD-124 HAS CHANGED! We've changed the color... we've changed the knobs... we've changed the motor mounts and, by popular demand, a non-ferrous turntable. We didn't change another thing, not even the model number. NOT because we couldn't, simply because no other change would be an improvement. The TD-124 SERIES II still has more performance features, more built-in extras than any Transcription Turntable available today. Still $125 less arm. See it at your dealer. (Illustrated with the Ortofon RMG-212 tone arm)

TD-124 SERIES II

ELPA MARKETING INDUSTRIES, INC.
NEW HYDE PARK, N. Y.
AVAILABLE IN CANADA

Don't settle for less than the best when you're upgrading or starting a music system. Have the proud knowledge that you own the best... insist on a THORENS.

CIRCLE NO. 59 ON READER SERVICE CARD

the lack of restraining feedback resulted in the development of very high signal voltages by the output tubes. This could cause internal arcing in the tube or in the output transformer. In addition, some amplifiers that did have negative feedback were marginally unstable, and the absence of a load would send them into oscillation and possible breakdown. Except with some public-address amplifiers, problems of this sort are now rare.

If for some reason it is necessary to operate an amplifier without a speaker load for any long period of time, it would probably be best to switch in a 5- or 10-watt load resistor of two to three times the normal speaker impedance as a substitute load. However, if the problem is simply one of switching between speakers where one speaker is switched out before the other one is switched in, no special provisions for loading need be made.

Dynagroove and Elliptical Styli

Q. According to RCA's descriptions of the Dynagroove recording technique, one aspect of it involves modifying or 'predisorting' the audio signal before it is fed to the disc-cutting head. This is intended to eliminate distortion due to pinch effect and the difference in shape between the cutting stylus and the reproducing stylus. Since the elliptical stylus is not subject to these distortions, will it not simply reproduce the predistortion that RCA has recorded on the disc?

PAUL THOMPSON
Ontario, Canada

A. First of all, elliptical styli are subject to pinch effect, although to a lesser degree than the conical type. RCA's dynamic-correlator device is not intended to eliminate pinch effect. RCA states that it corrects for tracing distortion brought about by the dissimilarity between the plane-surface cutting stylus and spherical reproducing stylus. According to RCA engineers, there is a slight overcompensation when a record that was cut with the correlator is played with an elliptical stylus; however, if the correlator had not been used, a small amount of tracing distortion would still be present, and if an elliptical stylus is worn or improperly mounted, the fact that a correlator was used in recording reduces distortion. Note that the stylus correlator used as a part of the Dynagroove technique has nothing to do with either the type of mic- or frequency compensation used.

Audio fans in the New York area will be interested in a new high-fidelity forum to be presented every Thursday from 9:05 to 10 P.M. on radio station WABC-FM starting September 30. Technical experts from the world of audio will discuss hi-fi topics of current interest.

HIFI/Stereo Review
The new Sony Solid State 350 adds professional performance to home entertainment systems

Selecting the brilliant new Sony Solid State 350 to fulfill the stereo tape recording and playback functions of your professional component music system will also enduringly compliment your impeccable taste and passion for music at its finest. With an instant connection to your other stereo components, the versatile two-speed Sony 350 places at your pleasure a full array of professional features, including: 3 heads for tape and source monitoring. Vertical or horizontal operation. Belt-free, true capstan drive. Stereo recording amplifiers and playback pre-amps. Dual V U meters. Automatic sentinel switch. Frequency response 50-15,000 cps ± 2db. S.N. ratio plus 50db. Flutter and wow under 0.15%. Richly handsome gold and black decor with luxurious walnut grained low profile base. This remarkable instrument is yours at the equally remarkable price of less than $199.50. Should you want to add portability to all this, there's the Model 350C, mounted in handsome dark gray and satin-chrome carrying case, at less than $219.50. For information write Superscope, Inc., Sun Valley, Calif.
AMPEX announces the 1100 series of three-speed (7½, 3⅞ and 1⅞ ips), four-track, stereo tape recorders with automatic threading and reversing. The units are completely transistorized and have tape lifters, automatic shutoff, and dual record-level meters. The walnut-encased unit, Model 1165, sells for $469; a portable unit in a tan vinyl case sells for $449. The tape-deck version (without the power amplifier) sells for $399. An Ampex 2001 microphone comes with the 1160 and 1165 models. A number of separate Ampex speaker systems (ranging in price from $29.95 to $320) are available for use with the 1160 and 1165.

INTER-MARK has introduced several new transistorized Cipher tape recorders, including the Cipher II mono recorder with record-level meter, digital tape counter, and tone control. The Cipher II has a built-in speaker and can be played vertically or horizontally. Price: $109.95.

The Cipher 77 is a three-speed, four-track portable stereo recorder with detachable speakers. There are separate record-level meters and volume and tone controls for each channel. The 77 has sound-with-sound and public-address facilities and operates either vertically or horizontally. Price: $299.95.

The Cipher 98 (shown above) is a three-speed, four-track portable stereo recorder with detachable speakers. It features three heads (one for off-the-tape monitoring), full-mixing facilities, plus public-address provisions, and it operates either vertically or horizontally. Each channel has separate playback and recording-level controls, large VU meters, and tone controls. Price: $350.

LAFAYETTE's new Criterion 1000B is a self-contained four-track stereo tape recorder with transistorized preamplifiers and tube power amplifiers that deliver 3 watts per channel. Two-speed operation provides a frequency response of 40 to 18,000 cps at 7½ ips and 40 to 12,000 cps at 3⅞ ips. Wow and flutter are 0.2 per cent at 7½ ips. An automatic shut-off feature electrically and mechanically returns the recorder to neutral at the end of a tape reel. Two built-in 6 x 4 inch speakers with adjustable wing panels deflect sound for proper stereo separation. Other features include: push-button transport controls, individual record-level meters and record-level/playback volume controls for each channel, digital tape counter, and a pause control. The 1000B comes with two dynamic microphones. It is housed in a teakwood cabinet measuring 17⅞ x 7⅞ x 12¼ inches. Price: $189.95.

MAGNECord's models 1021, 1022, and 102-1 tape recorders are now available with a new front panel constructed of brushed aluminum. The new decorative panels are available as an accessory for the older models in the same series. Price: $12.

OLSON's stereo AM/FM receiver, Model RA-665, has a stereo indicator that lights up to indicate stereo stations and a magic-bar tuning indicator for both FM and AM. Stereo separation is better than 35 db, and the 15-watt stereo amplifier has a frequency response of 20 to 20,000 cps. Harmonic distortion is less than 1 per cent. Output impedance is 4, 8, or 16 ohms. A stereo headphone jack...
The majestic power of Sony sound

Listen to the soaring splendor of a Cathedral organ sounding Bach’s magnificent Hallelujah through the sensational new Sony radial XL-2 sound projection speaker systems. From the highest treble piping to the volcanic power of the bass, you hear every breathtaking sound. Look — at the precise functional design of the facia panel, with finger-tip controls for maximum ease and efficiency. Touch — the concentric, computer-type knobs, responsive to the most sensitive adjustment. Know — that this superb instrument is from world-famous Sony, perfect for any recording or playback situation. A complete-in-one portable and home four track solid state stereo tape system, with microphones and Sony radial XL-2 stereo sound projection speakers: All the best from Sony for less than $249.50! Other outstanding features of the Sony Sterecorder 260 include: two professional V.U. meters, automatic shut-off sentinel switch, automatic tape lifters, bass and treble tone controls, vertical and horizontal operation, FM stereo recording inputs, two tape speeds, 20 watts of music power. * An exciting new concept in stereo separation! For nearest dealer write Superscope Inc., Dept. 18, Sun Valley, California.
The Perspicacious Germans Rate It Wunderschön

"That the JansZen Z-600 is in first place is, no doubt, due to its extremely pure reproduction over the whole—and by no means short—frequency range."

Hifi-Stereophonie—
Competitive tests of 49 speaker systems

Technical specs alone aren't what led a German Hi-fi journal to rate the Z-600 speaker system tops in its class. Hifi-Stereophonie also comparatively tested speakers from around the world on the basis of musical quality. The practiced ears of hi-fi experts, audio engineers, record critics, and musicians judged the Z-600 best in its price-size category (which included some of the best known American and European speakers).

The Z-600 performance that earned their votes starts with the unique twin element JansZen Model 130 Electrostatic radiator. Its clean, transparent mid-high range reproduction is perfectly complemented by the Model 350 dynamic woofer specifically designed to match the low-distortion characteristics of the Electrostatic. With its low-mass cone and flexible foam-treated suspension, the 350 does just as beautifully at 30 cps as the JansZen Electrostatic does at 22,000.

Just $195.00 buys the speaker system that the discriminating Germans rated best. And a postcard gets you free literature plus a reprint of the full comparative test. See your dealer, or write:

NESHAMINY ELECTRONIC CORP.
FURLONG, PENNSYLVANIA

CIRCLE NO. 44 ON READER SERVICE CARD

Reeves is marketing colored leader tape, designed to protect tape recordings and provide easy identification of individual selections. Available in a variety of colors, the Mylar-based leader tape comes in 150-foot reels for home use and in 1,200-foot lengths for professional and specialized applications such as language laboratories.

Scott has announced the introduction of Model 318, a new solid-state 100-watt stereo FM tuner-amplifier. The 318 incorporates all the control and performance features of both the 312 tuner and the 260 amplifier, plus many features not found in either unit. Front-panel features include: a headphone jack, rumble-filter switch, scratch-filter switch, a tape-monitor switch, and a mode-selector switch with positions for balance left, balance right, mono, stereo, reverse stereo, left input, and right input. There are separate bass and treble controls for each channel, a balance control, adjustable interstation-noise muting control, and speaker slide switches that select main or remote speakers or turn off the speakers. FM sensitivity is 1.9 microvolts (IHF), signal-to-noise ratio is 65 db, harmonic distortion is 0.8 per cent, capture ratio is 2 db, and separation is 10 db. Music power per channel at 4 ohms is 50 watts; continuous power per channel at 4 ohms is 37.5 watts. Frequency response is 15 to 30,000 cps; hum and noise is —80 db. Since the 318 is only about 10½ inches deep, it can be placed on a standard-size bookshelf. Price: under $500.
This Sony has ESP*

*Electronic Sensory Perception—an amazing Sony development. The ESP electronic brain constantly scans and automatically senses the voice or music modulations on your recorded tapes. Within 10 seconds after the sound has ended, the Electronic Sensory Perceptor automatically reverses the tape direction! Then, magically, the music resumes—every note flawlessly reproduced. You never touch the tape, you never touch the recorder—Sony ESP reverses the tape automatically. You never again bother about recording electronic reversing signals. Sony ESP tape reverse is activated solely by silence. Sony ESP automatic tape reverse works on your old tapes and on your new tapes. The Sony 660 also records in both directions for making your own 4-track tapes.

And the Sony 660 adds a whole lot more. XL-4 Quadradiol Speaker System surrounds you with a virtual curtain of stereophonic sound. 50 watts of pure music power per channel. Two professional V U meters. 3 motors. 3 speeds. Sound on sound. Separate bass and treble controls. FM stereo inputs. Push-button solenoid activation of all mechanical modes. For literature and address of dealer nearest you, write Superscope, Inc., Department 18, Sun Valley, California.

Model 660 Solid State

The world's first fully automatic tape reversing system

SONY SUPERSCOPE The Topway to Stereo

NOVEMBER 1965

CIRCLE NO. 80 ON READER SERVICE CARD
Ever since the third century B.C., when Eratosthenes of Alexandria figured out the circumference of the earth from the positions of the sun, science has relied on roundabout ways for gauging phenomena that cannot be measured directly. In the area of audio phenomena, data must often be obtained indirectly because the sound of music, even in the form of electrical signals, is too inconstant to be readily measurable. Therefore, instead of music, special test tones are usually used to provide information about the ability of the equipment to reproduce complex, highly variable musical signals. Audio testing is therefore usually at least one step removed from musical reality, and this fact sometimes makes it difficult to extrapolate engineering results into musical effects. The next several columns will attempt to clarify the significance of various kinds of audio measurements in terms of the reproduction of music.

Amplifier power output is the most frequently cited audio measurement. Let us begin by squarely confronting the popular misconception that high wattage provides an extra-large output of sound. It doesn’t. A 100-watt amplifier, for example, cannot play ten times louder than a 10-watt amplifier. The human ear doesn’t translate output wattage into loudness in direct proportion. The audible difference in loudness between an amplifier producing 25 watts output and one producing 50 watts is only 3 db—a comparatively small increase. Why, then, pay a premium for those extra watts if you can hardly hear them? The answer is that mere loudness has little to do with fidelity in reproducing music. What you gain from the added wattage is not added volume, but clarity of sound in loud passages.

Amplifier power might be compared to horsepower in cars. You do not always drive your car with the gas pedal pressed down to the floor, extracting every bit of available power from the engine. Similarly, the amplifier rarely operates at full output. But there are moments in music—just as there are moments on the road—when ample power reserve helps you over a steep hill. In music, these “hills” are orchestral climaxes, crashing fortissimos, full chords struck forcefully on the piano, or the deep rolling tones of the double bass or the organ pedals. Such sounds represent tremendous concentrations of acoustical energy, and it is to maintain clarity of sound in these passages that an extra margin of amplifier power is needed.

Suppose you have a rather small amplifier that delivers about 8 watts per channel. Playing music at normal room volume with moderately efficient speakers would not overtax such an amplifier during the quieter passages. However, when the score calls for drums and trumpets fortissimo, the sound would be loud, but because of the insufficient power reserve available, the amplifier would momentarily veer into distortion. Without an adequate power reserve, the amplifier would “clip” the tops and bottoms of the waveforms that exceed its 8-watt rating. The clipping represents severe harmonic and intermodulation distortion. The musical climax then emerges muddled and harsh sounding, and its aesthetic effect is reduced. In contrast, an amplifier with a sufficient reserve of power glides smoothly over such tonal hills, thereby allowing crucial passages to come through undistorted, and reproducing faithfully the sound of the music as heard during the recording session.
Capture the strength and delicacy of every sound

with exclusive new Sony LUBRI-CUSHION® recording tape

A revolutionary process from the research laboratories of world-famous Sony has produced a recording tape with a silicone impregnated lubricant which cannot wear off! Intimate head-contact, so essential for full-range true fidelity, can now be maintained—and without excessive recorder head wear.* ■ Sony's new method of tape manufacture includes a special Sony slitting technique, Sony-permatizing, and an extra-heavy homogenized coating (Sony Oxi-Coat) on flexi-strength polyester, which assures a balanced full-frequency recording/playback with no 'drop-outs' of sound. ■ Truly, Sony PR-150 enables you to capture the strength and delicacy of every sound. Visit your dealer today—and hear the difference.

*Excessive recorder head wear is caused by inferior tape. Sony PR-150, a professional recording tape, has been developed to eliminate this problem. Send for our informative booklet by writing Sony/Superscope, Inc., Magnetic Tape Division, Sun Valley, California, Dept. 18.
We just developed a sound tape so sensitive that
you can now cut recording speed by half, yet retain full fidelity. You can actually record twice the music per foot. Your budget will applaud.

Start savings with this new box.

SCOTCH® Brand “Dynarange” Series Recording Tape is the name. And this one makes all music come clearer, particularly in the critical soprano range. Reason: This tape cuts background tape noise in half. With this result: You can now record at 3¼ ips all the finest fidelity that before now your recorder could only capture at 7½.

Your dealer has a demonstration tape that lets you hear the excellence of this new tape at slow speed. Costs a little more. But you need buy only half as much—and can save 25% or more in tape costs. Or, if you use this new tape at fast speed, you’ll discover fidelity you didn’t know your recorder had.

Other benefits of new “Dynarange” Tape: Exceedingly low rub-off keeps recorders clean. The “Superlife” coating extends wear-life 15 times over ordinary tapes. Lifetime Silicone lubrication assures smooth tape travel, protects against recording head wear and extends tape life. Comes in new sealed pack, so tape is untouched from factory to you. Reasons aplenty to see your dealer soon, hear a demonstration. Then try a roll on your own recorder.

NOVEMBER 1965

SCOTCH® AND THE PLAID DESIGN ARE REG. TM OF 3M CO., ST. PAUL, MINN. 55119 01965 3M CO.

Magnetic Products Division 3M COMPANY
Of the Finest Three Power Amplifiers, Only One Is Solid-State: The Mattes SSP/200

Three high-fidelity power amplifiers are demonstrably superior to all others in design and performance. Of the three, two are vacuum-tube amplifiers: while they are similar, each has its partisans. The third amplifier—the Mattes SSP/200—utilizes a new circuit which transistors alone make possible. Because it is remarkably different in design from earlier solid-state amplifiers, the SSP/200 delivers more power at lower distortion than either of the tube amplifiers in the premium class, yet it costs less than either of them.

Readers familiar with older transistor amplifier circuits will readily recognize that conventional solid-state designs do not approach the level of performance of the SSP/200, even when the costliest silicon transistors are employed. Instead, the radically new Sharma Circuit*, developed at Mattes, is used in the SSP/200; rather than depending upon unusual transistors, the Sharma Circuit applies ordinary transistors in a surprising new way. Reprints of the technical articles describing the Sharma Circuit are available from Mattes Electronics; the salient features of the SSP/200 amplifier are as follows:

Power output is 100 watts per channel (rms) to 8-ohm or 4-ohm loads, delivered at any frequency between 20 and 20,000 cycles within 1 dB and with less than 0.5% total harmonic distortion. For those for whom it is meaningful, the "IHF Music Power" is 160 watts per channel. Intermodulation distortion is well under 0.1% at full output, whether the test frequencies are the standard 60 and 7,000 cps or 20 and 20,000 cps. Accidental short-circuit of the output terminals does not disable the SSP/200. Its stability is unaffected by open-circuit operation or by playing each channel into a 0.5-microfarad capacitor—it is unexcelled as a signal source for electrostatic loudspeakers. The damping factor is greater than 200.

These unusual characteristics permit the SSP/200 to reproduce musical performances at their original acoustic level, even with inefficient loudspeaker systems. It can do this at extremely high levels with insignificant distortion.

All of this is accomplished in a small (1/3 cu. ft.), light (27 lbs.), cool unit incorporating such functional refinements as parallel inputs on front and rear panels, and binding-post output terminals spaced for General Radio plugs. A comprehensive description of the SSP/200 can be obtained by visiting a franchised Mattes dealer in your area, or by writing to Mattes Electronics.

Other Mattes advanced solid-state components are to be released shortly.


MATTE ELECTRONICS INC. 4937 WEST FULLERTON AVE., CHICAGO, ILLINOIS 60639
MANUFACTURING ENGINEERS/SOLID STATE CIRCUITRY

CIRCLE NO. 42 ON READER SERVICE CARD
THOUGHTS ON TESTING: It is now four years since "Technical Talk" first made its appearance in these pages. It occurs to me that many readers of this column may not know who I am, or the scope and ground rules of my equipment-testing activities, so I am taking this opportunity to re-introduce myself.

My entry into the world of high fidelity was via the audiophile, or hobbyist, route. Once exposed to the virus of good sound, I never fully recovered. Like many in my profession of electronic engineering, I combine a strong interest in the technical aspects of sound reproduction with an appreciation of good music.

The expanding high-fidelity component market of the early 1950's brought forth many purported advances in audio-equipment design. Curious about the validity of some of the claims made for this equipment, I took advantage of the facilities of the well-equipped laboratory at which I was employed, and measured the performance of tuners and amplifiers belonging to fellow employees, friends, and myself.

The results were eye-opening, to say the least. Although many products lived up to their promises in full measure, others were shockingly deficient. It was apparent that a non-technical enthusiast—or even an engineer, if he lacked facilities for testing hi-fi components—had no way of making sure he would get what he paid for.

The large consumer-testing organizations at that time did little in the way of covering the high-fidelity field. And much of what they did do was, in my opinion, misleading or inadequate for the needs of the high-fidelity hobbyist.

Accordingly, in 1954, together with three fellow engineers, I started publication of The Audio League Report newsletter. This was an ambitious, part-time activity, in which we all shared the work of testing, writing, publishing, and distributing. Again, we started with reports on equipment owned by ourselves, our fellow workers, and friends. We soon found that most manufacturers were glad to lend units for testing, and the scope of our work grew accordingly.

Having no particular axe to grind, and being unaffiliated with any organization in the high-fidelity industry, it was thus possible for us to be completely impartial, as forthright and outspoken in our reports as the laws of libel would allow. By and large, I think we were quite successful. It was just the sort of reporting service that we would have liked to have someone do for us, and apparently many audio enthusiasts felt the same way.

During the next three years, we increased our circulation to over 5,000 and found ourselves inundated with work.

It eventually became obvious that a job of this magnitude could not be conducted on a part-time basis. It was strictly a labor of love, but it also became an instrument of education for us as well as for our readers. Finally, the work load became so great that we regretfully disbanded The Audio League.

Two of us (Gladden Houck and myself) then formed Hirsch-Houck Laboratories in 1957, continued our testing and writing activities—still on a part-time basis—but leaving the headaches of publication and distribution to full-time professionals. In September, 1961, we joined forces with the Ziff-Davis Publishing Company, and since then have been supplying regular equipment reports to HiFi/Stereo Review and to its more technical sister publication, Electronics World.

In "Technical Talk" I have tried to cover a wide span of topics, including explanations of test methods and problems, discussions of trends in equipment design, and my personal views on matters pertaining to this fascinating field. It is always difficult to deal with technical subjects in language that is comprehensible to the layman, and small compromises are sometimes necessary between technical accuracy and intelligibility. Perhaps I am not always successful in this, but I do enjoy rising to the challenge. Letters from readers, containing criticism or questions, provide valuable feedback and are most helpful, although the press of business prevents me from replying to each letter.

Equipment testing is still a part-time activity for Gladden Houck and myself. Our "bread-and-butter" jobs are in the development of instrumentation for the communications, aircraft, and aero-space industries. Since we have no direct connection with the audio industry, we can therefore still take the more or less detached view that is necessary for objective reporting.

I have tried on several occasions to describe the pit-
falls that lie in the way of accurate audio measurements, but in a monthly column I can do no more than scratch the surface of this complex subject. Future columns will cover some of these problems in more detail.

HEATH AR-13A RECEIVER KIT

The Heath AR-13A fully transistorized receiver kit consists essentially of an AA-22 amplifier (reviewed in the November, 1964 issue), an AJ-33 AM/FM stereo tuner, and a common power supply. The AR-13A uses a total of 46 transistors and 17 diodes.

The AR-13A is an unusually flexible receiver, having most of the features of the finest manufactured receivers plus a few of its own. The bottom section of the front panel swings down to reveal a row of fifteen secondary controls, most of which need not be touched after an initial setting. These include individual level adjustments for the magnetic-phono and auxiliary high-level inputs; balance, separation, and phase adjustments for the FM-stereo circuits; an interstation FM squelch adjustment, and an audio-balance control. Slide switches control AFC, local/distant FM sensitivity, SCA filter, FM-noise filter, and speaker phasing.

With these seldom-used controls out of sight, the front panel of the AR-13A shows only the basic minimum of control knobs. These include bass and treble tone control, a five-position source selector (magnetic phono, AM, FM stereo, and two high-level auxiliary inputs), and a mode selector (mono, stereo, and reversed-channel stereo). The separate AM and FM tuning dials form a horizontal line across the top of the panel, with a small tuning meter between them. A red pilot light on the FM dial glows when a stereo broadcast is being received, and switching from mono to stereo is automatic. Power is turned on by pulling out the treble tone-control knob.

On the rear of the chassis are the various input jacks, tape-output jacks, speaker terminals, antenna terminals, and a ferrite-rod antenna for AM reception. When a tape recorder is used, the recorder's playback amplifiers are connected to one of the AUX inputs. This does not permit off-the-tape monitoring from a three-head recorder—one of the very few features lacking in this fine receiver.

Having previously tested a Heath AA-22 amplifier, I was curious to see how closely the similar audio section of the AR-13A would match the outstanding performance of the separate amplifier. It proved to have all the essential performance characteristics of the AA-22, the major difference being a slightly lower output. Even so, it delivered substantially more than its rated 20 watts (at 2 per cent harmonic distortion) over the entire audio range. I measured 24-watts output per channel at 1,000 cps, and 22 watts at 20 cps and 20,000 cps, both channels driven. In comparison to its 8-ohm rating, the AR-13A at 4 ohms puts out half power and at 16 ohms about two-thirds power. Like the AA-22, the AR-13A had a remarkably flat power response. The frequency response of the AR-13A was within ±1 db from 20 to 20,000 cps, and its RIAA phono equalization was within ±1.25 db of the ideal curve from 30 to 15,000 cps.

Unlike many transistor amplifiers, the AR-13A has low IM distortion at low power levels: under 1 per cent up to 4 watts, and rising gradually to about 2.5 per cent at 20 watts per channel output. Hum and noise were inaudible: —55 db on the magnetic-phono inputs and —70 db on the high-level inputs, referred to 10 watts output. The volume-control tracking was unusually close, within 1 db over its entire useful range. This means that the balance control, once set, need not be disturbed as the volume-control setting is changed.

(Continued on page 46)
NO KIT-BUILDING EXPERIENCE...

6 HOURS OR LESS... AND $49.95

That's all it takes to build this new Heathkit® All-Transistor FM Stereo Tuner!

Note the simplicity of the chassis of the new Heathkit AJ-14 FM Stereo Tuner. It's one of the reasons the AJ-14 is, undoubtedly, the easiest to build of all stereo/hifi kits. Just one simple circuit board on which to mount the parts. One factory assembled and aligned "front-end" to install. And a few miscellaneous parts that mount quickly on the chassis. All you need are a few simple tools. The famous Heathkit step-by-step instructions and leadership in kit design take it from there.

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We've made the AJ-14 easy to operate, too. Only 4 controls, all front-panel mounted. An Off-On switch, tuning knob, a Mono-Stereo switch, and a Stereo Phase Control to provide maximum performance from any stereo station. You'll also like the convenience of the automatic stereo indicator light that signals whenever stereo is broadcast. Specially designed filters are incorporated to remove SCA interference and for easy, accurate tuning there's a flywheel and an edge-lighted slide-rule dial. What more can you find on "professional" tuners?

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Get all the details in the new 1966 Heathkit catalog by mailing the coupon below. Or better yet, use the coupon to order your AJ-14 now.

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CIRCLE NO. 31 ON READER SERVICE CARD
The FM tuner proved to be quite sensitive, with an IHF sensitivity of 2.5 microvolts and distortion less than 1 per cent for all signal strengths above 4 microvolts. Drift is negligible, and AFC is hardly needed, although it is provided. The tuner frequency response (measured at the tape output to avoid any effects from the tone-control circuits) was within ±1.5 db from 30 to 12,000 cps, dropping off rapidly at higher frequencies to −5 db at 15,000 cps. The FM-stereo channel separation was excellent, exceeding 22 db from 30 to 12,000 cps, dropping off rapidly at higher frequencies to −5 db at 15,000 cps. The FM tuner hum checked out at 54 db below 100 per cent modulation. I did not check the AM tuner except to listen to it. Its quality is satisfactory, and the sensitivity is adequate for most urban and suburban locations.

The Heath AR-13A is a fairly complex kit, and although its construction is simplified by the use of several printed-circuit boards and preassembled, prealigned FM r.f. and FM/AM i.f. sections, HiFi/Stereo Review’s kit builder reported about 40 hours’ assembly time. He rated Heath’s instruction manual as excellent in its completeness and attention to detail. (In addition to the very clear step-by-step construction section, there are fourteen pages devoted to the general theory and circuit description of the AR-13A.) None of the wiring or mechanical assembly was difficult, and the set worked well from the moment it was turned on. All alignment can be done with received signals and the tuning meter. Instrument alignment may improve performance slightly, but in most cases should not be necessary.

The Heath AR-13A receiver comes with a walnut cabinet and sells for $184 in kit form. It is one of the finest integrated stereo receivers I have seen, comparable to many factory-wired tuners costing far more.

For more information, circle 188 on reader service card

EMPIRE 888PE CARTRIDGE

- The new Empire 888 series of stereo phono cartridges reflects two clear trends in cartridge design—a stylus with a 15-degree vertical-tracking angle, and a reduction in the size and mass of the cartridge.

The 15-degree vertical cutting angle is the standard generally adopted by recording companies in this country. Matching the vertical angle of the playback stylus to that of the recording stylus minimizes second-harmonic distortion. Although the improvement in sound is more easily measured than heard, the constant improvement of the recording art makes it desirable to minimize all known forms of distortion in the playback process.

The new 888 cartridges appear to be about half the size of their predecessors in the earlier 880 series. The new models have plug-in stylus assemblies in which the stylus cantilever is pivoted in a block of rubber-like material which supplies the compliance and restoring force for the stylus assembly, as well as some damping. The stylus moves a tiny conical magnet that is attached to the lever near its fulcrum. Four coils in the cartridge body sense the motion of the magnetic field as the stylus moves, translating it into left- and right-channel output voltages proportional to stylus tip velocity.

The replaceable stylus assembly contains all the parts of the cartridge that are subject to damage, wear, or deterioration. Thus, replacing the stylus gives one, in effect, a new cartridge. The cartridge body is completely shielded in mu-metal to prevent hum pickup from power transformers or from external electromagnetic fields such as are produced by turntable motors. The cartridge had no external magnetic field to cause attraction to steel turntables.

The 888 series is available with several types of stylus having different compliances, tip radii, and tracking-force requirements. Included in the comprehensive cartridge report in the July issue of HiFi/Stereo Review was the 888P, which has a 0.6-mil conical stylus. For this report, I tested the 888PE, which has a 0.2-by 0.9-mil elliptical stylus and a rated compliance of $20 \times 10^{-6}$ cm/dyne. The elliptical stylus makes possible superior tracing of very high-frequency groove modulations, as well as providing exceptionally fine reproduction of monophonic records.

The Empire 888PE had a very smooth, uniform response from the lowest frequencies to beyond 10,000 cps, rising slightly (about 2 db) in the 12,000 to 14,000 cps region. At 16,000 cps, its output was the same as at lower and middle frequencies. Channel separation averaged between 25 and 30 db between 1,500 and 6,500 cps. At 1,000 cps and at lower frequencies, separation was better than 20 db. From 10,000 to 20,000 cps, separation averaged between 10 and 15 db.

The 888PE tracked my most difficult test records at 1.5 grams, and at that force had exceptionally low intermodulation distortion at any velocity likely to be encountered on stereo records. Increasing the tracking force to its rated maximum of 3 grams reduced the distortion to lower values than I had believed to be on my test record (the RCA 12-5-39). In fact, at 3 grams this cartridge had less distortion (at any velocity up to the recorded maximum of 27.9 cm/sec) than any other cartridge I have tested.

The hum shielding was excellent. The square-wave response was very good, showing only a single cycle of ringing at about 12,000 cps. I compared the 888PE in A-B listening tests with some of the best cartridges I had previously tested. It was, as far as I could hear, the equal of any of them. Without doubt it is in the top rank of stereo cartridges. The Empire 888PE sells for $32.95.

For more information, circle 189 on reader service card
Under this copy of HOUSE BEAUTIFUL is our new combination of a sensitive AM/FM stereo tuner plus a powerful 50 watt stereo amplifier.

Beautiful.
It might strike you as just a fine decorator accessory. True, it is an asset anywhere in any room. But if you can tear yourself away from just looking at it, flick it on and you'll HEAR the true beauty it was invented for. Fifty watts of extraordinary stereo sound can't be seen, but you'll feel it completely filling your room. The receiver is all solid state. E-V has removed all the bulk, the heat, and the cost that mean nothing to your listening (and looking) enjoyment. Series 1100 units give you all the control you need to satisfy the most discerning musical taste. Peek at the features of the amplifier and tuner. Everything said about those units has been combined in this receiver, and that's a lot in a package this size. All connections are recessed and hidden. Every model is complete with case including solid walnut end panels. There are the sound source lights, “spot of light” tuning dial, and FTS stereo broadcast indicator that works even when you're listening to records. It's almost as much fun to watch as to hear. At home in a bookshelf, on a table or cabinet. Just add a pair of Electro-Voice speakers for a completely satisfying high fidelity system.

E-V 1177 FIFTY WATT FM STEREO RECEIVER  E-V 1178 FIFTY WATT AM/FM STEREO RECEIVER
Careful! Here's an amplifier so small you may misplace it under a few decorator magazines. You'll never misplace the sound, of course — it's superb! But the size means you can really put the E-V 1144 anywhere. Whatever your sound source — tuner, turntable, tape — it has a place with this amplifier. And the unit shows you what's operating, because there's a color light bar, different for each source, glowing on the front panel. The amplifier is completely enclosed, of course, with a solid walnut panel at each end. Connections are hidden under the back. Solid!

E-V 1144 FIFTY WATT STEREO CONTROL AMPLIFIER

And for a perfect companion, the E-V tuner, matching the amplifier exactly. This all-solid-state unit just won't let you stray from optimum satisfaction. You tune, and the "spot of light" leads you along the dial. Your favorite stations can be marked by exclusive E-V movable locaters. If you wish, AFC locks in fm stations, and the illuminated meter shows when tuning is perfect. The FTS (full time stereo) light tells when stereo is there! Listen, it's simply great. After all, this is one tuner that's as sensitive as you are.

E-V 1155 FM STEREO TUNER
E-V 1156 AM/FM STEREO TUNER
COMPUTER-TYPE INDICATOR LIGHTS call out which audio source you are hearing — tuner, phono, or auxiliary. The lights are attractively color keyed for quick and easy identification.

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FIT ANY SPACE with E-V 1100 series solid state electronics. Tuner and amplifier units stack less than 6½" high. Case with solid walnut end panels is standard — nothing extra to buy.

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EXCLUSIVE STATION LOCATORS mark your favorite stations for quick, accurate tuning. Easily reset at any time.

“SPOT OF LIGHT” DIAL INDICATOR, instead of hard to see pointer, pinpoints tuning day or night.

“FTS” (full time stereo) INDICATOR LIGHT glows whenever you are tuned to a stereo broadcast even when listening to records or tape, or system is switched to mono. Automatic fm stereo switching.

ZERO-CENTER TUNING METER permits ultra-precise tuning of weakest signals. Illuminated for easy use.

amplifier specifications / IHF music power output, 50 watts (into 8 ohms, output increases into lower impedances), 25 watts per channel / Continuous sine wave output, 18 watts per channel / Frequency response, ±1.5 db 20-20,000 cps at rated output, ±1.5 db 20-30,000 cps at 1 watt / Harmonic Distortion, less than 1.0% at rated output / Hum and noise, better than 70 db below rated output (magnetic phono input better than 60 db below rated output) / Inputs—phono (mag), tuner, aux, tape (high level).

tuner specifications: Sensitivity, 2 uv IHF. amplifier and tuner dimensions: 3½" high, 8½" wide, 10¼" deep. / receiver dimensions: 3½" high, 15½" wide, 10¼" deep.

ELECTRO-VOICE, INCORPORATED BUCHANAN, MICHIGAN 49107

Setting courtesy of Herman Miller, Inc.

You can see and hear 1100 series components at your E-V high fidelity specialist's showroom.
I WAS AN OVERAGE PIANO STUDENT

By ROSE MULA

If a woman of sixty goes back to college belatedly to get her degree and makes the cheerleading squad as well, the world applauds her ambition and vitality. If a grandmother of five takes up sky diving, her youthful spirit is envied by all. In fact, it would seem that whenever someone of mellow years plunges into any juvenile endeavor, the news photographers turn out in throngs to record the happy event, while the reporters grind out column after column of glowing praise.

However, let anyone over the ripe old age of eighteen decide to take piano lessons, and people look at them as though they have two heads. I know, because I tried it—and believe me, I could use two heads to answer all the sneering comments. Occasionally some kind soul will say, "Oh, you're taking piano lessons? Well, that's very nice, dear." Unfortunately, however, this line is always delivered in the sweet, patient tones usually reserved for humoring the demented.

But raised eyebrows aren't the only hazard in the path of a senior citizen's lately awakened musical interest. The main problem is finding a suitable teacher. I would have given up completely had it not been for the fact that I had impulsively invested a sizable sum in a spinet piano to blend with the living room decor—even though I had long since forgotten all I had ever learned from the piano lessons I took in my first childhood. Having spent the money, I thought it would be nice if I could tackle the ivories just a little, so I shopped around for a teacher. Nothing but the best would do, and the best was the conservatory in a near-by city. I enrolled and dutifully reported for my first lesson to the instructor assigned me—a sweet little old lady with pince-nez glasses.

"Do you know how to read music?" she quavered, and was delighted when I answered, "Yes."

"Fine! That will save a lot of time. Let me explain our system of sight reading to you." Whereupon she pulled forth a sheaf of paper decorated with gaudily-colored birds which were perched on lines resembling a musical staff.

"Now, then—the canaries are eighth notes, the bluebirds are quarter notes, the green parakeets are half notes, and these big, fat robins are whole notes. Now let me see you try to play this lovely little song!"

Even if the big fat robins hadn't been in the process of eating big fat worms, I would have felt slightly ill. I looked at her closely. No—she wasn't kidding; she was quite serious. Apparently she simply had never taught anyone over the age of three and a half.

"Do you suppose," I asked gently, "that we could try it with regular music? I think I could manage."

She couldn't have looked more shocked if I had suggested blowing up the White House. "Heavens, no!" she said, very confused and bewildered. "We couldn't possibly—that's not our system!"

I managed to refrain from telling her that I thought their system was for the birds, and I never reported back for lesson two.

Next time I was more careful. I made extensive inquiries and learned that one of the home-town music schools had a wonderful reputation for efficient teaching and marvelous results, so I trotted my self down. I must say they were efficient, but the wonderful results they achieved were strictly financial, from the school's point of view. An alarm clock was set at the beginning of a half-hour lesson, and the teacher raced against it through the whole session. When the time was up, a bell went off shrilly; and if a hapless student had an arm raised at that moment, ready to crash down onto (Continued on next page)
Enjoy BIG wall to wall sound ear to ear

The only stereophones with separate tweeters and woofers and crossover networks, models from $30 to $50.

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YOU DON'T HAVE TO TREAT YOUR AR TURNTABLE GENTLY.

We published this picture in our first ad for the AR turntable, to illustrate its mechanical stability. Equipment reviewers, in addition to reporting the lowest wow, flutter, rumble, and speed error of any turntable they had tested, raved about its insensitivity to mechanical shock and to acoustic feedback.*

But a few complaints of sensitivity to jarring trickled in. Investigation showed that under special conditions the complaints were justified; when a floor was exceptionally springy or when the AR turntable was placed on a shaky surface (factors introducing a horizontal shock component) the much-vaunted resistance to jarring disappeared. We advised the users who had this problem to place their turntables on sturdier pieces of furniture, and went back to the lab.

For more than a year now we have been using an improved suspension design. As before, when the turntable is placed on a solid surface you can pound directly on its base or stamp violently on the floor without making the needle jump grooves. The difference is that the newer model, designated by serial number prefix XA or TA,** will take considerable mechanical abuse when the mounting conditions are less favorable.

Literature on the AR turntable, plus a survey of the hi-fi equipment recommendations of four magazines (the AR turntable was the top choice of all four), is available on request.

*Reprints on request.
**The new suspension would not make any difference at all in most cases. However, if you are interested in converting your old AR turntable to the new XA model (cost $15 plus freight), please write us for details.

$7800 complete with arm, oiled walnut base, and dust cover, 33 1/3 and 45 rpm
5% higher in the West and Deep South

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NOVEMBER 1965

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At $530, this Ampex Tape Recorder is a real buy. So, buy it... and we'll include $100 worth of stereo tapes!

THE AMPEX 2070 STEREO TAPE RECORDER is a completely automatic, easy-to-use, self-contained portable. It threads itself automatically; just drop the tape into the slot. It records 4 track stereo or mono, and plays back through its self-contained speakers. And, it reverses itself automatically at the end of the reel; allows up to 4 full hours of continuous hi-fi listening, without switching reels. (For the technically minded: this 3 speed, 4 track model features dual capstan drive, a hysteresis synchronous motor, die-cast aluminum construction... professional Ampex quality throughout.)

CHOOSE YOUR $100 STEREO TAPE LIBRARY from best-selling tapes like those listed below. When you mail in your warranty card, we'll send you an order blank listing 100 of the most popular of the 1300 titles in the Ampex Stereotape Catalog. Choose $100 worth of Stereotape, return the order blank, receive your selections by return mail.

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ask anyone who knows
WHAT prompted the thirty-two-year-old Mozart to turn out three symphonies in a six-week period during the summer of 1788? No one is certain. There is nothing in the composer's papers to suggest that the scores were written to order—indeed, opera being all the rage in the 1780's, it is hardly likely that a patron would have commissioned Mozart to write a symphony. Thus, with no extra-musical stimuli to account for their composition, we must conclude that the three—the Symphony No. 39 in E-flat, the Symphony No. 40 in G Minor, and the Symphony No. 41 in C, the "Jupiter"—were the fruits of an inner compulsion to create. Mozart seems to have had some time on his hands during the summer, and to have returned, for reasons of his own, to the form of the symphony—a form he had developed and ennobled over the previous two decades. The resulting trio of works, his last symphonies, excite wonder even for a composer whose whole musical output is a creative miracle.

Mozart apparently took a casual attitude toward the three scores: he barely mentions them anywhere except in his personal catalog, and he does not seem to have tried to arrange performances of the works during the three years of life that remained to him. But we must remember that up to his time a symphony was generally considered to be a diverting musical exercise of no great consequence. Only with the work of Mozart and Haydn did it become the outlet for the most deeply felt personal emotions. Haydn pointed the way fairly early in his symphonies. By 1773, when Mozart produced his first really penetrating
and intense piece of music in this form—Symphony No. 25, the "Little G Minor"—Haydn had already provided such noble and passionate models as "The Philosopher" (1764), the "Lamentatione" (1765), and the six "Sturm und Drang" symphonies (1772). But once Mozart committed himself to the idea of a symphony as a vehicle for profound musical thinking, he never deviated from it.

THE Symphony No. 39 in E-flat, the first of the great final trios, is for the most part a light-hearted score, full of abundant joy and ebullience. But the composer was anything but light-hearted at the time of its creation. On June 27, 1788, the day after Mozart finished the work, he wrote a letter to his friend and fellow Mason, the amateur musician Michael Puchberg, asking for money. In it he said, "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply."

The scoring of the E-flat Symphony represents something of a departure for Mozart. He had been growing increasingly interested in the clarinet—the great Clarinet Quintet was to be written the following year, and the Clarinet Concerto three years later, in 1791—and in place of the usual oboes, two clarinets are called for by the score of the E-flat Symphony. The characteristically liquid sound of the clarinet is heard throughout the work but to special effect in the trio of the minuet, in which the sound of the clarinet is heard throughout the work but to special effect in the trio of the minuet, in which the clarinet is heard. The second clarinet embellishes the line with arpeggios lying in its lower register.

More than a dozen performances of the Symphony No. 39 are listed in the current Schwann catalog, seven of them in alternate stereo or mono versions. The best of the latter group, it seems to me, are those by Colin Davis and the London Symphony, an Angel disc containing Otto Klemperer's imposing performance with the Philharmonia Orchestra, and a Columbia recording that preserves the late Bruno Walter's unique interpretation with the Columbia Symphony. Davis' performance has Mozart's Symphony No. 40 in G Minor, performed by the same forces, on the reverse side; Klemperer's, the "Prague" Symphony, No. 38; Szell's, the "Haffner," No. 35; and Walter's, the "Linz," No. 36. The performances of all of these reflect the same qualities as the matching performances of the E-flat. Any one of the four discs will pay the listener continuing dividends in musical pleasure.

At present only one four-track stereo tape version of the E-flat Symphony is available—a performance by the Vienna Philharmonic Orchestra conducted by the young Hungarian István Kertész (London L 80135). Though the outlines of a fine reading can be heard here, Kertész does not deliver as completely convincing a performance as the four conductors whose discs I have considered. The other side of the Kertész tape, however, contains a recorded performance of Mozart's Symphony No. 33 in B-flat as I have ever heard. The sound given both symphonies by the tape engineers is simply gorgeous—the mellow warmth of the Vienna Philharmonic comes across in irresistible fashion. But the tape buff should keep in mind the likelihood that one or more of the four recordings of the E-flat Symphony discussed above will soon appear on prerecorded tape.

REPRINTS of the latest review of the complete "Basic Repertoire" are available without charge. Circle number 179 on reader service card.
Compare these Sherwood specs! S-3300 IHF sensitivity 1.5 µV (30 db quieting), Stereo frequency response 20-15 kc ± ¾ db., Capture ratio 2.4 db., Drift = .015%, Hum and noise –70 db, 16 silicon transistors plus 15 silicon diodes, $167.50. Companion ALL-SILICON Solid-State amplifiers S-9900 90 watts $229.50, S-9500 50 watts $179.50, S-9000a 160 watts $309.50.

WHY DID SHERWOOD SAY "NO" TO GERMANIUM

No germanium transistors or nuvistor-tube hybrid designs for Sherwood! Instead, Sherwood insisted on the acknowledged reliability of ALL-SILICON Solid-State circuitry to make the new Model S-3300 the industry's FIRST ALL-SILICON Solid-State tuner. The S-3300 achieves the pacesetting sensitivity of 1.5 µV (IHF) with newly developed circuits that are immune to overloading. Sherwood's engineers even included an amplified dual automatic-gain-control system to maintain proper selectivity under the strongest signals, automatic stereo/mono switching, and silent-action interchannel hush. All reasons why we dare to say, "Sherwood ALL-SILICON Solid-State High Fidelity is the best."

Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618 Write Dept. 71R

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4 important ways different...

1. It's efficient...ideal for use with moderate power amplifiers and receivers. W30 doesn't need powerful amplifiers to fill utility absorbing rooms with impressive sound.

2. Sounds good because it is all there—rich, musical bass, full-bodied articulation midrange, bright clean-toned treble. W30 produces this kind of satisfying sound because it doesn't eliminate the mid-range in order to create an aural impression of bass and treble, nor does it bump up the mid-range to provide the illusion of presence.

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4. It provides an entirely new technique for complete acoustical correction of both the treble and mid ranges, on a frequency discrimination basis.

The W30 Acoustic Compensation Control doesn't resort to a simple resistor or potentiometer which merely attenuates the tweeter for only partial adjustment to room acoustics.

This is how the Acoustic Compensation Circuit operates:

- Switch in "FULL" position: Crossover network functions as conventional 2-section LC circuit, permitting speaker systems to operate unencumbered through entire audio spectrum. "FULL" position is suggested for "normal" living room acoustic environment having upholstered furniture, wall-to-wall carpeting, window drapery. It will also best satisfy listeners who prefer a "lively" sound to their music, projecting instruments and vocalists into the room.

- Switch in "DE-EMPHASIS" position: Reduces reflections, echoes and reverberation which generally distort the reproduction of music where acoustical conditions may be described as "hard surfaced." This position is also suggested for persons who prefer a mellow, subdued type of sound, but without loss of musical tone. It is also suggested for persons who prefer a "lively" sound to their music, projecting instruments and vocalists into the room.

4. It provides an entirely new technique for complete acoustical correction of both the mid-range and treble response for preservation of true musical balance. While an alteration in speaker characteristics is apparent in the "DE-EMPHASIS" position, the change is not exaggerated because there is no noticeable loss in frequency range and, therefore, no loss of musical content.

In "DE-EMPHASIS" position, a shunt circuit, introduced into the crossover network:

1. (1) permits bass frequencies to pass freely to the woofer, but attenuates the mid-range, starting at about 500 cps and becoming more prominent above 1250 cps.

2. (2) permits bass frequencies to pass freely to the woofer, but attenuates the mid-range, starting at about 500 cps and becoming more prominent above 1250 cps.

3. (3) permits bass frequencies to pass freely to the woofer, but attenuates the mid-range, starting at about 500 cps and becoming more prominent above 1250 cps.

4. (4) permits bass frequencies to pass freely to the woofer, but attenuates the mid-range, starting at about 500 cps and becoming more prominent above 1250 cps.

The net result is to produce a response envelope in which the range from 500 to 8000 cps is depressed approximately 3-4 db, while attenuating the range from 8000 to 20,000 cps significantly less. This produces a more linear and better balanced response than systems which cut off tweeter response without regard for the relationship between frequency, hearing acuity and room absorption.


CIRCLE NO. 101 ON READER SERVICE CARD
A buyer's guide to
HEADPHONES

AN EXAMINATION—COMPREHENSIVE BUT CONCISE—OF THE ADVANTAGES AND DISADVANTAGES OF HEADPHONES, PLUS EXPERT ADVICE ON WHAT TO LOOK FOR WHEN BUYING

By BENNETT EVANS

Perhaps you haven't noticed, but most late-model component amplifiers—and even some console radio-phonographs—now include headphone-connection jacks and speaker shut-off switches to make headphone listening more convenient and comfortable. The prevalence of built-in headphone connection points on hi-fi equipment constitutes acknowledgement by manufacturers of the snowballing popularity of headphones, a popularity that has grown tremendously since the first stereo recordings and the first comfortable, wide-range stereo headsets reached the market.

Why should anyone wear headphones? Mainly because they offer privacy in two directions: in and out. With headphones serving as an acoustic barrier between your inner ear and the noisy external world, you can ruminate contentedly over Beethoven's 'Pastoral' Symphony while the more visually oriented members of the family view a frenetic Shindig or Hullabaloo on TV; or you can hold a private Sacre du Printemps at 4 A.M. without bothering either the neighbors or the baby.

Furthermore, even under ordinary listening conditions, headphones seal out the room noises that sometimes mask soft passages and overtones in all but the quietest surroundings, yet allow you to listen to the loudest passages without having to turn down the volume control for the sake of your lease or your neighbor's good will. Through
headphones, you hear the entire dynamic range—from solo
tootles to full orchestral tutti—that your audio system
and your recordings have to offer. And room-acoustic
problems—if they exist—are eliminated, since the listen-
ing room itself is eliminated.

If you have ever doubted that there really is a mean-
ingful difference between mono and stereo, try listen-
ing through headphones as you switch your amplifier
from one to the other: the sound balloons outward from
a monophonic concentration point somewhere just be-
hind the bridge of your nose to an airy, magical acoustic
universe extending into stereo space all around you.
Headphone stereo can be a thrilling experience—although,
like other intensifications of our senses, a trifle unnatural.
Still, in the expanded space that headphones provide, the
separate voices of the music stand out in relief from
one another, and you are freed completely from extraneous
sonic distractions.

Headphones are not, of course, everybody's dish of
tea. They do not take the place of speakers—nor are they
intended to. Some critical listeners find that the change to
headphone listening is not entirely for the better: in addi-
tion to finding the expanded-room stereo effect a bit un-
natural, they may feel that the weight and pressure of
the phones—however light—is bothersome, the cord
an encumbrance, or the hisses, pops, and scratches in
the music—no longer masked by room noise—obnoxiously
obtrusive. And, acoustically isolated by the phones from
the workaday world around them, they may miss a tele-
phone call or two.

But considering that the average price of headphones is
in the modest $25 to $35 price range, few other audio in-
vestments will change your hi-fi listening quite as much
per dollar as headphones will, and many listeners who
have sampled them have become instant converts. If
you have been thus converted and are in the market for
phones of your own, the best shopping tactics, just as in
loudspeaker buying, all boil down to the most direct one:
listen. It is a good idea to have one or two of your best-sounding and most familiar records with you when you shop—this will give you known material with which to test the sound of the headphones.

It is best to start your listening by checking for every quality you would listen for in a good speaker—except high-frequency dispersion: obviously the phones will in all cases be directing the highs right into your ear. Turn up the volume to the highest level at which you would normally want to listen. Is the sound still clear and undistorted? Or does it shatter when the volume goes too high or the bass too low? Listen to a record containing sharp transients—piano or harpsichord, for example. Are the sounds crisp and clean as they would be in a good loudspeaker? Check also for a balanced frequency response. There should be neither a scratchy, peaked treble nor a boomy bass. Do voices and solo instruments seem to jump out at you unnaturally? If they do, the phones probably have an undesirable "presence" peak in the middle-frequency range. Other evidence of this may be heard as an obtrusive emphasis of record-surface or tape noise. After these checks with records and tape, switch to a radio broadcast on an FM tuner, listening in particular to the voice of a male announcer. Does his voice sound clear and natural, or chesty and boomy, as though he were speaking from the bottom of a plush-lined barrel? A set of phones that turns out to be satisfactory in all respects except for a rather rough-sounding treble can often be significantly improved by the installation of a thin wad of absorbent cotton in the cavity of each earpiece. Trial and error will tell you how much to use.

With satisfactory sound established, physical comfort is next in importance. Headphones are the only audio components you wear, and the pleasure you get from them depends to a surprising extent on how well they fit. Most aspects of a headphone's fit are adjustable—so let us start with the ear cushion, which is not. Does it cover your ears completely (it should) without squashing a lobe or two? Does it form a good seal where it meets your head—and without undue pressure? If the seal is not a good one, you may sacrifice bass response. What about the cushion itself? Is it soft enough to feel comfortable over an extended listening period? Is it washable? (Some cushions can even be removed from the phones for more convenient washing—a useful feature.) Will the cushion's surface become slick or sticky under conditions of high humidity?

Next, the headband. It should fit comfortably around the head without digging in. It should also maintain sufficient tension on the earpieces to form a good seal—but without squeezing your skull to the migraine point. Since all heads are not alike, the distance between the crown of your head and the centers of the earpieces should be adjustable, and the earpieces themselves should be adjustable or rockable along both their vertical and horizontal axes. The shape of the headband should be such that it fits without hard pressure points (if not, it should be malleable enough that it can be bent into conformity), and the angle of the earpieces should be such that, when the headset is tilted so as best to fit the head, the long axis of the earpiece fits comfortably along the axis of the ear.

Despite the many adjustments built into modern phones, and despite the fact that most headbands can be bent or otherwise adjusted into configurations to fit almost any head, there will inevitably be some phones that you cannot wear in comfort—though your wife may find that the same phone fits her like a glove. If you buy dissimilar phones for the various members of the family—as you may have to—and if more than one person is likely to be listening through headphones at a time, make sure that the phones you select are of fairly equal efficiencies, so that the sound will be equally loud on all the phones in use,
not blasting in one headset and inaudible in the other. If necessary, however, you can use a control box with individual volume controls for two sets of phones such as the Heathkit AC-13 kit ($9.95).

The early models of stereo headphones usually had separate wires running from each earpiece to meet in a cumbersome Y-connection under the wearer's chin. Today, however, almost all phones have only a single, combination cable coming out of one earpiece. This is a definite advantage, particularly if you want to remove the phones rapidly without also removing either your nose or your Adam's apple. The length of the connecting cord is a minor factor: if it is too long for your purpose, the entangling slack can be cut off and the phone plug resoldered to the new end; if too short, extension cords are available from audio dealers. Most connector cables terminate in a three-conductor phone plug, and the headphone sockets in all amplifiers and consoles (and most tape recorders also) are wired to match. If you have some applications in mind for your phones other than these primary ones, appropriate adapters for fancier circuit configurations are available at radio-parts stores.

Stereo headphones come in about the same impedance range as speakers do. Matching the impedance to the amplifier, however, is not as critical, and there is no significant change in performance with mismatches of 10 to 1 or even greater. Headphones require very little power, and frequently even the output from a preamplifier or tuner can drive them to fairly high volume levels. Under these conditions, however, the impedances can become important, since a bad mismatch can result in bass loss or distortion. There are transformer-adapters available for matching low-impedance phones to high-impedance outputs, and most headphones are also available in high-impedance versions. Phones with a 600-ohm impedance can be used with many preamplifier output circuits as well as at the 4, 8, or 16-ohm speaker outputs on the power amplifier. (The terms "high" and "low" impedance as...
used here may cause some confusion among those audiophiles accustomed to thinking of the output of a preamplifier as being of low impedance. The cathode follower or similar type of circuit used in the output stages of a preamplifier is low impedance, but it is simply not low enough to drive headphones properly in the 4- to 16-ohm range.)

If there is no headphone jack on your amplifier, a headphone connector of some kind will have to be used. Most phones are supplied with a small adapter which usually consists of a connector jack and a pair of attenuator resistors. The resistors are needed to cut down the sensitivity of the headphones and to lessen the danger of accidentally blowing out the phones with a signal that is too powerful for them. Beyond the simple jack-and-resistor combinations supplied with most headphones, there is a host of more complex accessories. The first is the junction box, a unit that usually incorporates the attenuating resistors mentioned above, outlets for two pairs of phones instead of one, right- and left-channel volume controls for stereo matching, and a switch to turn off the speakers while the headphones are in use.

The impedance-matching transformer adapters previously mentioned come in several variations. Koss, for example, makes an adapter containing two matching transformers, input jacks, and output jacks for two pairs of stereo headphones. Superex makes a similar unit, but with screw-terminal connectors instead of jacks. R-Columbia offers a variety of "Phone-mate" adapters with miniature transformers built into phone-plug adapter assemblies; these are available in a wide range of matching impedances and jack setups.

There are several amplifiers on the market designed to be used with headphones only. Koss has offered such a low-power amplifier to headphone enthusiasts for some time at $29.95, and Shure has just brought out a transistorized version ($45.00) that not only accepts tape, preamp, or tuner inputs, but (unlike the Koss) can be used with magnetic phonograph cartridges as well.

And there is even one junction box that compensates for the "expanded-room" effect that is typical of headphone listening: the Bauer "space-perspective" circuit, available in two versions from Jensen. The unprepossessing CFN-1 unit ($24.75) is just a small grey box with one phone jack, screw-terminal connections for another set of phones, and more screw terminals for connections to the amplifier. The more elaborate Model CC-1 headphone control center has a speaker on-off switch; stereo balance and volume controls; a switch offering a choice of mono, stereo, or space-perspective listening; and another switch for normal or reversed stereo, or right or left channel only. It sells for $52.00. Lafayette Radio is importing a similar unit, the Stereo-trol ($24.95), that provides many of the same features.

The world and our private living space are becoming more and more crowded all the time. Few of us are fortunate enough—or insensitive enough—to be able to make all the noise or music we want without thought of the effect on our neighbors. And, conversely, few of us are able to escape completely when we wish to from the noise—and music—being generated around us. Headphones are therefore worth a try, one of the shrinking number of ways of getting away from it all, and one I can personally recommend. I am seriously thinking, as a matter of fact, of labelling my amplifier's stereo-headphone jack more appropriately: ESCAPE HATCH.

Bennett Evans is a young New York ad man whose five children have convinced him of the usefulness of his headphones.
In Search of the Real

FRANZ LISZT

The Italian Liszt, the Abbé Liszt, the picturesque Liszt, the Hungarian Liszt, the impressionistic Liszt, the diabolical Liszt, the operatic Liszt, the old Liszt, the young Liszt, the transcendental Liszt....

The prolific and infinitely various pianist, composer, conductor, and teacher left a problem for his interpreters: Which of all these Liszts is the real one, and which of the many versions of his works are the right ones?

By RAYMOND LEWENTHAL
Last season the American pianist Raymond Lewenthal made a deep impression on New York concert-goers with a sequence of recitals devoted to the Romantics, and particularly to the almost universally unplayed works of the forgotten French composer C. V. Alkan. Shortly thereafter, RCA Victor issued a Lewenthal album (reviewed in August HiFi/Stereo Review) devoted entirely to the music of Alkan and G. Schirmer published Mr. Lewenthal’s edition of selected and long-out-of-print works.

Mr. Lewenthal is currently engaged in presenting a cycle of three recitals (September 23, November 23, and January 24) devoted to the more neglected works of Franz Liszt. These works are also scheduled for early recording by RCA Victor. He thus qualifies, in the space of two concert seasons, as the most vigorous proponent of the Romantic revival, a rather tenuous enterprise that now becomes, thanks to his persistence, something more than a rumor. The extraordinary labor of preparation expended on these projects by Mr. Lewenthal is already a legend in the profession, and the editors of HiFi/Stereo Review have asked him to discuss this aspect of his program for our readers.

Robert Offergeld

It may help to explain my long-range—and admittedly ambitious—musical program if I confess that music is my hobby as well as my profession. Very early I set myself the impossible task of knowing all music. Not only music for my own instrument, the piano, but all opera, all songs, all symphonies, all chamber music, all choral music: all music.... In this impossible pursuit, I read through stacks of music weekly. But the music for the piano alone is so incredibly voluminous that one doesn't know where to start. And soon one finds that many of its areas are either uncharted, or that the maps are dated, outworn, inaccurate, or downright heretical.

In any case, many years of browsing through the music of the nineteenth century brought me to the conclusion that C. V. Alkan was the most significant totally neglected composer (as distinct from other important composers of the era who have not been sufficiently played or understood but who never went into complete oblivion). Alkan’s enigmatical character gradually unfolded to me as I acquired more and more of his music. Then, after acquiring intimate familiarity with his complete works, and through reading his letters and the critiques of his concerts (he was a great pianist in the style sévére), I was able to come to some conclusions about his personal style that could guide me in playing his music. It was an absolutely fascinating experience for me, a rare privilege, to come upon this completely unfamiliar music by a completely unfamiliar composer and to reconstruct, as it were, his proper style.

But it is not only music by completely unknown composers that needs research and revival. A great deal of music by famous composers is almost completely unknown, and one of the chief examples of this, oddly enough, is Franz Liszt. Everyone knows his name, but few are aware of the true scope of his work. Liszt has fascinated me all my life, and when I noted the interest of public response to Alkan, I felt that Liszt should be the next step in what had by now become my “program”: bringing the neglected music of the nineteenth century before the public.

I had already played a great deal of Liszt, particularly in Europe, and had even given a few all-Liszt concerts in Italy. That was six years ago during a winter I spent in an icy villa on the Italian Riviera. Huddled in an alpaca coat near a wood-burning stove, I practiced Liszt eight hours a day, developing what my hosts and I jokingly referred to as le style massif—a certain way of playing chords that a pupil of Busoni had showed me. I also already had a large library of Liszt’s music, including all of his most important works and many of the lesser ones, that I had collected over a period of years on three continents. But, in keeping with my general policy of ruthless thoroughness, I wanted to have all, or virtually all, of his music—and at least the complete piano works—before embarking on this project.

Amassing all of Liszt is no mean feat. His output was simply enormous: just the printed list of his works in Grove’s Dictionary of Music and Musicians occupies forty-seven pages of small type. And a large number of the most interesting pieces (interesting either for performance or for what the musician and pianist can learn from them) are completely out of print and almost as scarce as those of Alkan. In order to fill in the unchecked places in my catalog of the complete works of Liszt, I went on a “dig,” as the archaeologists say, in the Library of Congress. I spent days there sifting through dusty cases of catalogued and uncatalogued Liszt and ordering microfilm copies. While there I found a lovely piece from Liszt’s later years, Sospiri, that Liszt scholars knew had existed but believed long ago lost. I am giving the first performance of it in my cycle and am pleased to have been able to solve the mystery surrounding it.

After the Library of Congress, I headed for the Columbia and Juilliard libraries, and for the better part of a week I trudged back and forth in the New York heat carting huge tomes over to Teachers’ College for Xerography. Meanwhile, letters went out to libraries in London, Paris, Berlin, and Vienna to order copies of works that I had examined there some time ago and had not yet acquired. The acquisition of these Liszt scores has been for me both a very expensive and a very time-consuming procedure. But of course the real work began when I had the music in my possession—the studying and evaluating,
followed by the restudying and then the re-evaluating.

Liszt was a many-splendored man. He was one of the most astonishingly multifarious artists in the history of music: the greatest pianist of all time, who created both a whole new technique and a vast new repertoire for the instrument; a conductor who presented the first performances of many of the most significant works of his day; a teacher who taught most of the greatest pianists of the nineteenth century; the chief champion of his son-in-law Wagner, and of Berlioz, Schumann, and most of the other important composers of the era as well. One of the greatest of all improvisers, paradoxically he was incredibly precise in marking his music once he wrote it down. The more one studies his music the more one marvels at the infinite care that this busiest of men devoted to making clear the proper enunciation of his music. He even invented special signs to indicate what he wanted. No detail escaped his attention and no effort was too great for him if it would communicate his ideas more clearly. Not that his music is overrun with finicky markings. He gives the bare minimum necessary for obtaining the results he requires. As one of the greatest public performers, he knew how to project directly to his listener. As one of the greatest of teachers, he knew how to give directions which would enable others also to do this, to the best of their ability.

The player is not denied his freedom where freedom is allowable, but certain definite points of rhetoric, of declamation, have to be made, and Liszt was very definite in showing what these must be. His use of accents of all kinds is a study in itself. The declamatory aspect of much of his music, stemming as it does from Italian opera, requires emphatic punctuation, and he was fastidious about marking what he wanted in this respect.

Liszt was also very careful about marking his pedal effects. He sometimes wanted blurred sounds for special reasons. (I remember once reading critical praise for the clear pedaling of a pianist in a passage in the Dante Sonata that Liszt specifically indicated was to be played in an indistinct, long-pedaled, impressionistic blur.)

In matters of fingering, Liszt was highly original and creative; he often found unique solutions to the problems of disposing the hands on the keys. To appreciate Liszt’s ingenuity, however, one must examine the editions published under his supervision. Unfortunately, widely circulated editions have appeared since his death that almost completely obliterate his intentions. Usually little or no distinction is made between the ideas of the editor and those of the composer.

Thus Liszt’s painstaking directions for phrasing, fingering, accentuation, and pedaling, full of his genius, are often altered wantonly, removed, or mixed with those of editors who are more anxious to show off their ideas than Liszt’s. Some of the editors are men of no small stature as pianists and performers: artists such as Sauer, Joseffy, D’Albert, Cortot, and Klindworth are not to be sneezed at. And in truth, their ideas are often very subtle, intelligent and instructive—but clear differentiation should have been made as to whose ideas were whose.

The Russians have been doing valuable work in republishing Liszt. They are in the midst of putting out a complete edition of Liszt’s opera paraphrases, most of which have been out of print for years. However, one serious drawback to this enterprise is that there are nu-
merous misprints, often of a kind that one could not detect without having the original score in hand. These publications are re-engraved. And every time one re-engraves there is a danger of new misprints slipping in. The only logical and foolproof way of presenting a composer's intentions is to reproduce photographically the original editions that appeared under his eye. Modern methods have made this a very simple thing to do, and are actually much cheaper than re-engraving. There are, of course, occasional misprints even in the first editions, but these can very easily be pointed out in footnotes by the editor. Anything added by the editor should either be given in footnotes or in light print and brackets in the body of the score.

The three programs making up my present Liszt cycle do not by any means include all of the music of Liszt that I consider worthy of performance. What I have tried to do is to maintain a balance between the extraordinary contradictions that Liszt was. As a connecting leitmotiv running through all the programs, I am starting each concert with one of the three volumes of Années de pèlerinage (The Years of Wandering).

The Années de pèlerinage have an interesting history, certain aspects of which may clarify for the reader how important it is for the performer to do his homework properly. The first two parts of the Années, the Swiss and the Italian years, appeared in numerous forms and permutations when Liszt, who was in his twenties, was traveling about those countries with the Comtesse d'Agoult. The definitive version appeared during that feverishly active twelve-year period when Liszt, now settled in Weimar with the Princess Wittgenstein, produced most of his larger works. However, for the performer to understand properly the final versions of these works, he must be familiar with the earlier ones. And no more fascinating task can be imagined than comparing them. Liszt's early scores (written during his twenties and thirties) and his late ones (produced during his sixties and seventies) are the music least known to the public and to performers. It is chiefly the works of his middle years, or revisions of early works made during those years, that are known today. But it is the music of his early period, the period when he was creating an entirely new concept of piano playing, and indeed of piano music, that contains amazing flights of fancy and is full of special difficulties and innovations.

The problems of the works of Liszt that are in the standard repertoire have more or less been solved by many of our performers. But there are things in the unplayed music of Liszt, particularly from the early period, that would curl the hair of any pianist. Au bord d'une source, that exquisite water piece, the precursor of all French water music to come later in droplets and deluges from Debussy, Ravel, and others since, appeared in its first version in a completely different setting from the one we know and play now. Melody, harmony, and form are the same, but the pianistic setting is utterly, bewilderingly different—very difficult, full of extremely wide extensions between all the fingers. It is a splendid etude and it should certainly be played. It is not a matter of choosing between one version.
sion to the other is scarcely less miraculous than the metamorphosis of caterpillar into butterfly. I don't propose to choose between caterpillars and butterflies.

Other pieces in the Années have undergone other types of metamorphosis. The delightful Pastorale, as short as any short Bagatelle by Beethoven—and fully as charming as many of those wonderful fragments—is, in the first version, a much larger piece. Liszt didn't scruple later to expurgate an entire middle section. What he wanted was a minute-and-a-half of change of key and mood between the ravishing Au lac du Wagnenstadt (which, by the way, remains unchanged in the later version) and Au Bord d'une source. The resulting little whiff of clear mountain air makes slight sense by itself, but it is exactly right when the Swiss Année is played complete. Again, the early version of Vallée d'Obermann is very different from the later one. Its melodies are the same, but it is a younger Liszt singing here. The later version is more controlled, more mature. But here again, one need not choose between the two. Each is full of its own peculiar beauties and each should be heard. And there are marks of expression in the earlier version that are invaluable as a guide to performing the second version.

The Mal du pays is definitely a case where familiarity with the early versions (several different pieces that aren't even called Mal du pays) is invaluable to the player. I was always puzzled by the final version until I was able to study its ancestors. Then it was that the fragmentary wisps of melodies echoing back and forth, as if in the mountains, took on meaning and significance. The early version of Cloches de Genève is superb, full of symphonic development, very different from the second version, and again, very instructive.

Then what are we to say about the Sonetti del Petrarca, which many people feel are among Liszt's finest works? How many of these admirers of the final piano versions realize that there were earlier versions for piano—written, it seems, simultaneously with, or shortly after, vocal settings of the poems for a high tenor; and who realizes that these vocal versions themselves underwent metamorphoses many years later and became quite different songs for baritone? There is much to be learned from study of all these versions—things that can affect one's interpretation of any other version.

There are some instances where I find the earlier versions of Liszt's works to be greatly superior to the "definitive" ones. One example is the transcription of Paganini's Twenty-fourth Caprice. Liszt was completely overwhelmed by the appearance of Paganini in Paris in 1832. He was quick to realize that the technique of the piano could be vastly extended by applying to it some of the idioms of the violin—notably the wide-spaced double, triple, and quadruple stops, the spread-out arpeggios, and the leaps typical of violin technique. Chopin had heard Paganini a few years earlier in Warsaw, and influences of violin technique are certainly present in his Là ci darem la mano Variations and in works such as the E-flat Major Etude, Op. 10, with the wide-spread arpeggiated chords. Even the first Etude, Op. 10, which contains Chopin's pianistic credo of spread positions on the keyboard, could conceivably have developed from violin technique. But Liszt went much further in his passion for wide-spread chords.

The matter of large stretches is an extremely important one in Liszt as it is in most of the nineteenth-century composers for the piano. It is an interesting fact that most of the pianist-composers of that time had very large hands—not necessarily ham hands, but generally quite the contrary, with long thin fingers capable of wide extensions between adjacent ones and also between the thumb and fifth finger. Alkan, Chopin, Liszt, Henselt, Thalberg, Franck—all had hands of this type. Clara
Schumann had a very large span, and her husband made much use of this in his music. Anton Rubinstein's hand was very large but definitely of the ham variety. It has occasionally been said that Liszt could barely reach a tenth, but on the evidence of his music I strongly doubt the veracity of that statement, even though it comes from one or two contemporaries who should have known. His musical writing, particularly in his early period, is the writing of a man who glories in his large span, and much of it is properly playable only by a similar hand. He later modified this penchant, perhaps because some of his most important pupils, such as Bülow and Tausig, didn't have large hands and must have found some of his writing uncomfortable, to say the least.

The first versions of Liszt's six Paganini Etudes are more than intriguing in their demands on the pianist's resources—they are of transcendent difficulty. Liszt was moved to revise them in his saner Weimar years, but I really feel, in several instances, that he slapped much of the genius right out of these unruly early children. Certainly the second version is much easier to play, and to play lightly, with that kind of insouciance that Paganini's diablerie demands. But they have become oversimplified. Not that there is merit in difficulty per se, but Liszt is often most original when he is most difficult. I must emphasize, however, that technique is not everything with Liszt. Some of his most beautiful music is in his simplest pieces. His last period is overwhelming in its ability to evoke magic with the simplest—one might almost say, but wrongly, primitive—means. Nevertheless, in the transcription of Paganini's famous Twenty-fourth Caprice,

![Transcription of Paganini's Twenty-fourth Caprice](image)

I find the first version infinitely superior in every way, though far more expensive to perform. For while the second version is a quite playable and comfortable (but not very interesting) piece hardly worthy of Paganini or Liszt, the first version is hellish—a real Hexen-Etüde, completely in the spirit of Paganini, and harder in many respects than Brahms' infamously difficult variations on the same theme.

The fact is that Liszt vastly expanded the possibilities of the piano and the pianist's hand precisely by making them do "un-pianistic" things (as did Alkan and Brahms). He borrowed from the technique of the violin, the voice, the gypsies' cembalon, and the whole orchestra. Liszt's transcriptions for two pianos of his own Faust and Dante Symphonies and Tone Poems, and his transcriptions for one piano of the symphonies of Beethoven and Berlioz, Weber's overtures, Schubert's songs (not just the few of the latter that are still in print, but all fifty and more of them), and his fantasies on the operas of Bellini, Donizetti, Meyerbeer, and Wagner (to name some of the most important of the some fifty additional works of this type) belong to the highest school of piano playing and this is by no means signifies merely "fast and loud." Certain of these works should be known to the public for their intrinsic beauty and sumsptuous piano writing; all of them should be known to the pianist for what he can learn from them about piano playing in all its aspects. It is significant that almost all of this music is out of print.

Liszt's Italian orientation is well known, and part of one's preparation for playing and understanding Liszt must be a feeling for Italian opera. This also holds true for Chopin, but whereas it is mainly the lyrical side of Italian opera that is felt in Chopin, Liszt is permeated also by the declamatory, dramatic, and pathetic aspects of this genre, and it is precisely these aspects that have been considered aesthetically suspect for a long time.

Busoni (probably Liszt's last great exponent) said that the person who was not moved by the B-Major section of the Norma Fantasy of Liszt had not yet come to Liszt. I would be inclined to agree, and the pianistic and musical experience of playing Norma is tremendous. One feels as if one were a whole orchestra, with the stage full of gloriously singing Italians.

It seems hardly possible that the same man could have written the three volumes of the Années de pèlerinage, each so different from the others, nor does it seem credible that the same man could have written the sinistral, Bartókian C-dur Klavierstuck, and the exquisite Wiegenlied, the wild Third Mephisto Waltz, and the winged, Richard Strauss-like, F-sharp Klavierstück, the fiendish, never-played first version of the Paganini Twenty-fourth Caprice transcription, and the superbly grandiose Norma Fantasy—but Franz Liszt did.

So I have planned my cycle to cover many of these aspects of Liszt, from the poetic, virtuosic years to the gloomy, grandly sad last ones, when the demon in the man could still suddenly rise up and roar. The best way to understand Liszt is to hear a lot of him, from all his periods and styles. And this is what I have tried to make possible with this cycle.

RAYMOND LEWENTHAL has an impeccable pedagogical lineage: three of his teachers studied with famous pupils of Franz Liszt, a fourth with C. V. Alkan's natural son, and another with Busoni.
For Tony Janak, of West Hempstead, N.Y., extension speakers in his basement playroom were not the answer to his downstairs stereo problem. Mr. Janak, whose professional activities include a twenty-five-year stint as an engineer for Columbia Records, decided to make his a two-system family. He installed a complete second system in the playroom for increased convenience in listening to music downstairs, to guarantee spare listening facilities whenever he works on his more elaborate main system upstairs, and to give his two teen-age daughters independence in selecting their own music.

Although not pressed for space, Mr. Janak chose to organize his components in the compact wall-mounted arrangement shown above. The KLH Model Sixteen amplifier and Model Eighteen tuner are mounted in the wall through a framed photo-mural of the Duke Ellington group, taken in 1923 at New York's Kentucky Club. (The components are supported in the rear by separate shelves.) The two-section tape recorder is mounted vertically; the deck is the Sony 263E with transistor playback preamplifiers, and the recording amplifier immediately above the deck is the matching Sony SRA-3 unit. A Rotron fan on a special rubber-belt suspension serves as a noise-free source of cooling air for the stacked transistorized components.

The record-playing equipment consists of an AR two-speed turntable, with a Grado cartridge, mounted on a metal platform attached to the wall. The relatively light weight of the turntable makes such a system practical and further enhances the turntable's already excellent built-in isolation from sources of external vibration and acoustic feedback. Two KLH Six speaker systems are mounted at ear level in bookshelves—the left-hand member of the pair is at the right of the other components above.
A BASIC LIBRARY of BEL CANTO

ALTHOUGH WE ARE FAR FROM LOSING INTEREST IN THE VERISMO STYLE OF VERDI AND PUCCINI, THE RETURN TO POPULARITY OF THE WORKS OF BELLINI, ROSSINI, AND DONIZETTI BRINGS WITH IT AN INTEREST IN THE BEL CANTO SINGERS OF THE GOLDEN AGE OF OPERA

By RAY ELLSWORTH

THE human voice has been called the greatest of musical instruments. Direct as a whisper of love, personal as a touch, it has no rivals for expressing emotion, and its devotees feel that it always speaks "From the heart to the heart," to use Beethoven's famous phrase.

The literature for the voice is vast, encompassing not only opera and song, but mass, chorale, and oratorio. Yet, when we speak of "vocal music," most of us mean opera and song—the individual voice, the great aria, or the blending of celebrated voices in the set piece, the duet, the quartet, and so forth. In any case, the recorded legacy we have from the past is almost exclusively made up of operatic excerpts and songs, complete operas and massive oratorios having been ruled out by limitations of the medium until fairly recent years.

In mapping the history of opera, it is difficult to draw firm boundary lines between eras, and it is hazardous to make very many definite statements about vocal styles of a historical period. Yet the question of style always becomes paramount in any discussion of singing. It is generally agreed that most of the singers of the "Golden Age" of opera, which dates from the early 1890's to the early or middle 1920's, excelled in the style of bel canto (beautiful song). The operas of Bellini, Rossini, Donizetti, the early Verdi, and others called for vocal fireworks and sweetness of tone, and bel canto singers were deliberately bred to ideals of tonal beauty and vocal agility through rigorous training.

When, around the turn of the present century, tastes in opera changed and the music dramas of Wagner, the late Verdi, and the realistic, verismo operas of Mascagni, Leoncavallo, Puccini, and the rest became widely popular, these older singers (some of them) brought their disciplined voices and their ideals of beauty to bear on them. The results are still unsurpassed. The recordings made then, despite the limitations of primitive equipment, have been treasured not only as examples of surpassingly great singing, but as precious mementos of an elegant past.

In compiling a list of essentials from this period, a few figures immediately come to mind, singers without whom such a list would be unthinkable. The Caruso and McCormack legends are far and away the most awesome. After naming the first indispensable few, however, personal taste takes over very quickly. It is almost impossible to get two aficionados of this music to agree on essentials, and even the critics are not unanimous. One learned expert's thrilling moment is another's biggest yawn. Therefore, this list of recommended recordings pays its respects to history in general and to my own taste in specifics.


A vocal collection that omitted Caruso would hardly be worthy of the name. A Golden Age collection that omitted him would indeed be unthinkable. One might even say that Caruso was the voice of the Golden Age—at least in the public mind and in many a critical mind also. After much juggling around with the Caruso legacy, RCA Victor in this set has come up with pretty much what the title promises: the best of Caruso. The engineers have also cleaned up the sound without ruining the singing, and eliminated (except for one song, Donaudy's Vaghirsima Sembianza) the superimposed modern orchestra which caused so much controversy in the past. Not all of Caruso's best is here, but not all of it logically could be. Most of...
Lilli Lehmann has serious claim to having been the greatest female singer in history. Even today, listening to her on primitive recordings made almost sixty years ago, connoisseurs of singing get a little hysterical. Lehmann was a great coloratura singer in the old bel canto operas and was an equally great dramatic singer in the Wagner operas, an especially great Isolde. According to the Boston critic William Apthorp, who heard her many times, she was a master of the "old, slow, dramatic coloratura, sung with the full voice and at moderate speed . . . full of emotional stress . . . the old grand style." Lehmann put feeling into those florid roulades. This may be why her "Martern aller Arten" from Mozart's Abduction from the Seraglio is actually moving and altogether unforgettable. Lehmann made no American recordings. Between 1905 and 1907, when she was nearing her sixties, she made the records by which we judge her today for the French Odeon label. Scala and Eterna have transferred to long-playing discs about half of what is available. Both collections are good, but the Scala has the better selection. Her singing of the air from Handel's Joshua (which she sings in German as she does all these selections except the Bellini and Verdi) is a magnificent performance, still sought after by 78-rpm collectors. Her "Casta Diva," though rushed a little toward the end, is a model of the castriona style of seamless, sustained melody.


As an opera singer, McCormack ranked with his contemporaries Melba and Tetrazzini, but it was as recitalist and recording artist that he really came into his own. Like Caruso's, his voice was particularly suited to recording. He began making records for English Edison in 1905, for Victor in 1910, and made his last ones for HMV in 1942—quite a recording span. Altogether, McCormack made six hundred records. An overwhelming number of these were devoted to light (some would say trivial) music, his beloved Irish songs and the sentimental ballads he himself had made so popular. When the music critics complained that the greatest Mozart singer of modern times was wasting himself on trifles, McCormack replied that he considered it merely a form of snobbery to downgrade his ballads in favor of classical music. It cannot be said, with real justification, that McCormack shirked his responsibilities to serious music. He spent seven years before the public as an opera singer, at Covent Garden, with Oscar Hammerstein's Manhattan Opera Company, in Boston and Chicago, and at the Metropolitan. He began all his recitals with something from Bach, Mozart, or Handel, and, toward the end of his life, made an assault on German lieder. He recorded from all these categories.

The outgoing Irishman had a deep artistic integrity, and lavished equal love and care on everything he sang. Critics, of course, wanted more Handel and less sentiment. As the recommended Angel disc demonstrates, they had a point. After listening to McCormack's Where'er You Walk, despite the frayed condition of his voice in 1936 when the original was made, one can't help but conclude that had the Handel operas been this well sung more often, they might never have died out.


Though these two singers were members of the Metro-

*Ernico Caruso, probably the most famous of all the singers of the Golden Age, with Gustave Charpentier, composer of Louise.*
politan Opera Company in the 1890's, they never sang together, Mme. Sembrich occupying the Italian wing, and Mme. Schumann-Heink the German wing. They do not sing together on any of the selections reissued in this set, either, but both of these supremely important Golden Age figures made their best recordings in this 1903 Columbia series of grand opera discs. Mme. Sembrich in particular is well represented on these Colombias. Her Victor recordings never matched her great renown. She was considered the quintessence of the bel canto style, especially famous for her cantilena, and although these qualities do come through often on the Victor records, her famous silvery tone and extraordinary suppleness in the upper register were missing. Despite the fierce surface noises on these vintage Columbia recordings, it is precisely the silvery tone and upper-register agility which come through miraculously. Her voice was not in pristine condition—she was forty-five at the time—but it was breathtaking enough to afford a window on what she must have been. Note the free-swinging embellishments on her "Ah, fòr's è lui."

For those old enough to remember the enormous, motherly woman with the huge voice familiar on concert platforms in New York in the 1930's, it may come as a shock to learn that Mme. Schumann-Heink was once an elfin darling of American operetta in coloratura roles. This fantastic singer seemed actually to have two voices, one a contralto as powerful and as velvet-lined as any baritone, the other a girlish soprano, pure and true as the lark. That the voice had a break in the middle you could drive a truck through never seemed to matter. Brangane and Magdalena at the Met, Love's Lottery on Broadway, and both together on the concert stage. These Colombias are the first recordings she made of her already famous specialties, later recorded for Victor, of Schubert's Death and the Maiden and the Trinklied (Drinking Song) from Donizetti's Lucrezia Borgia, wherein the two voices have it out with sensational results.


Battistini is almost as famous for his refusal to cross the Atlantic (because of his fear of seasickness) as he is for his singing—although he did cross once, to Buenos Aires. Doubtless once was enough. Battistini was a very elegant, aristocratic man, and elegance, smoothness, and beauty of tone were his great distinctions as a singer. He made his debut in Rome in 1878, sang a great deal of Russian opera in Russia, and made his recording debut in Warsaw in 1903 for the Gramophone Company of England. He was forty-seven at the time. He made his last record in 1923, at the age of sixty-seven. There is almost no loss in beauty of tone or in ability to drain every nuance from a melody. All the Battistini recordings are fabulous, wondrous examples of supple baritone coloratura and beautifully spun out legato.

Noted for beauty of tone and vocal agility, the Polish soprano Marcella Sembrich was a great exponent of the bel canto style.
Marta Battistini, here costumed for Verdi's Ernani, had a remarkable gift for spinning out a long and unbroken singing line.


It used to be said of Melba (by whom, I have forgotten) that she had the soul as well as the voice of the lark—in a way, a lovely thought. It explains why her famous adventure into Wagner (as Brunhilde in Siegfried with Jean de Reszke at the Met) was such a catastrophe. The great tenor said she had taken him wrong, he had her in mind for the Forest Bird. Melba was beautiful, intelligent, and musicianly, and she fiercely admired both De Reszke and Wagner, but she had been born with that unbelievable trill in her throat, and stayed a lark. Not a bad fate, surely. The world has need of larks. She made her first records (again for the Gramophone Company of England) in 1904 at forty-three, her last in the early electrical era. The thing about Melba's singing was its effortlessness—as someone has said, she had no attack, she simply opened her mouth and the tone was there. The voice of Melba in her forties was obviously not at its freshest, but it was still very beautiful. The Angel disc is her best and most representative recital.

FEODOR CHALIAPIN (1873-1938): Russian Operatic Scenes and Arias. Moussorgsky: Boris Godunov: Coronation Scene; I Have Attained the Highest Power; I Am Suffocating!; Farewell, Prayer, and Death of Boris. Glinka: Song of the Viking Guest. Chaliapin (bass); orchestra, various conductors. ANGEL COLH 100 $5.79.

Chaliapin's great role was Boris, of course, in an opera not to everyone's taste, particularly if one prefers bel canto to verismo. A vocal collection, however, without precisely the Chaliapin recordings featured on this disc would hardly be a vocal collection. The Boris excerpts are monuments to the recording industry, a great singing actor caught in his prime—in fact, in one of these excerpts, the Farewell and Death of Boris, caught in actual performance. (It was recorded in England in 1928 during a regular performance of the opera on the stage of Covent Garden.) Though less famous, the excerpts from Dargomizhsky, Glinka, Borodin, and Rimsky-Korsakov are not less effective and moving. The records were made in the late Twenties and early Thirties when electrical recording was finding its feet, but they serve well enough.


Accidents of history and LP transfers have brought together on this one release historic recordings by these two not dissimilar singers, both of whom were in the forefront of the verismo assault on the Golden Age at its height, especially in New York. They now have coteries.
The exceptional singing actress Mary Garden (shown as Manon) was a consistent champion of French opera in the United States. of their own, and their recordings stand with those of the bel canto greats on collectors' shelves. Miss Garden was a kind of one-woman operatic movement and genre champion of the "new" with Charpentier's Louise, Massenet's sensualities à la Anatole France, items such as the Erlanger Aphrodite based on Pierre Louÿs, and, of course, Debussy. The story of how she replaced an indisposed prima donna in the third act of Louise and became a sensation in the part is operatic legend. Emma Calvé, of course, is universally recognized as the all-time greatest Carmen.

Mary Garden made her first recordings for Pathé in Paris with Debussy as her accompanist: three of his Ariettes Oubliées and the song Mes longs cheveux from the tower scene in Pelléas. This and one of the songs, Il pleur dans mon cœur, appear on this disc. Transferred from wax cylinders, they are hardly more than curiosities. But what curiosities! Her subsequent recordings for Columbia display better her other famous roles. Her "Depuis le jour" from Louise is a great recording, probably her best ever. Her voice had no great range, but it was firm and full, and her Traviata except (sung in French) is a revelation of how good Verdi's writing in this passage sounds without vocal fireworks.


Beniamino Gigli: sometimes thought of as Caruso's successor, in one of his best known roles, Edgardo in Lucia di Lammermoor.

Russo: Mamma mia che vo' t'aprire. De Crescenzo: Quanto a femmena vo. Beniamino Gigli (tenor); Giuseppe de Luca (baritone); Ezio Pinza (bass); orchestra. RCA VICTOR LM 2337 $4.79.

The American critic W. J. Henderson said about Beniamino Gigli: "When the invisible lords of fate crept up to his cradle and slipped a priceless pair of vocal cords into his throat, they left their job but half done... He has a voice of the greatest beauty. He has a tone production almost flawless. He possesses a remarkable breath control. He has an exquisite mezza voce. He sings lyrically with a keen instinct for the musical line and it is always a joy to hear him. But those hasty gods did not make him poetical." I am sometimes thankful that so few (if any) music critics have tried to become tenors.

Gigli turned up at the Metropolitan in 1920, and soon was being hailed as the successor to Caruso. He wasn't, of course, but seemed nevertheless to have been cut from the same bolt of cloth. Caruso had more dignity, I think; Gigli was more theatrical, but nevertheless convincing. When Caruso sang Canio, for instance, in I Pagliacci, one felt the breath of Greek epic tragedy in the clown's predicament—the painted smile, the breaking heart. When Gigli sang Canio, there was no breath of Olympus, but one did not doubt that the clown was Italian and that his heart was breaking. This set is drawn from the tenor's first electrical period, 1925-30, "in his glorious prime," and consists of long-established favorites.

Ray Ellsworth has contributed many articles to these pages on various aspects of the history of music in the United States.
I have ventured to give a series of concerts all by myself, affecting the Louis XIV style, and saying cavalierly to the public, ‘le concert, c’est moi!’"

Thus wrote Franz Liszt to the Milanese Princess Belgiojoso on June 4, 1839. The announcement was a more portentous one than Liszt could then have foreseen. From it—if rather tenuously, as we shall see—dates the solo recital as an institution in Western musical life.

Sounds odd, doesn’t it? The piano recital, the vocal recital, and the violin recital have become so integral a part of our musical seasons, are so abundantly represented in the record catalogs, that it comes as something of a shock to learn that they came upon the scene so late, and that probably seventy-five per cent of the music offered in them dates from a time when the solo recital did not even exist.

Actually, it’s odder than that. Liszt may have been the first to dare an entire evening’s music alone, but the sort of evening he dared was still far removed from the conventional recital program of today. The present format evolved slowly, and many years later, out of the programs of Anton Rubinstein and Hans von Bülow. And even those giants rarely played a true solo recital.

As late as the season of 1872-73, Rubinstein was accompanied and “assisted” on his travels in the United States by Henri Wieniawski, one of the greatest violinists of his time. His so-called “historical” solo recitals in New York, which so strongly influenced the evolution of the recital program, were exceptions. And von Bülow, although he had been playing solo recitals in Europe from time to time since 1859, could still write during his American tour in 1876: “I return to New York to prepare myself for the most difficult task of the whole tour, a series of recitals with no outside assistance.” [Italics mine]

Solo vocal and violin recitals came even later. All the great singers and violinists who toured America when von Bülow and Rubinstein were introducing the solo recital—with whatever temerity and whatever apprehension—travelled in groups or with assisting artists. And not just in America. When Lillian Nordica died in Java in 1913, it is said that she expired to strains played on the violin by the artist who had accompanied her on the Australia-New Zealand tour that was to end in shipwreck and tragedy.

On a typical Sunday in New York, in January of 1900, the Times listed one vocal and one piano recital, neither of them by big names. There was one big-name recital, by Ernestine Schumann-Heink, and she was appearing with—Nordica! As late as 1910 there was an announcement in the Times that Rachmaninoff “will be heard for the first time in solos.” In February of that year there were only nine recitals listed in New York for the entire month. Among the recitalists were Fritz Kreisler, Ferruccio Busoni, and Mischa Elman. Not until 1920 do the music pages of the Sunday papers begin to reflect the
THE VANISHING RECITAL

LACKING, AS IT USUALLY DOES THESE DAYS, GREAT VIRTUOSO PERSONALITIES TO HOLD IT TOGETHER—BUT STILL POSSESSING AN ENORMOUS CAPACITY TO BORE ITS AUDIENCES—THE SOLO RECITAL SEEMS TO BE LOSING ITS GRIP ON OUR CONCERT STAGES

By HENRY PLEASANTS

solo-recital pattern with which we are familiar today.

The flavor of how things stood with the solo recital around the turn of the century is suggested in a rather casual observation by David Bispham, the American baritone, in his A Quaker Singer’s Recollections, referring to his appearances in New York in 1898: “I gave three concerts of my own, still assisted, as in London, by other artists.... I was rapidly finding sufficient artistic poise for recitals alone, and before long I was able to dispense with any assistance but that of my accompanist.” Bispham was then forty years old, and had been singing leading baritone roles in opera and oratorio in England and the United States for a decade.

THUS, to date the solo recital from Liszt in 1839 without explanatory qualifications would be misleading, and in more ways than one. Liszt played a Beethoven sonata or a Chopin étude from time to time, but mostly he played what other pianists of his generation were playing, i.e., transcriptions and opera paraphrases of their own devising, calculated to set off their own particular abilities. He simply dispensed with the hitherto obligatory orchestra and assisting artists, and did it all himself.

A typical Liszt program would include a transcription (his own, of course) of the William Tell overture; a fantasy on themes from I Puritani or Pacini’s Niobe, or some other popular opera; some original “studies and fragments”; and some improvisations. He would also do transcriptions of the Beethoven symphonies, particularly the “Pastoral,” and of Schubert songs—all pieces, in short, that no self-respecting undergraduate at Juilliard or Curtis would lower himself to play today, forgetting that even so severe an artist as Busoni was not above playing Liszt’s Rigoletto paraphrase—and, as a matter of fact, even recording it!

Nor, having made the initial breakthrough, was Liszt above appearing with other artists, or even turning pages for them (playing everything from memory also came much later), as he did for Camilla Pleyel on at least one occasion. She was, to be sure, not only an excellent pianist but also a very pretty one. Again, one gets the flavor from a contemporary account. Schumann went to Dresden in 1840 to cover Liszt’s concert there and reported back to his Neue Zeitschrift für Musik:

“He played the whole program alone, including the accompaniments for Mme. Schroder-Devrient [italics mine]. They did the Erlkönig and a few smaller songs of Schubert. Mendelssohn once had the notion of composing a whole concert program, including an overture, vocal offerings and all the usual trappings. Liszt has something of the same idea. He gives his concerts pretty much alone.” [Italics mine.]

Eduard Hanslick, the eminent Viennese critic, adds a bit to our understanding of the character of such occasions: “Liszt always gave an entire solo recital, without the incidental numbers—sung, fiddled or declaimed—
The solo recital as we know it developed in the second half of the nineteenth century from the concert programs of such virtuosos as pianist Hans von Bilow (left) and soprano Wilhelmine Schroeder-Devrient (right). Pioneer recitalists in the United States were (left to right, opposite page) the American diva Lillian Nordica and the well-loved contralto Ernestine Schumann-Heink. And the dour individual at far right is not Ludwig von Beethoven, but famed American baritone David Bispham, who also gave recitations and impressions of the great in his concert programs.

previously regarded as indispensable. The space on the stage, usually reserved for the orchestra, was pressed into service to accommodate the inevitable overflow. There was always a wreath of handsome ladies around the piano of the 'incomparable,' himself a connoisseur never wanting in appreciation of such surroundings. He played the part of the distinguished and gracious man of the house, chatted with the ladies, greeted his friends and charmed everyone.

ALL THIS was obviously a far cry—possibly too far a cry—from the solo recital as we know it today. It was left to others, primarily Germans, of course, to put an end to this convivial, unrestrained atmosphere, this intimate and unexacting rapport between artist and audience, and to impose upon the solo recital the solemnity that suited the late nineteenth century's reverent attitude toward music. This attitude was born of Beethoven and propagated by Schumann and Wagner.

Not until some twenty years after Liszt's initiative do we get a suggestion of the solo recital in more or less its present guise. This first in a letter from von Bilow in 1859, referring to a scheduled concert, in which he says:

"I'm thinking of bearing the musical burden alone, without the assistance of outsiders—at most a female to vocalize in the intervals." And a singer did, indeed, assist on that occasion.

But a year later he played Beethoven's Sonata, Opus 106, Schumann's Sonata in F sharp, and Liszt's Sonata in B Minor—this time, apparently, without "assistance." In the same year (1860) he played a program comprising a Bach-Liszt organ fugue; Mozart's Fantasy in C Minor; Beethoven's Sonata Opus 27, No. 2; and Liszt transcriptions from Tannhäuser and Lohengrin—"without assistance, of course." Transcriptions are no longer in fashion, least of all from operas, even Wagner's. But otherwise this program would be admissible today, especially the historical-chronological format. The solo recital had arrived. And also the term. Liszt, for his solo excursions, normally employed the term "soirée." But when he played in London in 1840 an advertisement stated that "M. Liszt will give recitals on the pianoforte of the following pieces..."

From all this it is plain that the solo recital did not spring fully grown from the noble brow of Franz Liszt. What makes its historical pattern difficult to follow is the fact that its evolution was accomplished in ill-defined,
overlapping phases. Contemporary accounts, moreover, as they are encountered either in history or in memoirs and letters, take the contemporary terminology for granted. Thus, reference to "a concert" by Thalberg or Liszt may mean one thing, and to "a concert" by von Bülow or Paderewski quite another.

The basic format for a public concert in the first half of the nineteenth century called for an orchestra with instrumental and vocal soloists. It is a format that can be traced almost to the present day in the programs of the Sunday night concerts at New York's Metropolitan Opera. Many artists in the second half of the century, when they spoke of solo concerts, meant merely that they were appearing without orchestra. It did not necessarily mean — and usually did not mean—that they were dispensing with assisting artists. Or they would interpolate a program of solo pieces into an appearance with orchestra. This was a procedure frequently followed by Anton Rubinstein, von Bülow and Clara Schumann.

At the same time, such artists as Schroeder-Devrient, Clara Schumann, Brahms, Joseph and Julie Joachim (a soprano), and Julius Stockhausen were taking the Lied and German chamber music out of the chamber and onto the concert or recital platform. Schroeder-Devrient was one of the first to sing German Lieder in public concerts, probably because her vocal condition in the last years of her life permitted nothing else. But she died in 1860. The others appeared together in various combinations for the better part of the second half of the century, and probably did as much or more than von Bülow and Rubinstein to drive the specter of mere entertainment from the concert platform.

In the long run it was their example that prevailed. The ultimate format of the solo recital was a kind of chamber music—but confined to a single artist. The great virtuoso, who had formerly added a generous portion of solo pieces to his one or two concertos, now confined his solos to the solo recital. And the chamber musician, unless engaged in something specifically labelled chamber music, appeared as—a solo recitalist. When Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau join today in a performance of Hugo Wolf's Italienisches Liederbuch, it is a reminder of olden times—and a rare one. Normally such artists are giving solo recitals, and pretty severe ones.

During the first quarter of the present century and beyond, a number of artists of the first class were not above
giving their audiences what the general public wanted—at least part of the time. Kreisler could still play his \textit{Caprice Viennois} and \textit{Schön Rosmarin}; Rachmaninoff his Preludes in C-sharp Minor and G Minor; Paderewski his \textit{Minuet}. John McCormack could put his Irish ballads on the same program with \textit{O! Sleep, Why Dost Thou Leave Me?}; Reinald Werrenrath could sing for the ‘little stars of Dana’; Lawrence Tibbett could sing of the \textit{Green-Eyed Dragon} and John Charles Thomas could crown \textit{The Lord’s Prayer} with a becoming A-flat.

These were all artists who regarded their lay audiences with affection and relished their applause. They were not averse—or at least they did not betray it if they were—to playing their devoted listeners’ favorite pieces, no matter how familiar or how hackneyed. But this condescension was flaunted by the critics as pandering, or playing down at least part of the time. Kreisler could still play his recitals, radio, television, or phonograph, it should not surprise us too greatly if today, entrusted to musicians who, however good, are hardly unique, the solo recital often turns out to be an unrewarding evening.

For it is important to remember that the solo recital was dared initially only by individuals who were not only great artists but also great personalities and great showmen. It flourished in such hands—and still does, as Artur Rubinstein demonstrates every time he plays, and as Vladimir Horowitz demonstrated in his triumphant return to the recital hall on May 9 in Carnegie Hall. Only such performers, combining the ultimate in artistry, virtuosity and the grandeur of an overwhelming personality, can presume to command the attention of the general public successfully for an hour and a half or two hours.

But most modern artists tend to eschew both simple showmanship and popular pieces, so that we have many a performer as stereotyped as the format and the program. Artists undertake to look and behave like plain folk, distinguished from their audiences in manners and deportment only by evening gown or white tie and tails. Young pianists, particularly, have a way of conducting themselves like accompanists thrust alone onto the stage and left suddenly to their own devices.

Nor is the recital well staged. There is something forbidding about that big black piano, placidly—or is it sullenly?—awaiting the next pounding while the audience assembles. And then the appalling routine of applause and bows after each number, the applauded entrances and exits, the inevitable recalls, and the dreadful encore routine. And the singer, composing his (or her) features in the bend of the piano, the sovereign surveillance of the audience, the nod to the featureless accompanist, the spell-breaking smile at the end. And the accompanist trailing on and trailing off stage, sometimes himself trailed by a page turner. All in all, a pretty grim thing. One wonders, especially since the itinerant ensemble (or “package,” as it is called in the market) is obviously more expensive to maintain, move and administer. Recitalists contend that managements, who must keep their packages solidly booked to assure a reasonable profit and avoid catastrophe, work harder to sell the package than to sell the individual, who, if idle, costs the management nothing. And the managers concede that this is true. But still, there is no consistent booking where there is no demand. And the packages are booked, perhaps because they offer a better show. In view of the trepidation with which even the greatest artists of the nineteenth century approached the solo recital, and at a time when there was no competition from moving pictures, radio, television, or phonograph, it should not surprise us too greatly if today, entrusted to musicians who,

\textit{Henry Plensians' articles on music appear regularly in these pages. His most recent being the critical reappraisal of controversial Edward Hanslick which was published in the June issue.}
A MASTERWORK TAKES ITS RIGHTFUL PLACE

Ives' Fourth Symphony brilliantly realized by conductor Leopold Stokowski

IN THE July issue of this magazine, I wrote at length about the first complete performance of Charles Ives' Fourth Symphony, given by Leopold Stokowski and the American Symphony Orchestra at New York's Carnegie Hall last April 26. Considering that recordings of this composer's Concord Sonata for Piano and his New England Holidays were not issued until ten years after the first concert performances of integral scores of these works, I think we can be thankful that Columbia recorded the Ives Fourth three days after the premiere and has now released the disc only a few months later.

Scored for an immense orchestra, with chorus and organ, and requiring assistant conductors in its second and fourth movements, Ives' Fourth is a summation, large-scale in conception and sonority, of the "What and Why which the spirit of man asks of life." The brief opening movement poses the question, so to speak, as the chorus intones the words and music of Lowell Mason's famous hymn-tune: "Watchman, tell us of the night,/ What the signs of promise are...." There follows the first of the proposed answers—an incredibly complex and dissonant Vanity Fair in sound. The literary roots may be in John Bunyan and in Hawthorne's sinister tale The Celestial Railroad, but the sonic equivalent would beggar the most macabre imaginings of James Joyce. As with Joyce, much of Ives' phantasmagoric effect stems from the use of familiar materials in the wildest juxtapositions—in this instance, hymn-tunes, patriotic songs, bits of ragtime and barn-dance melody. The second proposed answer takes a form symbolic of order and conformity: a four-square fugue on Lowell Mason's Missionary Hymn, "From Greenland's icy mountains." The third, and apparently conclusive, answer comes in the final movement, in which Ives communicates magically and to profoundly moving effect something of the experience of the transcendental visionary—perhaps an idealized Emerson or Thoreau. Here the bald simplicities and the complex metrics of the preceding movements achieve a reconciliation of a sort. Following a grandiose dissonant organ-orchestral climax, built up over an almost imperceptible but relentless ostinato (the motion of the universe, perhaps?), the Symphony concludes with a softly intoned wordless choral-orchestral epilogue, in which the harmonic skeleton of Mason's "Watchman" hymn becomes blended with fragments of "Nearer My God to Thee." This may sound corny on paper, but as heard in Carnegie Hall last April, and now on this new Columbia recording, it is ineffably poignant.

The immensely complex meters and textures of this remarkable work come through with astounding clarity, brilliance, and power in Columbia's stereo recording. In fact, it would be virtually impossible to hear in the concert hall what one hears coming from this recording, for the unaided human ear, however selective it may be, cannot be as mobile, so to speak, as a battery of modern condenser microphones. Maestro
Stokowski, his assisting conductors José Serebrier and David Katz, the choral group from the New York Schola Cantorum under Hugh Ross’ direction, Columbia’s engineering staff—all cover themselves with glory. They have honored a major masterwork of American creative art: they have given it the fullest sonic realization so that it may be apprehended and absorbed by musical scholar and layman alike. Ives once said, “You cannot put Art off in a corner and hope for it to have vitality and substance.” There is reason to believe that a recording such as this one is the means by which Ives would have wanted this most ambitious of his completed symphonic works to achieve its permanent place in the creative legacy of Western culture. It is out of its corner at last.

David Hall

VERDI'S LUISA MILLER
EXCITINGLY PERFORMED

New RCA version under Fausto Cleva is a stylistically authoritative reading of a pivotal work

The venturesome dawning years of the long-playing era brought with them an almost complete recorded catalog of Verdi's early operas—Nabucco, I Lombardi, Ernani, and the rest—but, though these are still obtainable on Cetra imports, their magic has faded as audio standards have improved. The appearance in stereo of Luisa Miller should, therefore, gladden the hearts of Verdi enthusiasts everywhere. That a company of the stature of RCA Victor should record a non-repertoire opera such as this one is itself an event of some magnitude. But it is made even more remarkable by the performance here, a performance so good that it may pave the way for a staged revival.

Luisa Miller, Verdi’s fourteenth opera (1849), was composed between Macbeth (1847) and Rigoletto (1851). It represents, if not exactly a turning point in the composer’s development, then surely a broadening of his artistic resources. This was the opera in which he first turned from vast Biblical and historical canvases such as Nabucco and I Lombardi to a more intimate scale and more identifiably human figures. In adapting the book from Schiller’s cumbersome drama Kabale und Liebe, the librettist Cammarano created for the composer a taut framework of quick action and plausible motivation.

Musically, too, Luisa Miller signals a new and broader vision. Viewed with hindsight, in fact, this work can be seen to occupy a place of considerable importance in Verdi’s musical development. There are many anticipations of Rigoletto and Il Trovatore in its musical fabric, and in the Act II scene in which Luisa is compelled by the sinister Wurm (now there’s a name for a villain!) to write a letter of farewell to her beloved Rodolfo, a heartbreaking clarinet phrase rings out with a familiar sound—Violetta’s “Amami, Alfredo” seems almost about to begin.

Perhaps appreciation of this opera is enhanced by a recognition of its position in Verdi’s total development, but the fact is that Luisa Miller stands up quite impressively on its own too. Verdi’s unerring genius for finding the right musical expression for each dramatic situation had not yet come into being—for example, he writes admirably appropriate music for the confrontation between Rodolfo and Federica (Act I, Scene 2), only to dissipate the effect with a strictly functional and unconvincing cabaletta cut to the Donizetti formula. On the other hand, the opera’s overture is one of Verdi’s best orchestral works, the tenor aria “Quando le sere al placido” is a masterpiece of elegiac expression, the music for Miller—Luisa’s father—is perfectly suited to the character, and the final trio of the opera ranks with the composer’s best ensemble inspirations. That Verdi surpassed his achievement here perhaps a dozen times in his career should not lessen our esteem for this opera.

Anna Moffo: a tasteful, musical, and expressive Luisa
The new RCA recording is, as I have said, a strong performance—convincing, exciting, idiomatic, entirely without weaknesses. Though the title role was once the property of dramatic sopranos such as Rosa Ponselle and Maria Caniglia, Anna Moffo here succeeds in creating the impression that she is perfectly cast. Her singing, unstinting in meeting the bravura demands, also has the required pathos; furthermore, it is tasteful, musical, and always expressive. As Rodolfo, Carlo Bergonzi is a perfect match for her: neither of them has a voice of overwhelming power, but both sing stirringly in the climaxes. And Bergonzi's elegantly phrased "Quando le sere" stops the show.

In supporting roles, this performance boasts Verdian stylists of absolute authority: Giorgio Tozzi (of Chicago), Ezio Flagello (of New York), and Cornell MacNeil (of Minneapolis). Flagello is cast as the despicable Wurm, and his emotion-packed but firmly controlled delivery sounds at times remarkably like that of the late Leonard Warren. MacNeil brings richness of tone and great expressive power to the role of Miller, the first in Verdi's great series of baritone-fathers. As Federica, Shirley Verrett does not yet possess the rare stylistic authority of the men, but her portrayal is dignified, and sung with opulence and grace as well.

Fausto Cleva's conducting is vigorous and full of romantic ardor. It comes as no surprise to learn from the accompanying notes that his association with Luisa Miller dates back to the last Metropolitan revival, in 1929. What is surprising is that such an experienced and gifted conductor is so seldom called upon for recordings.

As for the engineering, the balance between voices and orchestra is excellent, and the stereo placement brilliant. I hope RCA Victor sells at least a hundred thousand sets of Luisa Miller, and thereupon embarks on a long-range Verdi project, beginning with Ernani, Nabucco, and I Vespri Siciliani! George Jellinek

RUBINSTEIN'S CHOPIN: AGELESS ARTISTRY

New recordings of the polonaises and impromptus are fresh musical experiences

Artur Rubinstein, like the proverbial Ol' Man River, just keeps rollin' along—and like the equally proverbial fine wine, he improves with age. Or so it
would seem from this new and long-awaited RCA Victor recording of the Chopin Polonaises and Impromptus. For he has duplicated here his astounding feats of five years ago with the Ballades (RCA Victor LSC/LM 2370) and the Scherzos (LSC/LM 2368)—he has turned out performances of the most demanding virtuoso fare that crackle with pianistic vitality, dynamism, and rhythmic power.

I have long treasured Rubinstein's pre-war English recordings of the major Polonaises, now transferred to LP (Odeon QIM 6326), and—although I shall certainly not dispose of the 78's—these new performance are not one whit inferior to the old. On three sides of RCA's two-disc set are all eight of Chopin's significant works in the polonaise style (the three early and posthumously published pieces are justifiably omitted). Besides the "Military" in A Major and the ubiquitous "Heroic" in A-flat, there are some less familiar but even greater masterpieces among them—the somber Op. 40, No. 2, in C Minor, and the tremendous F-sharp Minor, Op. 44. To the familiar pieces, Rubinstein brings a freshness and sweep that make me feel I am hearing them for the first time. Even the celebrated crescendo-ostinato episode in the A-flat Polonaise grips me anew, because of the astounding tension and control that Rubinstein brings to it. The performances of the predominantly lyrical flights of the late "Fantaisie-Polonaise" and the youthful Andante Spianato and Grande Polonaise are just slightly less successful, but the fault would seem to lie not so much with Rubinstein as with the rather dryly brilliant sound of the piano used for this recording in New York's Carnegie Hall. This is, however, a minor flaw in the context of the recording as a whole. And, to their credit, the RCA engineers have done a superb job in capturing the enormous range of dynamics that Rubinstein employs in these readings.

For some, the remaining side containing the Chopin Impromptus may seem anticlimactic after hearing the Polonaises. But for this listener, these essentially lyrical and diverting pieces came as a welcome relief from the tensions of the first sides. Again, Rubinstein is in flawless form all the way. Because he adopts a pace for the "Fantaisie-Impromptu" that is a shade more deliberate than the usual, and combines this with a slightly greater phrase tension, he is able to make even that much-abused work a genuinely fresh musical experience.

Dare we hope that this album presages new Rubinstein recordings of the Chopin Preludes and the F Minor Fantaisie that will do as much justice to this pianist's remarkable and seemingly ageless artistry?  

David Hall

THE AUTOBIOGRAPHY OF FRANK SINATRA

"September year" reflections by the best—and most influential—singer of them all

With his new Reprise album, Frank Sinatra begins his autobiography. In recent months, this privacy-seeking celebrity has done several unusual public things—things that were bound to attract public attention. He directed his first motion picture—insurance against the time when he might no longer wish to perform. He wrote, or had written for him, a lengthy, self-revealing article for Life. He embarked upon a tour of one-nighters for the first time in several years, as if to give his fans a last (or perhaps a first) chance to see him in person. And he has been involved in a highly publicized romance with a girl thirty years younger than himself. Now he comes out with an album, the title of which seems to throw light on these about-faces of Sinatra's—"September of My Years."

To a man who was one of the greatest teen idols of all, the approach of his fiftieth birthday might well be cause for review and revaluation. No one has ever grown old so gracefully in his profession. For Sinatra has managed to be far more than a teen idol—even more than a culture-hero. From the moment of his first Capitol album, just over ten years ago, he became what I'll call, if I may, the J. D. Salinger of popular singers. You played his records and said, "That's how it's done." His attitude toward singing and songs became so pervasive that singers who did not imitate him nearly destroyed themselves trying to find a personal way to sing.

Now comes this series of what might be Sinatra's late-night reminiscences, probably his most personal collection since "In the Wee Small Hours." And despite a few inferior songs, and the sentimental Gorden Jenkins arrangements that occasionally work against the wistful, mocking courage that is the basis of Sinatra's style, he is still doing it gracefully.

He sings now with more depth and insight than ever. An associate of his once summed up Sinatra's impact by remarking incredulously that the singer believed the words. And it never seemed more so than it does here. The title track, the latest in a string of brilliant songs written especially for his discs, is a small masterpiece of unclouding nostalgia. Don't Wait Too Long, an old Sunny Skylar chestnut, takes on, in the light of the headlines about Sinatra, the quality of a beautiful personal letter made public. But best of all is It Was a Very Good Year, a song I've heard done only once before, by a folk group whose name I've forgotten. Here it is a very proud, direct, personal statement. "I made it," Sinatra seems to be saying. "In spite of all, I pulled it off." You bet he did!

Joe Goldberg

© © FRANK SINATRA: September of My Years. Frank Sinatra (vocals); orchestra, Gordon Jenkins cond. I See It Now; Once Upon a Time; September Song; This Is All I Ask; It Gets Lonely Early; The Man in the Looking Glass; How Old Am I?; Hello, Young Lovers; and five others. REPRISE FS 1014 $5.79, F 1014 $4.79.
Otto Klemperer conducts
"The stereo 'Messiah' to own and to live with."

"Dr. Klemperer has indeed given us a revelatory performance...true to the musical essence of what Handel wrote." David Hall of HiFi Stereo Review has high praise for Angel's new "Messiah." Hall describes the soloists thus: Schwarzkopf ("striking"); Hoffman ("great beauty of tone"); Gedda ("wonderfully dramatic"); Hines ("imposing"). And of the Philharmonia Orchestra and Chorus The Gramophone says: "The great glory of these records lies in the choral singing..." Truly, this is a majestic "Messiah"—and a magnificent gift.

Elisabeth Schwarzkopf
Nicolai Gedda
Grace Hoffman
Jerome Hines

"Messiah" (SCL 3657): DeLuxe three-record set, with illustrated text booklet. Also on stereo tape at 3¾ i.p.s.
A single excerpt can sometimes immortalize an otherwise unknown opera—Handel's Xerxes and Berlioz's Don Juan are fine examples. What turned a similar trick for Adam's Le Postillon de Lonjumeau is a tenor voice in air handling. It is seldom referred to by its original title, "Freunde, vernehmet die Geschicthe," but rather as "Freunde, vorschauen die Geschichte," as a result of the admirable recordings by Helge Rosvaenge and Joseph Schmidt, which have kept the aria alive while the opera itself has languished unrevived. With the appearance of this nearly complete version (in German), history appears vindicated: the engaging tenor voice's popularity is firmly justified and so is the obscurity that past generations have conferred on the rest of the opera.

I am willing to concede that this essentially Gallic work would fare better in its original language, in a performance more appropriate in style than the present, rather heavy-handed adaptation. But, based on the evidence at hand, Postillon is composed of cardboard characters, forgettable tunes, and assembly-line ensembles and choruses. This is unfortunate because it deals with a dramatically promising story: Chapclou, the postillon, is discovered—through his singing of the famous air—to be the possessor of a splendid tenor voice. He is persuaded to abandon his young bride to embark on the glorious career of an opera singer in Louis XV's court and is subsequently taught his lesson. The second act, in which the singers begin their trying and hazardous lot and generally carry on like well-acted singers, cries out for the comic flair of a Rossini or a Sullivan, but perhaps I am doing Adam and his librettists an injustice by judging the work on the basis of this uninspired adaptation.

In the light of the foregoing, this is a creditable performance. John van Kesteren's agreeable and malleable tenor has a freakish range to cope with the several high D's that are essential to the part, though what ought to be a clarion sound is more of a whistful blast here. Miss Melander brings off her dual role—as the rustic Madelaine and the aristocratic Madame Lautour— with charm and relish, and sings generally well, though rather laboriously when the part makes virtuoso demands on her technique. The other singers are adequate. Chorus and orchestra also make valuable contributions, though the harpsichord extends an arpeggio between the chords, nor does he always add necessary ornaments with consistency. Although one might not consider this set of Brandenburgs to be one of the best versions available (on a par, say, with Dutt, Concertgebouw, and Baumbach, Deutsche Grammophon-Sony), there is much here to enjoy. The chamber orchestra plays extremely well and alertly, and the conductor has an excellent sense of tempo. Most of the solos are first class, notably the trumpet, the violinists, both the flutes, and the horns. Of course, in No. 4 the instrument for which it was written, recorders, would have been preferable, and in No. 6, cellos are used here instead of gambas. T. Egalante does almost nothing about the two-chord middle movement of No. 3 beyond having the harpsichord extend an arpeggio between the chords, nor does he always add necessary ornaments with consistency.

Yet, in spite of these detractions and others (the harpsichordist, for instance, is rather stoical and unimaginative in both his continuo playing and the more exciting portions of No. 5), the overall spirit of the performance is really very stimulating. The recording (with the exception of a few pre-echoes) is extremely successful, capturing the chamber music quality of these works almost perfectly. Stereo is used with great effectiveness.
is nothing rare, of course about the Bach Cantata, which the baritone in fact has recorded once before. With Stübel, however, it is another matter. Gottfried Heinrich Stübel (1690-1749) was an almost exact contemporary of Bach. Organist, composer, and Kapellmeister at Breslau, in Italy, at Prague, and in Gotha. Stübel wrote some twenty-two operas, as well as a fairly large quantity of concerti grossi, chamber music, and church cantatas. The present piece, though obviously not by Bach, runs a very close second to the fairly well-known Cantata No. 56 in this recording. It is a work very much in the sacred tradition of Bach, by turns heart-rending, fervent, and rhythmically fiery.

Much of the success in its performance here is due to Fischer-Dieskau, whose text in an incomparable manner. Stylistically, too, he must be commended, not only for his phrasing and ornaments, but also for discreetly embellishing the da capo. His performance in Cantata No. 56 is equally excellent, though here nothing hangs in the air starts, other than what Bach wrote. The accompanying ensemble provides admirable support, but the organ continues not to be loud. Also, the soloists who play the obligato in the central aria of the Bach would have been far more stylish had he copied Fischer-Dieskau’s carefully articulated (i.e. aspirated) running sixteenth notes instead of executing them in long lines. Finally, in the finales, Baumgartner treats the two “La Nomine” fantasies, originally written for viol consort, quite sensitively. DGG’s recording provides an excellent balance between voice and accompaniment, and the stereo pressing I heard seems very natural. Texts are included, but no notes on any of the stereo pressing.

Antonin Dvořák in the New World
Boy Choir Music for Christmas
Zoltán Kodály at Dartmouth

Volume Levels: Live vs. Recorded

Next month in HiFi/Stereo Review

Antonin Dvořák in the New World
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Volume Levels: Live vs. Recorded

Next month in HiFi/Stereo Review

Antonin Dvořák in the New World
Boy Choir Music for Christmas
Zoltán Kodály at Dartmouth

Volume Levels: Live vs. Recorded

Performance: Meticulous
Recording: Transparent
Stereo Quality: Excellent

As Mr. Biggs points out in his fascinating liner notes, the program on this particular disc was meant to cover most of the same repertoire that Felix Mendelssohn played at Bach’s own Thomaskirche in Leipzig in August of 1840, when he was a student who Bach would not have been near that it is today. At the time of Mendelssohn’s recital, the Thomaskirche instrument was substantially that used by Bach himself; and so, Mr. Biggs plays his program on the fine, classic tracker-action organ built by Pletten for the Busch-Reisinger Museum in Cambridge, Mass. The majestic “St. Anne” Prelude and Fugue and the delectable four-movement Pastoral are the highlights of the disc. Biggs observes double-dotting in his performance of the Pastoral, which is new to striking effect. His choice of registration throughout affords maximum transparency of texture—most notably in the complex fugue—too sound with a tonal warmth and body free from the shrill quality that is sometimes characteristic of modern classic organs. The Biggs registration technique is even more effective in the Pastoral, where the flute stops sound as if blown and articulated by human, rather than mechanical action.

The Choral Prelude is played with a fine feeling for its long lyrical line, but it would have appreciated a little more rhythmical depth and accent in the celebrated F Major Toccata and in the A Minor Fugue.

Columbia’s recordings capture every last “chiff” of the Flentrop organ from top to bottom of its registers, but there is ample room tone to lend its sound both body and brilliance. D.H.


Performance: Precise and brilliant
Recording: Crisp and clear
Stereo Quality: Sufficient

Having already recorded Book I of The Well-Tempered Clavier on the intimately voiced clavichord (DGG Archive 73211/2, 3211/2), scholar-virtuoso Ralph Kirkpatrick has proceeded to do the same with the more assertive and varicolored harpsichord. Presumably Book II containing the remaining preludes and fugues of “the forty-eight” will follow in due course.

Do not expect here any of the leavening of personalized poetry that the late Wanda Landowska brought to her recording of the series for RCA Victor. On the other hand, Kirkpatrick does bring to his readings of the forty-eight, however, is not up to current standards; it is restricted in range and not free of distortion. Another serious drawback is the absence of texts.

© © BEETHOVEN: Piano Concerto No. 4, in G Major, Op. 58, Rudolf Serkin (piano); Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6745 $5.79, MI 6145 $4.79.

Performance: Virile
Recording: Full and brilliant

The Beethoven G Major Concerto, like Schumann’s in A Minor, is an elusive piece for even the most skilled and sensitive interpreter to make entirely his own. Both works are intensely virile, but the soul of each resides in the essential lyrical content. The (Continued on page 90)
What did Tchaikovsky have in mind when he wrote his most famous symphonies?

Someone like Eugene Ormandy.

Tchaikovsky himself could hardly have chosen a more perfect instrument for the performance of his opulent Fourth, Fifth and Sixth Symphonies. And Eugene Ormandy could hardly have selected more brilliant music to display the virtuosity of his magnificent Philadelphia Orchestra. Even if you've known these Symphonies since childhood, you'll now find new depth and new beauty in every movement. Now all three Symphonies performed by Eugene Ormandy and the Philadelphia Orchestra are available at a special reduced price in a deluxe, three-LP Columbia Masterworks set.

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STEREO

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Eugene Ormandy
Philadelphia Orchestra

D3L 327; D3S 727* (A 3-Record Set)

CIRCLE NO. 14 ON READER SERVICE CARD

NOVEMBER 1965

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Admirers of Bruckner can rejoice over the fact that the orphan child among the master's mature symphonies has at last been done justice in recorded form—that is to say, with a great conductor in charge of a still great orchestra, which continues to function admirably despite being cast adrift from its official EMI affiliation some months ago.

Because the A Major Symphony lacks the apocryphal grandeur of the Fifth, Eighth, and Ninth symphonies, as well as the free-flowing lyricism of the Fourth and Seventh, it has remained something of a problem for both interpreters and listeners, and we can be grateful to liner annotator Bryan Fairfax for the manner in which he emphasizes the element of rhythmic unity that binds the entire work together. Klemperer in his reading both stresses this rhythmic unity and makes it clear that this work was Bruckner's major attempt to produce a symphony that would fall comfortably within the time scale of a work like Schubert's "Great" C Major Symphony, as opposed to the one-hour-plus of his usual works in this form. While the familiar Bruckner pauses are familiarly pervasive, the Brucknerian introductory tremolos are oddball at best. "The Ravel Tzigane (1924) is a fabulous stylization of gypsy music and a surefire virtuoso encore for any violin recital. The Heifetz performances of both the Sinding and Ravel are of the very last word in elegance and sparkle; however, Mr. Wallenstein's orchestra is not only kept too much in the background, but its sound is decidedly muffled by the dead-studio recording favored in Hollywood during the 1950's and before."—D. H.

**RECORDING OF SPECIAL MERIT**

**BRUCKNER: Symphony No. 6, in A Major, New Philharmonia Orchestra. Otto Klemperer cond. ANGEL S 36271 $5.79, 36271* $4.79.**

*Performance: Powerful and revealing*  
*Recording: First-rate*  
*Stereo Quality: Good*  

**HENRY COWELL: Colorful avant-garde keyboard miniatures**  

Henry Cowell (piano). RCA Victor 2836 $4.79.

*Performance: High-strung Brahms; Heifetzian Sinding-Ravel*  
*Recording: Excellent in Brahms; dead-studio Sinding/Ravel*  

The high-voltage virtuoso combination of Jascha Heifetz and the lamented William Kapell resulted in a 1951 performance of the Brahms D Minor Sonata even more highly charged than that of Henryk Szeryng and Artur Rubinstein issued by RCA Victor a dozen years later. As a souvenir of a collaboration cut short by the tragic plane crash that ended Kapell's life in 1953, this recording stands as a splendid document. However, there are those who will find the performance stylistically more suitable for Bartok than Brahms. On its own terms, it packs excitement and enormous brilliance, and the recorded sound still stands up well.

While the Brahms recording was issued originally as a 10-inch disc, the Sinding-Ravel side was paired in its original 1955 release with an English-made Heifetz taping of the Tchaikovsky Concerto. The Norwegian composer Christian Sinding's violin-and-orchestra Suite recorded here is most effective in the brilliant opening Presto, but as a whole the music has little striking personal style. The Ravel Tzigane (1924) is a fabulous stylization of gypsy music and a surefire virtuoso encore for any violin recital. The Heifetz performances of both the Sinding and Ravel are of the very last word in elegance and sparkle; however, Mr. Wallenstein's orchestra is not only kept too much in the background, but its sound is decidedly muffled by the dead-studio recording favored in Hollywood during the 1950's and before. —D. H.

**CHAUSson: Poème for Violin and Orchestra (see PROKOFIEV)**

**CHOPIN: Polonaises** (see Best of the Month, page 85)

**COUPERIN: Pièces en concert (see VIVALDI)**

**HENRY COWELL: The Piano Music of Henry Cowell. Henry Cowell (piano). FOLKWAYS FM 3349 $5.79.**

*Performance: Documentary impact*  
*Recording: Adequate*  

This is a fascinating assortment drawn from Cowell's vast number (well over three hundred) of piano compositions. Every one of the twenty pieces has intriguing subject matter (examples: The Trumpet of Angus Og, Sinner Resonance), and each is colorfully, coldly objective forms are absent. The persuasiveness of most of this music is enhanced by techniques that expand the "normal" resources of the keyboard instrument. At one time considered daring innovations (and, by many, sheer madness), today these techniques have been absorbed into the work of the avant-garde. Most prominent is the pugnacious tone cluster (Cowell may not have invented the device, but it is his copyright), played by side of hand, palm, fist, or entire forearm. These various masses of secondal (Continued on page 99)
USEFUL FOR "A PROBLEM OF CONDUCT"

"A friend of mine tells me that a Beethoven symphony can solve for him a problem of conduct. I've no doubt that it does so simply by giving him a sense of the tragedy and the greatness of human destiny, which makes his personal anxieties seem small, which throws them into a new proportion."

Joyce Cary

What Joyce Cary (one of my favorite modern writers) says about a Beethoven symphony is applicable to almost all music. And such music, music which may be useful for "a problem of conduct," music great or merely entertaining, is offered to you on these pages. We are proud of these recordings; we think they are beautiful, artistically and technically. We hope you will enjoy them.

George R. Marek
Vice President and General Manager
RCA Victor Record Division
This is the first recording made in the acoustically marvelous Los Angeles Music Pavilion (and in Dynagroove). Zubin Mehta does exciting things with Strauss' Don Juan and Respighi's Roman Festivals. The album itself is quite a festival! 

"AN AMAZING MAN, RUBINSTEIN"
The American Record Guide

Rubinstein, in my view, is the nearest thing to a Renaissance man. He could have been a Medici. The breadth of his culture, the kaleidoscopic quality of his interest, the depth of his musical knowledge—and perhaps most important, his love of life—all express themselves in his playing. Two of his new recordings: Beethoven's Fourth Piano Concerto with Leinsdorf and the Boston Symphony Orchestra, a Chopin album containing eight Polonaises and four Impromptus.
HEIFETZ-GERSHWIN—AN OLD AFFECTION

Heifetz has long been fond of Gershwin's music. He made his own transcriptions of famous Gershwin melodies and recorded them once before. The new version is better than the old because Heifetz is as fine an artist as he was—and we are better technicians. We believe that this record stands as the most important reminder of Gershwin's art since the composer's death.

HEIFETZ plays GERSHWIN
"Porgy and Bess" Selections
MUSIC OF FRANCE
Delius: Karet - Pastorale
Saint-Saëns: Cello Suite

STRAVINSKY: Symphony of Psalms
POULENC: Gloria/Seraphim Endlich, Soprano
THE ROBERT SHAW CHORALE
RCA Victor Symphony Orch.
Robert Shaw, Cond.

NOT FOR THOSE WHO THINK MUSIC STOPPED WITH BRAHMS

The Robert Shaw Chorale presents two modern expressions of the religious spirit, Poulenc's Gloria and Stravinsky's Symphony of Psalms, sometimes harsh, sometimes humble, sometimes proud and sometimes meek, but always music that is worth hearing and pondering. We are especially proud of the way we have recorded the choral sound.
FUN WITH ARTHUR, PETER AND GEORGE

Quite a combination—Fiedler, Peter Nero, the Boston Pops and George Gershwin. That includes the Rhapsody In Blue. Too many recordings available of that rhapsody? No doubt, but wait till you hear Peter play it. He has also made his own arrangements of Gershwin tunes. "Some punkins,” as they say in Texas!

MORTON GOULD VISITS THE CHICAGO SYMPHONY

Fritz Reiner built the Chicago Symphony into one of the world's greatest orchestras. The magic is not gone. Morton Gould proves it, conducting the orchestra in two fascinating works: Copland's Dance Symphony and his own deeply moving Spirituals for Orchestra.
"SALOME—I'LL NEVER SING IT ON THE STAGE"
Leontyne Price

"Never" is a long word, particularly when uttered by a prima donna. In the meantime, you can hear this marvelous final scene as I think Strauss wanted it heard. He wanted Salome sung, not shrieked. Leinsdorf and the Boston Symphony also play Salome's Dance and the seldom-heard Monologue from The Egyptian Helen. It is a feeble opera, but this Monologue appears "to have been written in one breathless sentence, a single act of Inspiration."
(William Mann's "Richard Strauss: A Critical Study of the Operas")

Leontyne Price
Richard Strauss
Salome: Dance of the Seven Veils
Interlude and Final Scene
The Egyptian Helen: Awakening Scene
Boston Symphony Orch./Erich Leinsdorf

I LOVE LUISA
An unusual opportunity to hear the opera by Verdi which preceded Rigoletto by two years. I quite agree with Francis Toye, one of Verdi's biographers, that Luisa Miller is "one of the most lovable of Verdi's operas," and that Verdi here gives us "a first taste of that perfect blend of supple vocal writing and orchestral virtuosity which is to be found in Falstaff." We have assembled a very fine cast: Anna Moffo as Luisa, Carlo Bergonzi, Shirley Verrett, Cornell MacNeil, Ezio Flagello and Giorgio Tozzi. Conducted by Fausto Cleva. Recorded in our Rome studios.
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Prokofieff has been called the last of the great composers. We hope that “last” is not true—but a superb composer he was. His Sixth Symphony is a “big” work in more ways than one, and only modern technology can capture it on records. We believe that this is one of the best recordings we have yet made in Boston. Dynagroove helps.

DEBUT OF PETER SERKIN

Artur Rubinstein said that he is “astounded and flabbergasted” by Peter Serkin. Eugene Ormandy writes, “I have never seen an all-embracing musical curiosity such as Peter’s.” The son of Rudolf Serkin (a great artist who unfortunately does not record for us), Peter makes his debut in an exciting performance of Bach’s Goldberg Variations.

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Bizet/"CARMEN"/Price, Corelli, Merrill — Karajan
Puccini/"TOSCA"/Price, Di Stefano, Taddei — Karajan
Wagner/"THE FLYING DUTCHMAN"/Rysanek, Liebl, London — Dorati
Verdi/"OTELLO"/Rysanek, Vickers, Gobbi — Serafin

Puccini/"MADAMA BUTTERFLY"/Price, Tucker, Elias — Leinsdorf
Wagner/"DIE MEISTERSINGER VON NÜRNBERG"/Watson, Thomas, Wiener — Kellberth
Mozart/"THE MARRIAGE OF FIGARO"/Della Casa, Peters, Elias, London, Corena — Leinsdorf
Mozart/"DON GIOVANNI"/Price, Nilsson, Valley, Corena, Siepi — Leinsdorf
If you enjoyed the recording of Shakespeare's Othello with Olivier, you will enjoy this production of Much Ado About Nothing by the same company. Zeffirelli directed it, Maggie Smith—a charmer if ever there was one—plays Beatrice; Robert Stephens, Benedick; and Albert Finney, Don Pedro. Shakespeare's verbal wit sounds like music.

MUCH, MUCH ADO ABOUT NOTHING

You have just read descriptions of a select few recordings. They are representative of all the many superb albums which bear RCA Victor's Red Seal. The fame of this label is chiefly due to "the world's greatest artists."
harmony are used simply for color or to reinforce the overtones of simple chords. So much for the keyboard. The inner parts of the piano are also brought into play: strings are plucked for a special brand of pizzicato, or rubbed to obtain a glissando that is much better and much more evocative than the glides developed a half century later by electronic research. Harmonics and muted sonorities are also obtained by damping the bases of the strings with one hand and playing on the keys with the other.

Delighting the ear with freshets of diatonic or pentatonic tunes, these miniatures always sustain interest. Among the best are The Tides of Manaunaun (probably the most often performed Cowell piano work), consisting of a folksy tune embedded with tone clusters that put the melody in perspective, The Banshee, played directly on the piano strings, with an assistant holding down the damper pedal; Lilt of the Reel, in which clusters again frame the melody; and Aeolian Harp, a haunting simulation of this instrument done by plucking the strings. The disc is a reissue of a previous recording Cowell made for the old Circle label. The composer speaks in the final portion of the record, discussing the music.

Two other matters: Disregard the contents list on the back of the album cover; the correct designations can be found only on the label copy. Six of the works heard on this recording may also be heard on CRI 109, also played by the composer. Arthur Cohn

COWELL: Symphony No. 5 (see THOMPSON)


CONCERT - Disc CS 253 $4.79, M 1253 $4.79.

Performance: Satisfactory
Recording: Sonorous
Stereo Quality: Good

These two string quartets should be discussed together not only because they are often coupled in recordings, but because of the frequently heard contention that Ravel borrowed from and patterned his sole quartet on Debussy's similarly single example. (Although Debussy designated his work as "Premiere," no second quartet was ever written—or, if sketched, it was never found.)

There are general similarities between the two quartets. There is a hint of cyclic cell-work in both, both feature pizzicato color in the second movement, and both call for mutes in the third movement. There is also unanimous critical agreement that both are weakest in the last movements. Yet the two quartets are as dissimilar as the Nocturnes of Debussy and the Bolero of Ravel. Why, then, the constant accusation that Ravel used his older colleague's work as a formal springboard? Can one accuse a composer of being derivative because he happens to use plucked strings and string mutes in the same places? The Debussy and Ravel quartets have the same affinities as a Haydn and a Mozart quartet, or as a Brahms and a Beethoven symphony. On the strength of their quartets, which have validity, purpose, and singular individuality, Debussy and Ravel, if judged separately, will both be recognized as superb creators.

Despite the thicker textures of the Ravel piece (resulting from active line writing),

that any records and tapes reviewed in this issue can be purchased through the HiFi/Stereo Review Record Service?

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the Fine Arts team play it more sensitively than they do the Debussy, neatly blending its many color washes, especially in the inner voices. Though the hairpin-style crescendos of the opening movement are spread a bit more than one might wish and its delicate sheen is a little less pastel than might be desired, the interpretation of the work as a whole is quite satisfactory. This somewhat nervous finale often appears disjointed in performance, but here it is cohesive, properly rhapsodic in mood and finale.

The Debussy suffers in the opening movement from overindulgence in rubato. In the slow movement the playing is too top-surface and placid. This music has the contour of a funeral chant and deeper meanings than are heard in this instance. But the Fine Arts foursome plays it with a warmly robust, full-blown tone. No pesky flautando bowing style is to be noted. The players deserve a large, fat credit for this—and an equally large debit for the brusque sonority of the finale.

GIBBS: Fantasia, "Il Nomine" (see BACH, Cantata No. 56)

HAYDN: The Creation. Judith Raskin (soprano), John McCollum (tenor), Chester Watson (bass); Musica Antiqua

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HAYDN: The Creation. Judith Raskin (soprano), John McCollum (tenor), Chester Watson (bass); Musica Antiqua
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Karl Richter, conductor.

The Decca and Vanguard sets both offer good sound. The felicities of Haydn’s scoring are particularly clear in stereo, and this gives Decca an aural edge over the Vanguard set (in German), which still does not show its age. Good notes and attractive packaging add to Decca’s presentation.

G. J.

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The Seasons is, of course, no match for the magnificent The Creation, and Haydn himself left no doubt that he found its pastoral subject rather banal and uninspiring after the earlier oratorio’s lofty concepts and grand poetry derived from Milton. Still, The Seasons is by no means an undistinguished work. The choruses are all beautiful, and the aforementioned bass air (No. 5), the Mozart-like duet “Die Schönen aus der Stadt” (No. 27), and much of the Autumn section can be counted among Haydn’s most inspired pages. While this performance is not ideal, it offers a satisfactory representation in up-to-date sound, particularly since another version may not be forthcoming for several seasons. G. J.)

(Continued on page 104)
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Performance: Most impressive

Recording: Lacks depth

As I listened to this recital I thought of the pianists with whom I have discussed Ives' piano music—and the very few who even knew of its existence. Those who did condemned it with the curt dismissal that it wasn't "pianistic." Thank God it isn't. The panoramic lines, salty raptures, craggy harmony, complex cross rhythms, and severe polyphony do not fit the diatonically nurtured fingers of academically trained performers. Little wonder that Ives' music is absent from our concert halls.

But the pianist's loss is ours as well, for the man's music represents healthy, extroverted art. And it has plenty of humor. Listen to the final flow of the Three Page Sonata, with its sudden tonal shift. Ives' comment on his manuscript tells all: "Doh! Chord Right Tonic! Good N' Shirt." There are other moments that bring grins, including the final cadence of Some Southpaw Pitching. This produces the same sort of yack as the surprise ending of Hallowe'en (C major after the previous sparring in five different keys).

Ives' athleticism (in the Riots, Some Southpaw Pitching, and 22) is of a nervous kind, but it is not unsteady, despite the structural freedom. The musical slang of his day (it is just as appropriate now) is heard in In the Inn by way of piquant chromaticism, cross rhythms, gliding melody, and a rather spastic 'pulse.' It's all good for listenin' if one doesn't have the ears of "Rollo" (Ives' generic name for all reactionaries). His heterodox formulas naturally demanded going beyond the traditional confines of an instrument and form. The Sonata as a whole does not have the selectivity of the other pieces performed.

There can be no quibbling about the playing of the soloist. His surety and clarity deserve four-star ratings, and he has done an artistic good deed in making this rare music available. The sound does not match the skill of the performance, however, and the recording lacks depth. Arthur Cohu

HIFI/Stereo Review

(Continued on page 106)
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The pioneer status of Charles Ives has been fully covered in the fairly considerable number of published articles about the man and his work, but aside from the book by Henry and Sidney Cowell, no study in depth has appeared—and one is sorely needed. More emphasis should be given to Ives' potent musicality, expressed by way of a beautifully consensed, free discipline. A plethora of technique is to be found in Ives' scores, yet there is a remarkable unity within the vivid assortment. However, to paraphrase a remark Ives' father once made to him, if too much attention is given to technique, then one misses the music. And it is music containing a continual series of moments of vivid truth, colored by native thematic backdrops, that is heard in these four violin and piano sonatas.

In the initial sonata, tonality stays rooted for only a fraction of time and then takes off on a ride of unguled rhapsody. There is no pretense of specific dissonant arrangement in the music; the tonal tensions and the rhythms intermingling, developing into a fresco of solid power. Sacred softwhites (hymn-contoured) are stitched to popular materials (ragtime-outlined). This expressive kaleidoscope of design within the second sonata (completed five-five years ago) is most significant: it is surely one of the great American works for the violin and piano combination. Without giving way to any but his own natural expressions and qualities, Ives in this sonata is just a little less adventurous than in many of his other works. In the second movement ('In the Barn') there is a snapping pulse and much sonic sport. There are recollections of the whining tone, the dips and swipes, and the improvising of the typical country-dance fiddler. And here also is my only criticism of Zukofsky's playing. He prefers to re-create the music with tonal polish and impeccable bowing, whereas for stylistic truth, it is preferable to be a fiddler rather than a violinist in the projection of this portion of the sonata. It is genuine fun to listen to and identify the quotes as they are tossed about athletically in this Ivesian gambol: quadrille rhythm, a snippet of a hornpipe. Till Eulenspiegel as a counterpoint, a

Recording: Folkways' best
Performance: Marvelous

The suite Kodály fashioned from his opera "in four adventures, with a prologue and an epilogue" (practically all of the important music in Háry Janos was utilized, some very incidental portions were snipped) is little concerned with virtuosic posturing of the full orchestra. More pertinent are the harp, flute, and viola ornaments, the expressive blending of the cimbalom with the strings, and a conductor need only be careful that, in the heavy tutti passages, the glitter is not obscured by bombast. For the most part, Ormandy meets all the requirements here. His realization isn't as silky smooth as Koussevitzky's interpretation with the Vienna Philharmonic (Angel 535975, 35975), nor is it as exciting as it could be, because of some overdeliberate tempos. In addition, the interlocking of the cimbalo with the strings is blurred, and the dimensionless Kodály wished is distorted. Extensive criticism of Koussevitzky's playing, which smacks into a listener's ears. In short, this is a professional exposition but not an orchestral moment of Ives' score, as a conductor needs only to consider the music, whereas Ormandy sees in a more expressive way. His recording is positively superb. The element of phrasing in compositions such as these is especially difficult. Ives' thoughts are far from square, and the agogic punctuation necessary to define all the subtle meanings within the musical demands of high order; Zukofsky and Kalish are such musicians.

Arthur Cohn

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(Continued on page 108)
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Darius Milhaud's choral symphony of imposing length has for its text portions of the famous and deeply moving encyclical of Pope John XXIII, a plea for reason, racial equality, and peace in this worrisome nuclear age. The Pope's message is to have greater impact in its musical version, the choice of Latin was a poor one. It is one thing to use a dead language where the music is to hold full supremacy, but quite another when the text is meant to be its equal. The text's precision of accent, and its equalizing and sharpness of employment, are present in the score. The artificially determined style suffocates the music. It is a politie work of settled mannerisms, technically polished but for all that musically dull.

Perhaps this is a result of Milhaud's music having some effective moments (the final conclusory section at the end of part two, the pithy orchestral section that introduces part three, the silvery, sopranino orchestration contrasted to muddily, black growths in parts of section five, and the bittersweet final section), there is a flat surface monotony to the greater part of the score. The mixed-key counterpoint displays the impersonality that has characterized most of Milhaud's music for the past two decades—music that only sharpened the meaning and emphasized the individuality of the earlier works. The text has been treated with respect, and the setting shows Milhaud's usual works. The setting shows Milhaud's usual works. The mixed-key counterpoint displays the impersonality that has characterized most of Milhaud's music for the past two decades—music that only sharpened the meaning and emphasized the individuality of the earlier works. The text has been treated with respect, and the setting shows Milhaud's usual works. The mixed-key counterpoint displays the impersonality that has characterized most of Milhaud's music for the past two decades—music that only sharpened the meaning and emphasized the individuality of the earlier works. The text has been treated with respect, and the setting shows Milhaud's usual works.

Great skill applied to musical values so much in terms of tempo, but in terms of the tension that Ormandy brings to the end movements. In the first movement, particularly, the music seems to have no chance to "breathe." The recorded sound is full and brilliant on both sides. D.H.

**NIILSEN: Symphony No. 4, Op. 29 ("The Inextinguishable"). Hallé Orchestra, Sir John Barbirolli. Vanguard SRV 179 SD $1.98, SRTV 179 $1.98.**

Performance: Brave effort
Recording: Heavy in the brass
Stereo Quality: Effective localization

"Music is life, and like life, inextinguishable"—so runs the motto appended to this symphony composed by the Danish master Carl Nielsen fifty years ago, at a time when the nations of Europe were engaged in mutual slaughter. An atmosphere of conflict and turmoil surrounds the first of the music's four interconnected movements; but a tender, yet virile, motto theme in thirds "speaks for humanity" even here. There follows a bucolic, intermezzo-like Poco allegretto, then an intense and powerful slow movement. The finale is introduced by a brilliant violin cadenza akin to that in Beethoven's Leonore Overture No. 3, and then there is a titanic conflict between the forces of chaos (represented in part by two sets of timpani at either end of the stage) and those of life and humanity (represented by the motto theme heard first in the opening pages of the Symphony).

The tonal architecture of Nielsen's music here lies in the strength of Brahms and Beethoven: it is relentless in its momentum of phrase and rhythm, yet intensely gripping in its passages of lyrical beauty. The gigantic timpani duel in the finale is spectacular to the very highest degree, especially in stereo. Yet, like Nielsen's Third Symphony ("Espansione") and the Fourth, the Fourth presents formidable challenges to the interpreter, not only because of its complex and sharply varied elements, but because of the need to achieve a just balance among the various instrumental choirs without weakening the fabric of the score as a whole. The Danish conductor Lauritz Gromnald accomplished this splendidly in his 1951 mono recording with the Danish State Radio Symphony (Oleone MOAK 6), but that group has a larger string body than Sir John Barbirolli's Hallé Orchestra of Manchester. England and can't yet as often effectively the very heavy brass scoring in the climaxes of the first and last movements. Even stereo does not seem to be of any help to Sir John with this problem; and the end result on this disc is a powerful but instrumentally ill-balanced account of a great and complex score.

For the present, the old Grandahl disc, despite the lack of the important stereo element, remains the preferred currently available reading. Perhaps this situation would be changed, however, should an American company choose to issue the Danish Fona label recording with the Danish State Radio Symphony. For the present, we can at least be grateful to Vanguard for making a major Nielsen masterpiece readily available at the very modest Everyman Series price. D.H.
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The Miracord 40H
"TREASURY OF GREAT MUSIC"

By Martin Bookspan

Industrial diversification has been one of the most interesting phenomena in the economic growth and development of the United States over the past couple of decades. We have seen shipbuilders go into automobile manufacturing, electronics concerns become kitchen-appliance makers, and radio and television networks become owner-operators of major-league baseball teams.

In a sense this whole idea of industrial diversification was anticipated a good many years ago by the publishing and recording industries. Many leading publishers, including Doubleday and Simon and Shuster, have had very successful subsidiary recording businesses for years, and some record companies, including Vanguard and Folkways, operate prosperous publishing ventures. In the magazine field, Time, Inc. maintains a separate prosperous publishing venture.

But one of the most ambitious of such ventures has been developed by The Reader's Digest. Until a few years ago The Reader's Digest was the administrative and executive force for the RCA Victor Record Club. All the affairs of the Club were handled by the Digest, which brought to bear upon the operation the savvy and know-how it had developed in its own mail-order businesses over many years. And along with running the record club, The Reader's Digest began to produce some record packages of its own. These multiple-disc albums carry such descriptive titles as "The World's Greatest Waltzes," "The Best of Gilbert and Sullivan," "Festival of Light Classical Music," and "Treasury of Great Operettas." A few years ago, too, the Digest produced a new record set of the entire Beethoven Symphonies, with René Leibowitz conducting the Royal Philharmonic Orchestra.

By far the most interesting and provocative recording activity undertaken so far by The Reader's Digest is this new twelve-disc set (thirteen really for another disc is included as a "bonus") called, not inappropriately, "Treasury of Great Music." This is a collection of twenty-four of the greatest masterpieces of the symphonic literature, all of them performed by Britain's Royal Philharmonic Orchestra, but with a dozen conductors taking turns at the helm. The repertoire ranges from Mozart's "Haffner" and Haydn's "London" Symphonies, conducted by Josef Krips, to Stravinsky's "The Mother of Us All" and "Cendrillon," conducted by Mstislav Rostropovich.

The "Treasury of Great Music" includes Strauss' "Don Juan" and Respighi's "Pines of Rome" conducted by Rudolf Kempe; the Bizet Symphony in C and Tchaikovsky's "Francesca da Rimini" conducted by Charles Munch; the Tchaikovsky B-flat Minor Piano Concerto played by Earl Wild, with Analee Fristoulvis conducting; Brahms' Fourth Symphony conducted by Fritz Reiner; Wagner's Overture to "The Flying Dutchman," "A Siegfried Idyll," and the Venusberg Music from "Lohengrin" with the Beecham Choral Society, all conducted by Jascha Horenstein; the Grieg Piano Concerto, played by Earl Wild, and the Mendelssohn E Minor Violin Concerto, played by Hyman Bress, both conducted by Fritz Reiner; the Dance of the Seven Veils from Strauss' "Salome" and the three familiar orchestral excerpts from Berlioz' "Reverie et Fuite," "La Damnation de Faust," and "Roméo et Juliette" ("Triangle") Piano Concertos with Earl Wild as soloist and Sir Malcolm Sargent conducting. The bonus record offers Leibowitz-conducted performances of Beethoven's "Egmont" Overture, Schumann's "Manfred" Overture, the Overture to Weber's opera "Der Freischiitz," and the conductor's own orchestral version of Bach's "Passacaglia and Fugue in C Minor." All the performances were recorded in London's acoustically famed Walthamstow Town Hall over a period of nearly two years. The producer of the series was Charles Gerhardt of the musical staff of RCA Victor.

The "Treasury of Great Music" anthology is one of the most successful efforts of its kind, and with the Christmas season almost upon us, I can think of no more richly rewarding gift item of the standard symphonic literature on records.

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Orchestra and chorus are excellent, though the latter—and Martina Arroyo—could brush up on their Latin enunciation. The disc has no real competition in the domestic catalogue—magnificent music, effective performance, and brilliant sound add up to an attractive package indeed. G. J.

SCHOENBERG: Gurre-Lieder


Performance: Beautifully styled Recording: Proportioned sensitively Stereo Quality: Natural

Schoenberg’s Gurre-Lieder was composed when lush, overblown orchestration was in
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of exquisite musical poetry in the score. Unfortunately, these are few and far between. One is the section in which the woodwinds tell of Tove's death and of Waldemar's despair. The poignancy within this music is extremely moving, and it is given a beautiful rendition by Hertha Topper. Otherwise, this document of Gargantuan chromatics taxes the attention, simply because the tensions become cancelled by the incessant line movement. The effect crowds the ear, and there is nothing visual for relief. In 1965 a performance of Gurre-Lieder has a documentary value, but one that is far less than a viable artistic experience.

The only other complete recording of Gurre-Lieder that is currently available is the Vox three-disc set (VIXX 204), it is conducted by the Schoenberg disciple René Leibowitz. Although the solo voices are good, the performance is generally poor, with commonplace orchestral quality and wishy-washy choral singing. Attention to detail and proper dynamic contrasts was extremely lax.

This new Deutsche Grammophon release is a vast improvement. Kuijken is master of this music and he is also an honest conductor. No alterations of tempo, no freak acrobatics are superimposed on Schoenberg's score. Some slight modifications of dynamics are debits that can be noted but simultaneously excused. The orchestra is excellent and so is the chorus. Schachtschneider walks off with the honors among the vocalists, displaying a voice of strong effectiveness, stylistically fitting. His portrayal of Waldemar has vital passion, depth, and incisive authority. Fehrenberger's voice is properly light and flexible for covering the wide contours of the Klaus-Narr part, and Engen is excellent as the peasant, projecting the quality of fear required by his role. The speaker is robust but not overtheatrical—Fiedler does well with a ringing clear projection. The sound of the recording is consistently clear and well-balanced. As in all the previous recordings, the famous choral groups are not clearly reproduced. As in all the previous recordings, the famous choral groups are not clearly reproduced. As in all the previous recordings, the famous choral groups are not clearly reproduced. As in all the previous recordings, the famous choral groups are not clearly reproduced.

The idea of packaging the cream of Schubert's music on this 33 1/2 LP release is properly light and flexible for covering the wide contours of the Klaus-Narr part, and Engen is excellent as the peasant, projecting the quality of fear required by his role. The speaker is robust but not overtheatrical—Fiedler does well with a ringing clear projection. The sound of the recording is consistently clear and well-balanced. As in all the previous recordings, the famous choral groups are not clearly reproduced. As in all the previous recordings, the famous choral groups are not clearly reproduced. As in all the previous recordings, the famous choral groups are not clearly reproduced.

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Write for Bulletin #20-213, Dept. HD

November 1965

CIRCLE NO. 25 ON READER SERVICE CARD

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nal sheen of an orchestration purely for strings. Within this body of sound, textural flexibility is obtained through contrasts of mass and solo voices. The pedals and doublings that glue Sacre du printemps and Petrouchka together are unnecessary in this music of equal surfaces, and the unity of timbre does not negate richness. In Orpheus, the orchestra is full-sized in woodwind, brass, and strings (minus only the tuba and any percussion additional to the timpani), yet the same chamber-music quality found in Apollo is evident. Despite its sonorous tranquility, nothing is hermetic in Apollo and save for some abrasive combinations in the Pas d'Action in Scene II, the instrumentation for Orpheus is likewise restrained. Even the fast-tempoed Pas des Furies that opens the second scene is softly treated.

The performances are beautifully realized, and the clarity in the string work is precise, properly dramatic, and sensitively phrased under Stravinsky's command. The soft radiance of Orpheus comes through most poignantly. There are pros and cons about Stravinsky's ability as a conductor of his own music, but I personally have no patience with this critical ambivalence. The combination is exciting, and Columbia has here given a dimension to the sound that is beyond criticism.

Arthur Cohn

STRAVINSKY: Petrouchka Suite (see KODALY); Suite italienne after Pergolesi, Chanson Russe (see VIVALDI)

RECORDING OF SPECIAL MERIT

Gary Graffman
Brilliant in Tchaikovsky's second concerto

In his dinner music played with splendid style, it still possesses considerable vitality and substance, especially when performed and recorded in such stunningly brilliant fashion as on this Columbia disc.

The so-called Third Piano Concerto that fills out the record is something of a come-down—considerable sound and fury, signifying not very much. It is actually a single fifteen-minute movement that began life as a symphony before the composer titled it in favor of the truly inspired "Pathétique." An Andante and Finale were salvaged and arranged for orchestra after Tchaikovsky's death by Tinayre; and then, in the 1960's, the whole business was juggled around by a Soviet musician and presented to the world as a "Seventh Symphony"—which Mr. Ormandy himself recorded for Columbia (MS 6348, ML 5749). In all instances, it would fill out the record is something of a come-down—considerable sound and fury, signifying not very much. It is actually a single fifteen-minute movement that began life as a symphony before the composer titled it in favor of the truly inspired "Pathétique." An Andante and Finale were salvaged and arranged for orchestra after Tchaikovsky's death by Tinayre; and then, in the 1960's, the whole business was juggled around by a Soviet musician and presented to the world as a "Seventh Symphony"—which Mr. Ormandy himself recorded for Columbia (MS 6348, ML 5749). In all instances, it would be better to respect the composer's original judgment and let the corpse of the attempted symphony rest in peace.

In any event, we can be most grateful to Gary Graffman and to Eugene Ormandy for doing brilliant if belated justice to the Tchaikovsky G Major Concerto. The record

Garry Graffman

RECORDING OF SPECIAL MERIT

GEORG PHILIPP TELEMAN


Performance: Lacklustre
Recording: Shallow
Stereo Quality: Tolerably revamped

Like a good part of his work, Randall Thompson's Symphony No. 2 brings to mind such words as "disarming," "modest," or "worst of all—honest." Completed in 1931, the work makes such a fetish of lack of affection or fashion that the very lack be...
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comes its own sort of attention. Its musical elements are vaguely popularistic, its construction is clean to the point of simple-mindedness, and its detachment from the prevailing stylistic trends of the day makes it sound curiously removed from time and place, a floating anachronism, as it were. It's pleasant enough to listen to, I suppose, but you'll be unlikely to hear anything in it a second time that isn't more than apparent the first. But this Desto reissue of an American Recording Society monophonic recording is the only available disc containing the piece.

I can't tell one Henry Cowell work—much less a Henry Cowell symphony—from the other unless I sit down, listen, learn, and think about it a lot. The Fifth Symphony, completed in 1958, is put together with the composer's bland expertise. It works as musical structure, and it will doubtless give pleasure to the composer's many fans.

Dean Dixon's performances seem shallow, perfunctory, and lackluster. This is not one of Desto's better revampings of old recorded material in either mono or "reprocessed" stereo. But again, neither work exists in any other form in the present Schwann catalog, and the documentation is worthy. i/o,


Performance: Competent
Recording: Good
Stereo Quality: Fine

Francesco Maria Veracini (1660-c.1750) was one of the most accomplished violinists of his day. He was active in some of the greatest musical centers of Europe, including Frankfurt, London, Dresden, and Prague. His output, which includes some twenty-four violin sonatas and five operas, was not especially large. Opus 1, published in 1721, and recorded here complete and for the first time, certainly can be considered more than just another routine set of twelve Baroque violin sonatas. Melodically and harmonically, these are extremely impressive pieces, making use of both Italian and French styles. One wonders why so few of these works are ever played, but why they have not been recorded before.

Hyman Bress plays very capably, though not without an occasional problem with intonation. His tone is not soupy or thick, and his general approach leans toward the brilliant. Stylistically, there is much to commend, even if the results are more on the conservative side with regard to added embellishments or cadenza elaborations. Much of his good work, however, is brought to life with the spirit of the original conceptions, with the orchestral and solo passages created by the placement of dynamics, the arrangement of chords, the spacing of sounds.

Fournier's intonation and technique cannot be faulted, but his tone, dynamic range, and style can. The first is too thin and is not heard very well through the recordings. The second is too bright and integral—created by the pianoforte. The third is by no means perfect, but it is very close. The fourth is the only one which is satisfactory for some rather abrupt cut-offs at the ends of certain movements.

VERDI: Luisa Miller (see Best of the Month, page 82)
Jensen Model HS-2 Stereo Headphones bring an exciting new dimension to your favorite recordings. Unusually smooth full range undistorted output set these headphones apart. Soft foam cushions provide feather weight comfort and preserve the undistorted bass response without pressure. Response is true, complete, distortion-free from below 20 to 17,000 cycles!

*HAVE YOU HEARD*?

HS-2 Stereo Headphones may be connected to any stereo or mono system. A full 8-foot input cable is conveniently located to the rear of the left phone. Of course, it carries the Jensen 5 year hi-fi guarantee. Suggested resale price $24.95. See your Jensen hi-fi dealer.
William Walton

Masterfully executed tribute to Hindemith

This first stereo recording of Vivaldi's Opus 4, a set of twelve violin concertos published with the fanciful title of La stravaganza (the flight of fancy), shows both the best and worst characteristics of the renowned Italian chamber orchestra, I Musici. The group plays with an admirable vitality and precision—this kind of fiery music-making is splendid for Italian Baroque. Stylistically, however, these instrumentalists live in another era. They make no effort to conform to seventeenth-century stylistic practices, such as the embellishment of the solo line in slow movements, or the correct execution of trills and other ornaments. Nor, with the exception of fast-moving passages, does one hear much in the way of detailed phrasing and articulation—only long lines.

Interestingly enough, the continuo keyboard instrument used in all but the eighth concerto is an organ, an effect that is historically quite reasonable. (Both harpsichord and organ were undoubtedly used individually or together by Vivaldi at the Ora, where most of these concertos were first heard. Unfortunately, while the sound of the instrument, presumably a portative, is ideal for the task, the continuo player does not bother to play when the violin has its solo passages supported only by the cello. The result is a hole in the middle and is stylistically indefensible. Philips' sound is on the bright side and not of the smoothest caliber, though reproduction is never less than good.)

**COLLECTIONS**

**AN AMERICAN TRIPTYCH.** Copland: In the Beginning; Schuman: Carols of Death; Barber: Reincarnations. The Gregg Smith Singers. EVEREST SDBR 3129 $4.79, LPBR 6129* $4.79.

**Performance:** Top drawer

**Recording:** Adequate

**Stereo Quality:** Nothing special

This triptych of unaccompanied choral music by three of America's most important composers is perceptively interpreted. William Schuman's carols are settings of lines by Walt Whitman, the same poet he chose for his successful Poems and *A Free Song.* The contrapuntal rhythms of the second of the carols, The Unknown Region, are especially exciting, and they are nearly contrasted by the minor-keyed modality of the concluding To All, To Each. The latter has a semi-static harmonic plan, but the rhythmic manipulation creates a sensitive, "senza misura" quality. Barber's Reincarnations is highlighted by the central portion (Anthony O'Daly), a lamentation which moves to an ecstatic conclusion. Always traditionalistic and romantic, Barber's music whatever one thinks of it never slips into dull pedantry.

Copland's In the Beginning is an extended piece for solo mezzo-soprano (sung here by Marjorie McKay) with chorus. It is constructed in a sectional fashion to express the atmosphere of each day's creation, with a virtuoso serving to define the chronology. I consider this opus absolutely sacred music with the same concert values as a Bach cantata. This work is a most significant addition to American choral literature.

Everest's production is sloppy. Barber's piece is listed on cover, liner notes (more concerned with the performers than the music), and as "Reincarnation," and it is not identified as Opus 16. Further, the third movement of this work is listed incorrectly as "The Cooling," instead of "The Cooling." Subtitles are given for the Schuman on the label (although here the second one does not agree with that given in the liner notes), yet none are indicated for the Barber piece. A final criticism is the lack of bands separating the various movements within the Barber and Schuman works. The sound is clean but not very rich in presence.

The singing of the Gregg Smith group can only be described as magnificent. Their intonation is impeccable, and the chordal balances are beautiful. I prefer more substance to a mezzo-soprano than Miss McKay provides—her voice is a bit pinched and in some spots even nasal.

**Alessandro Bonci:** Recital. Gluck: Paride ed Elena; Spargi amore; Donizetti: Don Pasquale: Prender moglie... Sogno soave (with Ferruccio Corradi, baritone); Cercerò fontana terra; Favorita: Spirito gentil; Boito: Mefistofele: Giunto sul basso; Ponchielli: Gioconda; Calo e mar; Meyerbeer: L'Africana; O Paradiso. Bizz: Pescatori di Perle: Mi par d'udir ancora; Carmen: Il fur che arev. Massonnet: Werther: Ah, nou mi ridesser; Leoncavallo: Zazà: Mai trè Zazà; three others. Alessandro Bonci (tenor); orchestral and piano accompaniment. ROCCO R 42 $5.95.

**Performance:** Free-wheeling

**Recording:** Acoustical

These familiar tenor arias as sung by Alessandro Bonci (1870-1940) will reveal many unfamiliar details. Bonci was one of the last representatives of a vanishing style of singing—in a sense he closed one phase of singing history while Enrico Caruso, only three years Bonci's junior, opened another. By the standards of that "modern" school Bonci was a willful singer, capricious about tempos, indifferent about his accompaniments, and forever bent on "improving" the printed page by adding embellishments, interpolated high notes, or a calculated and controlled vibrato. He had technique to burn—as the many trills, svelti, dimostrati, and...

(Continued on page 126)
Norelco® Cordless Tape Recorders

Norelco Carry-Corder® '150'
Tiny tape cartridge loads in seconds, records for an hour
Revolutionary tape recorder, features reusable snap-in cartridges, one button control to start, stop, wind/re-wind tape. Separate volume controls for record and playback. Weighs only 3 lbs. with 5 flashlight batteries. 1⅛ ips constant speed capstan drive. Has dynamic microphone with detachable remote switch. Superior sound quality with frequency response of 100 to 7000 cps. Connections for recording and playback directly with radio, phono, TV or another tape recorder. 7¾" x 4½" x 2½". Prepacked in Deluxe Case with 4 cartridges (each in a dust proof container with index card), microphone, fitted carrying case, mike pouch, patchcord and tape mailer. CIRCLE 51 ON READER-SERVICE CARD

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- Multi-purpose 4 track tape recorder has every built-in feature for quality recording and playback; 2 speeds, 7 1/2 or 3 3/4 ips provide up to 8 hours playing time on a single 7 inch reel. Fully self contained. Has dual preamps for stereo playback with external hi-fi system. Special facilities include parallel operation, mixing, pause control, tone control, portable P.A. Frequency response 60 to 16,000 cps.
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- Weighs 12 lbs. 14 1/4" x 10" x 5".

Norelco Tape Recorder Accessories

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All specifications subject to change without notification.
MORE CLASSICAL REVIEWS

DATA

@ POULENC: Sonatas for Clarinet and Piano; Sonatas for Oboe and Piano; Aubade: Chorographic Poem for Piano and Eighteen Instruments. André Bouard (clarinet); Pierre Pierlot (oboe); Jacques Fervier (piano); Concerts Lamoureux Orchestra, Serge Baudou cond. NONESUCH H 71033 $2.50, H 1035* $2.50.

@ ROUSSEL: Bacchus et Ariane Suite. RAVEL: Daphnis and Chloe Suite No. 2. Chicago Symphony Orchestra, Hans Swarowsky cond. DEUTSCHE GRAMMOPHON SLPEM 136425 $5.79, LPEM 19425* $5.79.

@ WAGNER: Der fliegende Holländer (highlights). Evelyn Lear (sop). Sena; Thomas Stewart (bary), Dutchman, James King (tenor). Erik, Kim Borg (bass), Daland; Johannes Elste (tenor). Steuermann; Chorus of the Deutsche Oper, Berlin; Bamberg Symphony Orchestra. Hans Swarowsky cond. DEUTSCHE GRAMMOPHON SLPEM 136425 $5.79, LPEM 19425* $5.79.

@ WEBER: Piano Sonatas: No. 3, in D Minor; No. 4, in E Minor. Annie d'Arco (piano). L'oiseau-Lyre SOL 271 $5.79, OL 271 $5.79.

@ ECHO CONCERTOS: Haydn: Divertimento in E Flat Major ("The Echo"). Mozart: Divertimento in B Flat Major (K. 137). Rossini: Sinfonia No. 20, in E Minor, Vivaldi; Concerto in A Major, for Two Violins and Orchestra ("Echo."). P. 222). Walter Przybysz and Herbert Hoffer (violins), Lucerne Festival Strings. Rudolf Baumgartner cond. DEUTSCHE GRAMMOPHON SLPEM 139407 $5.79, LPM 180410* $5.79.


COMMENTARY

Poulenc was a lyricist, of course, and in both the sonatas he spins out lovely, quasi-popular tunes with boundless invention. Aubade is a good deal more ambitious. Satie's influence is more in the foreground, and so is Stravinsky's neoclassicism. The performances seem clean and accurate, but, as with the recorded sound, there is a sameness of dynamics and color that makes the music seem even more ingenuous than it is.

Martinson's Daphnis and Chloe Suite is a little water-logged and opaque when it isn't just marking time. Similarly, the harmonic stringency that is all but Roussel's trademark is minimized here in order, presumably, to make the pieces complement one another. Still, the orchestra plays well, and it's nice to have both suites on one disc. The recorded sound is good, the stereo effect busy.

All of the predictable highlights are included in this generous sampling of Wagner's fascinating early opera. The three principal roles are sung by Americans: Thomas Stewart, whose Heldentenor voice is warm and attractive, but not always fully controlled here, Evelyn Lear, whose lovely lyric soprano is quite wrong for Sena's music, and James King, whose portrayal is better than average. The conducting is occasionally exciting, but uneven. Good sound, despite some microphoning inconsistencies.

This disc offers the last two of Weber's four piano sonatas—the D Minor, which is of a strongly operatic cast, and the E Minor, which is considerably more sophisticated and more interesting. Miss d'Arco is an excellent technician and interpreter, but she is betrayed here by pitch fluctuation and flutter in the recording.

The title of this collection applies accurately only to the Haydn and Vivaldi pieces—there are no echo effects or back-stage orchestras in either the Mozart divertimento or the charming Roman sinfonia. Of the two echo pieces, Vivaldi's is the better. (It is also recorded in a DGG Archive performance that is a little less slick and more careful on stylistic points than this one.) The recording here makes good use of the effects of distance, but does not fully exploit the possibilities of stereo placement.

Unless I am mistaken, this is a sonically updated reissue of a disc that was available a good ten years ago on another label. The sound revamping has been more successfully accomplished than most such ventures, the performances are sensitive, and—best of all—the program is an utterly delightful and appealing collection.
The finest pipe in the world—

(now made in America)

Carefully selected, aged briar, chosen for its light weight and grain is painstakingly fashioned by hand. The result is Heritage, one of the world's great pipes. Smooth Heirloom finish, ($13.50) rugged Antique finish ($10.50). Brochure showing 32 shapes sent on request.

Gerhard Hirsch (b. 1901) ranked very high among pre-war German singers, with a reputation that earned him the honor of being the first interpreter to record the complete Schubert song cycles. Rumors of a Nazi taint may account for his relative obscurity during the post-war years. After teaching in Japan, he now again resides in Germany, where his justly celebrated interpretations have been reissued on long-playing discs. This recital—another of Odens Die Goldene Stimme releases—presents Hirsch in both lieder and opera. As an interpreter of songs, he achieved telling dramatic effects with remarkable economy of means, relying on the subtle expressive powers of a rich and exceptionally warm-hued baritone voice. Perhaps most characteristic of his consummate art is Wolf's Gesänge set, a brief but emotion-laden song that slowly builds to a pianissimo climax. With Schubert's three Gesänge des Harfners we can compare the Hirsch interpretations with those of Fischer-Dieskau (DGG 18617): velvety voice and great restraint in the former, maximum use of expressive and dynamic nuances to enhance less impressive vocal equipment in the latter.

The operatic side includes two excerpts from the great Beecham recording of Zaubferflöte, in which the Hirsch portrayal of Papageno established the international gold standard for times to come. His German-language rendition of Almaviva's revenge aria, however, is no less remarkable for style and insight. Smooth legato distinguishes the Handel aria, while in the Arabella excerpt Hirsch emerges as an ideal Manfreda—a lyrical Heldentenor.

In his narrated introduction to both recorded sides, the artist strikes a profession tone that makes one feel the valuable space had been devoted to more singing. Sonically, these 1935-1939 recordings are variable, and the more recent items are not necessarily superior. This is a rewarding disc for specialized collectors, who will also value the worthwhile esoterica by Yrjo Kilpinen and Paul Graener.

Gerhard Hirsch
Justly celebrated in lieder

Performance: Masterly
Recording: From fair to good

This is a well-thought-out, well-produced organ collection, which shows that while Johann Sebastian cannot be rivalled, there is much music by others in the Bach clan which can be heard with equal pleasure. Included here are pieces by the two sons, Carl Philipp Emanuel and Wilhelm Friedemann, Johann Bernhard, a second cousin, and two first cousins of Johann Sebastian's father—Johann Michael (whose daughter was J. S.'s first wife) and Johann Christoph. Since these works are for practical Lutheran use, there is much emphasis on the chorale, especially with the earlier generation of Bachs. But with C. P. E. one notices immediately that a new era is at hand.

Interestingly, Johann Sebastian is represented by only one brief work, an earlier, more intricate version of a chorale prelude that was later revised for the collection of Eighteen Great Chorales. Mr. Weinrich does excellently with this program. His registration on the fine Harmonie-style Holikamp organ of the General Theological Seminary in New York City is exceptionally well gauged for these pieces, and the reproduction, which (Continued on page 128)
Harman-Kardon, creator of Stratophonic Sound—the cleanest, most transparent sound in all stereo—now brings you this incredibly lifelike quality in a complete matched stereo system... the great new Stratophonic SC-440!

Here for the first time is an entire full-component system designed without compromise: a handsome 36-watt all-transistor AM/FM stereo receiver with built-in Garrard automatic turntable, plus a pair of H-K speakers whose specialized wide sound dispersal assures the full stereo effect at any point in the room—even a small room.

At only $399*, the SC-440 brings the magic of Stratophonic Sound quite down to earth. It’s a worthy addition to the widely acclaimed Harman-Kardon line of Stratophonic all-transistor stereo receivers, tuners, and amplifiers. You’ll love it on sight, and buy it on sound.

*Slightly higher in the West. Dust cover optional.
This "on stage" recital adds new dimensions to the previously recorded achievements of the De Falla and Verdi, among others, of an artist who is as enjoyable to hear as she is delightful to behold. The sometimes unwittingly condescending tone one finds in reading about the work of "promising" artists can be safely dispensed with—Shirley Verrett is young, to be sure, but her great natural gifts are already controlled by refinement and firm musicality.

An intensely dramatic performer, she finds the Tchaikovsky and Rachmaninoff songs particularly congenial, and she brings to them more passionate expression than does Natacha Davrat (Vanguard 1115), though a preference between these two equally engaging approaches is surely a matter of taste.

In the Schubert group, Miss Verrett is most effective with the impulsive As Schwanengesang. The others are sung with glowing and meaningful regard, with all the poise and dignity she will probably impart to An die Musik and Die Almacht in years to come.

The Niles and Johnson arrangements of folk songs and spirituals are simple and unpretentious. The two Carnegie Hall Recital records are very much in the same folk groove, though spiced with a few chords that are required to establish the composer's avant-garde status. The entire attractive group is performed with enchanting liveliness and conviction, and with a clear projection of the words, which is characteristic of Miss Verrett's work throughout.

Charles Wadsworth offers capable support, though he should have been more assertive in the Russian songs. The engineering is excellent; in fact, the singer's tone is warmer, particularly in her middle and lower range, than it has been in previous recordings.

While the increasing number of "on the scene" recordings can be amply endorsed with artistic grounds, the trend is not without its drawbacks. The praise that follows each song, no matter how natural it may sound in the concert hall, is bound to annoy the home listener. Annoyance is further aggravated when (as in this recording) the applause is fortified by lusty shouts of bravo!, which detract from the song endings. Here they all apparently originate with the same irrepressible (or purposeful) enthusiast. Obviously, Shirley Verrett is far too gifted an artist to need undue-inspirited enthusiasm, and she cannot be required to control misguided efforts of this kind. Yet some control is needed. It would be desirable, therefore, that record companies undertaking "on location" recordings inform the audience (by way of program notes or even announcements) of this fact. Both the singer and the record company are entitled to protect the artistic effort from such vulgar intrusions.

The presence of half-park manners in a concert hall is offensive enough, but why accord these offenders the permanence of a recording? G. J.
This is all that moves in the new ADC 10/E cartridge

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How good is the new ADC 10/E? By any test, lab or listening, it is so perfect that any improvement would be pointless. For the first time it can be said: no one will ever make a cartridge that performs perceptibly better.

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This actual photo of the moving parts of these popular cartridges contrasts dramatically the much lower "moving mass" of the new ADC 10/E.

SPECIFICATIONS—ADC 10/E

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NOVEMBER 1965

CIRCLE NO. 73 ON READER SERVICE CARD
New, Exciting Rhythms...Hauntingly Beautiful Melodies...

THE RAY CHARLES SINGERS
SONGS FOR LATIN LOVERS

Now the Ray Charles Singers join the irresistible rhythms of Brazil and Mexico and Italy with the most colorfully romantic and tuneful love songs that have come out of our own lifetimes. These are not only love songs that sing of joy and of sorrow — they are love songs full of passion and beauty that dance with a rhythmic beat that no love songs have ever had before.

The Ray Charles Singers add their entralling vocal blend — rich in color, warm with tenderness and passion, throbbing with the excitement of today's great dancing rhythms — to make an unforgettable gorgeous mixture of glowing romance and deep rooted, pulsing rhythms.

Ray Charles has gone to the very root and heart of TODAY'S romantic songs — the Latin love songs which combine haunting melody, evocative lyrics and the most inviting variety of rhythms that any body of music has ever been blessed with.

It is the rhythm that first springs to Ray Charles' mind when he considers this whole area of music.

"The Latin rhythms are all more active than non-Latin rhythms," he points out. "We Americans do a fox trot or a slow ballad and it's always strictly one-two-three-four. But Latin music is full of mutations and cross rhythms — one-two-and-three-four, things like that — and this adds all kinds of variety to their songs.

"Take the bossa nova, for example. That gives us a beat that lets you sing a ballad with a real propulsion underneath it. In a bossa nova, things are going on all the time — Something's always moving."

Ray has used the term "Latin" in this set in a broad sense for he has included songs from Brazil, Mexico, and Italy, an American song that sounds Mexican and even a Latin song (or a song that is partially in Latin) which he wrote especially for this album.

The connection between all these songs is rather loose. Basically, the only tie is the fact that the lyrics are (or were, originally) in one or another of the Romance languages. The songs themselves and the people from whom they stem are full of differences.

Take the Brazilian songs — the new wave of bossa nova by which Brazil is represented here. They are extremely complicated with both melodically and harmonically.

"They ramble," Ray said. "They don't stay in the 32 bar mold that most American songs stick to. That's one of the beauties of these Brazilian songs — they get away from what we're used to. And they are so inventive harmonically. It's not hard to fake your way through an American song. But you have to hear a Brazilian song many times before you can fake it successfully."

Mexican songs, he said, have a beautiful simplicity, the kind of purity that comes from directness.

The Italian songs fall somewhere in between the Brazilian and Mexican — they are less complex than the Brazilian but they flourish a bravura that the Mexican songs do not.

Yet they are all part of the Latin musical spectrum. Roaring passion, sensitivity or gentility — all of this pours out of Ray Charles' inimitable presentation of songs for Latin lovers.

SELECTIONS: SONG OF THE JET  MY LOVE, FORGIVE ME  MARIA ELENA  NO MORE BLUES  TO YOU  ADIOS  DESAFINADO  YOU'RE MINE  AMO, AMAS, AMAMUS  CARNIVAL  MY GUITAR AND MY SONG  VAYA CON DIOS

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CIRCLE NO. 15 ON READER SERVICE CARD

HIFI/STEREO REVIEW
Values in today's music business are so corrupt that 'money-making' and 'good' are used as synonymous terms. Burt Bacharach is considered a very good popular composer. I have listened hard to this album, and with an open mind, for evidence that this is so, and I can't find it. I must conclude that he is respected because he makes money.

If Bacharach is a trained musician (the liner notes say he studied with Darius Milhaud), then he is either (a) untalented, or (b) musically unprepossessed. No other theory will explain this collection of his songs, orchestrated by himself. It's trash, with the exception of *Wives and Lovers*, the only Bacharach tune I respect—but I have no respect for Hal David's lyric, which fits the music awkwardly and sounds like a rewrite of one of those idiotic McCalls articles on how to keep your husband.

Bacharach is said to be a good arranger, too. But these arrangements feature a good deal of crude doubling of parts, some unimaginative writing for union strings, and market-oriented screech choral work. What's more, the orchestra plays badly. It is sloppy, particularly the string players, whose sound is harsh and grating.

To top it all off, the album isn't well recorded. It is overequalized in the highs, so that a hissy sound results. This delights the ear in about the same way as a shovel hitting a rock, and exaggerates every intake of the singers' breath, making the chorus sound as though it's suffering from group asthma.

Bacharach, it must be said, has done this much for rock-and-roll: he has introduced some gen-yoo-wine chord changes, in place of the crushingly tedious subdominant-dominant-tonic chord movement on which this kind of music pivoted for more than ten years. Maybe he's lifted the dismal taste of adolescents by a hair. This, in fact, may explain the respect he commands in the music business. Rock-and-roll being what it is, Burt Bacharach stands out like a short man in a field of midgets.

**PETULA CLARK: I Know a Place**

Petula Clark (vocals); orchestra, Tony Hatch cond. *Dancing in the Streets; Heart; Call Me*, and nine others. WARNER BROS. WS 1598 $4.79, W 1598* $3.79.

**PERFORMANCE:** Strong

**RECORDING:** Excellent

**STEREO QUALITY:** Powerful

The phenomenon of one form of popular music affecting another is an old and continuing one. Spade Cooley's western swing of a few years ago amounted to country-and-western music influenced by jazz. Country-and-western has bled over into rock-and-roll, and of late standard popular music has leaked into r-and-r with salutary results.

What Petula Clark does obviously arises in a particular Cooke hallmark—swag-gering sentimentality. Unfortunately, however, Curtis coasts in terms of inventive development, and accordingly, the album does not sustain total interest. A more rewarding idea might have been a small combo jazz date with Curtis in charge. Since Miss Clark has made money.

**KING CURTIS: Plays the Hits Made Famous by Sam Cooke**

King Curtis (tenor saxophone) and orchestra. AIN'T THAT GOOD NEWS: You Send Me; Chain Gang; Shake; and eight others. CAPITOL ST 2341 $4.79, T 2341* $3.79.

**PERFORMANCE:** A warm, vigorous tribute

**RECORDING:** Live but a bit shrill

**STEREO QUALITY:** Excellent

King Curtis, who made several tours with the late Sam Cooke (an exceptional pop singer with a gospel background), plays a dozen songs identified with Cooke. Supporting him is an orchestra, sometimes including strings, in uncluttered, functional arrangements. Curtis's big, gutsy sound and powerful beat suit the material and the style of the man to whom he pays tribute. The tenor saxophonist, moreover, is expert in a particular Cooke hallmark—swag-gering sentimentality. Unfortunately, however, Curtis coasted in terms of inventive development, and accordingly, the album does not sustain total interest. A more rewarding idea might have been a small combo jazz date with Curtis in charge. Since Miss Clark had much potential as a jazz singer.
The phenomenon of the faded singer who insists on continuing to perform is, sadly, a common one. It is perhaps even more common in classical than popular music, but no one will have trouble citing cases in either field of music. The current melancholy spectacle of this kind is Judy Garland. That Miss Garland has been through a great deal of personal anguish can generate only sympathy—though it would generate more of it if she had not suffered with the aid of so much press-agentry. But such travails take a toll on a voice, and in her cases they've taken a terrible one. When one sees a re-run of The Wizard of Oz, one is forcibly reminded of how phenomenally talented she was. When one listens to this album, one hears what ravages time and an emotionally supercharged private life have wrought on that once-sweet voice.

What makes a singer continue to perform when the voice is shot? One factor is vanity: it is hard to surrender the limelight once you're used to it. Another is the malice of promoters, publishers, and recording executives, none of whom give a damn whether they humiliate the star so long as the star's promoters, publishers, and recording execs. Though the programs become less and less interesting, the star is used to it. Another is the venality of the promoters, publishers, and recording executives, none of whom give a damn whether they humiliate the star so long as the star's promoters, publishers, and recording executives, none of whom give a damn whether they humiliate the star so long as the star's promoters, publishers, and recording executives, none of whom give a damn whether they humiliate the star so long as the star's promoters, publishers, and recording executives, none of whom give a damn whether they humiliate the star so long as the star's promoters, publishers, and recording executives, none of whom give a damn whether they humiliate the star so long as the star's promoters, publishers, and recording executives, none of whom give a damn whether they humiliate the star so long as the star's promoters, publishers, and recording executives, none of whom give a damn whether they humiliate the star so long as the star's promoters, publishers, and recording executives, none of whom give a damn 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G. L.

Jerry Kennedy is a ubiquitous sideman in the recording studios of Nashville, where his singles are ceaselessly pursued and sometimes achieved. While Kennedy may be effective in a supporting role, he is unable here to sustain an entire album as its principal soloist. His idiom in this set is what must be called rockabilly—a blend of commercialized country-and-western music and the blues. The mixture can be lustily entertaining, but not when it is as lumbering and mechanized as it is in this album.

Kennedy's own playing is marred by a grating whiny sound and utterly predictable ideas. The accompaniment, both instrumental and choral, is bad, and the rhythm section seems to be composed of somnambulists. Occasionally a tenor saxophone solo materialsize out of the characterless ensemble, but he has no identity either. N. H.

The Lettermen, one of the more musical of our popular music, I wouldn't complain.

Of the two records, the Smash is newer and more assured, but both show Miller at work, both musically and in lyrics, has a sly, mocking wit that — and never underestimate Shearing—must be done to break it—though I hope so. All this being so, it is possible to see that Shearing is as much sinned against as sinning. A man of his enormous musicianship—and never underestimate Shearing—must long to break out of the mold. For whatever reasons, he has decided to do with the ride. It is after all, his decision to make.

Whatever freshness Shearing achieves has to be with the formula that has served him so well financially. In this album, there is some freshness. It comes from an arranger whom I urge you to hear, is enough to prove that Miller isn't exactly what you would call iconoclastic. Whatever freshness Shearing achieves has to be with the formula that has served him so well financially. In this album, there is some freshness. It comes from an arranger whom I urge you to hear, is enough to prove that Miller isn't exactly what you would call iconoclastic. Whatever freshness Shearing achieves has to be with the formula that has served him so well financially. In this album, there is some freshness. It comes from an arranger whom I urge you to hear, is enough to prove that Miller isn't exactly what you would call iconoclastic. Whatever freshness Shearing achieves has to be with the formula that has served him so well financially. In this album, there is some freshness. It comes from an arranger whom I urge you to hear, is enough to prove that Miller isn't exactly what you would call iconoclastic. Whatever freshness Shearing achieves has to be with the formula that has served him so well financially. In this album, there is some freshness. It comes from an arranger whom I urge you to hear, is enough to prove that Miller isn't exactly what you would call iconoclastic.
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Scope Electronics Corporation, 235 East 42 Street, New York, N.Y. Also available in Canada.
Shearing, a master pianist still, isn’t asked to do much—run down the melody choruses with vibes and guitar, or sometimes alone, and toss off an occasional light solo. But Lee has integrated his style of playing and his quintet sound with the string-playing sensitively and well.

A certain element among listeners will snort, on hearing this, “That’s not jazz.” Quite correct. It isn’t. But there is a great deal of bad jazz on the market these days, and I’d rather hear good mood music than bad jazz and worse. This is one of the best mood music albums of the year. G.L.

FRANK SINATRA: September of My Years (see Best of the Month, page 85)

JOHN WALLOWITCH: The Other Side of John Wallowitch

Performance: Skilled Recording: Good

The cover of this album looks suspiciously as if the whole thing were a put-on. What is the first side of John Wallowitch? The back cover consists of fifty-six photos by Andy Warhol of John Wallowitch’s chin; the front cover proclaims that John Wallowitch is a genius. At first I thought John Wallowitch might be a fictitious pianist. Perhaps somebody made him up, the way Steve Allen invented the three-handed blues pianist Buck Hammer a few years ago, successfully tripping up some of the critics, who reviewed Buck seriously. So I checked John Wallowitch out in the American Federation of Musicians’ New York directory. He exists.

If this album is typical of his playing, then he is a sort of Don Shirley with better technique. Shirley, whose tinkly-winky arpeggios and quack Debussymisms once drove me out of a restaurant in the midst of a perfectly good steak, is a pianist with a furry technique. Wallowitch also plays juiced-up popular music full of classical devices, but he plays much cleaner than Shirley. There’s also a quality of wit in his playing that I don’t find in Shirley’s.

I still suspect that this album is a leg-pull of some kind, but whether it is putting on Shirley or the public I can’t say. In either case, I don’t find it that funny. For myself, thank you, I’ll go on listening to Bill Evans, thank you, I’ll go on listening to Raymond Scott’s recording engineer. He is a sort of Don Shirley with better technique. Shirley, whose tinkly-winky arpeggios and quack Debussymisms once drove me out of a restaurant in the midst of a perfectly good steak, is a pianist with a furry technique. Wallowitch also plays juiced-up popular music full of classical devices, but he plays much cleaner than Shirley. There’s also a quality of wit in his playing that I don’t find in Shirley’s.

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HANK CRAWFORD
Fine, unadorned contemporary blues

Performance: Good
Recording: Good
Stereo Quality: Okay

Hank Crawford, who spends most of his time working with Ray Charles, also makes albums for Atlantic. In these, his style is descended from the little blues bands that Louis Jordan used to have, and even from the small groups that Charles himself started out with. That is the format here. The other players are not listed because the album was recorded at three different sessions, and there would have been a full page of names.

The blues are the subject under discussion. Some of the tracks skirt the edge of the banal, especially when Crawford plays piano, which he does only adequately. But Don't Get Around Much Anymore is direct and moving, both in Crawford's alto solo and the arrangement. H. C. Blues has a fine Dukish flavor; Baby, Won't You Please Come Home is a sensitive re-creation of an old song; and These Tears is an excellent approximation of the Ray Charles country-and-western style. For the most part, a fine, unadorned contemporary blues date.

(Continued on page 140)
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© JON HENDRICKS: Jon Hendricks Recorded in Person at the Trident. Jon Hendricks (vocals), Noel Jewkes (tenor saxophone), Flip Nunez (piano), Fred Marshall (bass), Jerry Granelli (drums). Watermelon Man; Gimme That Wine; Shiny Silk Stockings; Jon’s Mumbles; and seven others. Smash SRS 67069 $4.79, MGS 27069 $3.79.

Performance: Buoyant, swinging
Recording: First-rate
Stereo Quality: Well balanced

Since the dissolution of the Lambert-Hendricks-Lavan trio and its short-lived successor, Jon Hendricks has turned from vocal trio to solo flights. Judging from this session, recorded at a night club in Sausalito, California, Hendricks should prosper because his voice is unremarkable, but he uses it with such flexibility, wit, and gusto that he is almost always ingratiating.

Hendricks is also a crackling swinger, and his rhythmic strength is further buttressed by a brisk rhythm section and the big-toned, brightly pulsating tenor saxophone of Noel Jewkes. As is usual with Hendricks, most of the tracks here consist of songs that began as jazz instrumental pieces to which he has added his own lyrics. The lyrics, while idiosyncratic, are seldom memorable, but he is able to add his own vibrant musical personality to these pieces without distorting their original character.

Hendricks ranges from the contagious élan of Watermelon Man through a wistful Old Folks to a sizzling, scat-singing denotation of Clouds. A surprise is the affecting revival—with the seldom-heard verse—of I Wonder What’s Become of Sally. A major problem with the vocal trios Hendricks organized was their tendency to become mechanical. By himself, he has more room for spontaneity and unpredictability—as this set demonstrates.

© ANDREW HILL; Point of Departure. Andrew Hill (piano), Kenny Dorham (trumpet), Eric Dolphy (alto saxophone, bass clarinet, flute). Joe Henderson (tenor saxophone), Richard Davis (bass), Antiony Williams (drums). New Monastery; Spectrum; Flight 19; Dedication. Blue Note ST 84167 $3.79, 4167* $4.79.

Performance: Complex and fascinating
Recording: Good
Stereo Quality: Okay

Andrew Hill is a formidable young pianist-composer. His most obvious debts are to Thelonious Monk and Cecil Taylor, whose influences show up in his playing and writing. Monk is, of course, acknowledged in the title of New Monastery, but Spectrum sounds to me like an updated version of Monk’s HCihanack.

Hill has surrounded himself, for the most part, with excellent players. Kenny Dorham plays in a slightly older style, which is jarring in this context—he had a similar effect on a Cecil Taylor-John Coltrane record date some years back. The late Eric Dolphy still seems to me to display mannerism more than to play music. But bassist Richard Davis and drummer Tony Williams are both superb, and I continue to think that the powerfully emotional Joe Henderson will become a major tenor player.

The record is complex, but remarkably unified and cohesive, especially when one considers the short rehearsal time generally available for such sessions. Hill is not yet quite original, but he probably will be very soon. Then he’ll really be something.

© MARVIN JENKINS; Big City. Marvin Jenkins (vocals, piano, celeste), Charles Kynard, Richard “Groove” Holmes (organ), Buddie Collette, Clifford Scott (trumpet, tenor saxophone), Carmel Jones, Fred Hill (trumpet), Frank Severino, Donald Dean (drums), Lewis Large, Al McKibbon (bass), Hank Crawford, John Gray (guitar). I’m Always Drunk in San Francisco: Kansas City; Autumn in New York; Small Town; and eight others. Palomar GS 14001 $4.79, G 24001 $3.79.

Performance: Artfully, insinuatingly unpretentious
Recording: Good
Stereo Quality: Very good

Marvin Jenkins, long based on the West Coast, has previously recorded as a leader for Reprise, and this album should further establish his qualifications as a jazz-tinged entertainer of uncommon sense and sensitivity. His singing style is intimate without being coy, and he deepens the meaning of lyrics through an intelligence that is powered by a sinuous, compelling beat. In a way, Jenkins sounds like an earlier Nat Cole. He is convincing both as an urban observer (Autumn in New York) and as a celebrant (Kansas City and Memphis Tennessee). Jen- (Continued on page 143)

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Al Baum (alto saxophone); Gordon Levine (tenor saxophone, clarinet); Jim Easton (baritone saxophone); Shuke Keane (trumpet, flugelhorn); Joe Gibbons (drums); Eric Allen (vibraphone, glockenspiel); Don Lowes (piano); Coloridge Goode (bass); Johnson's Door; Cameo; Tonette; Ralph's Mood and five others. Serenades SRS 12009 $4.98, SRE 1009 $3.98.


This brittle album's only interest is its illustration of an international cultural lag. In the liner notes David Macks a British musician with classical training, makes much of using serial technique in some of these jazz pieces. And there are other classical devices, including a fugue. In this country, we have been through the stage of trying to graft classical forms onto jazz. It happened primarily in the "West Coast jazz" movement of the 1950's. There was a later period of "third stream" jazz which attempted to make a new music out of an equal mixture of elements from both jazz and classical music. That approach is now dormant, if not dead.

Mr. Mack's melodies—he wrote all the tunes—are mildly attractive, but the arrangement is badly dated, particularly by contrast with the genuinely original jazz explorations of such Americans as Cecil Taylor, George Russell, and Ornette Coleman. Not only is the writing static, but the playing too is anemic, except for the frustratingly brief appearances of trumpeter Shuke Keane. And
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(Continued on page 146)
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SYLVANIA
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CIRCLE NO. 79 ON READER SERVICE CARD
Once a big band pianist (with Tommy Dorsey), Paul Smith has worked as pianist-conductor for Ella Fitzgerald and Pat Boone in recent years, in addition to many studio assignments in Hollywood. This session was recorded live at the Hunting Horn, a Los Angeles club. Smith here is the very model of a technically proficient pianist with nothing of jazz interest to say. His beat is brittle without any of the looseness and elasticity of full-scale jazz pulsation. Most of his improvisations consist of a string of fragmentary motifs, indicating very thin thematic imagination.

On ballads, Smith substitutes sentimental flourishes for lyricism, and when he tries a song like "Satin Doll," he misses the sly wit at the core of this Ellington sketch. Smith is fond of building to climaxes and then spiraling on, but they all sound manufactured. In sum, the pianist sounds as if he had been programmed by a computer.

**FOLK**

© CANTOR ABRAHAM BRUN: Songs of the Ghetto. Abraham Brun (vocals), unidentified guitar. No Raisins and No Almonds: Little Jew Brothers: Moments of Confidence: Do Not Become Extinguished; and ten others. FOLKWAYS FW 8750 $5.79.

Performance: Burningly intense

Recording: Good

One of the few survivors of the Lodz ghetto in Poland, where he used to sing the music in this album, Cantor Abraham Brun was imprisoned by the Germans and later liberated by the Americans. He migrated to Israel in 1948 and took his present position as cantor of Temple Bethel in Long Beach, New York. His resonant tenor must be penetringly compelling in Jewish liturgical music. It is certainly an instrument of dramatic force in these secular songs of ghetto, labor camps, and death camps.

The recurring motif of many of the songs is the Jew who will survive. "Let the hungry men make merry and carouse—the Jew knows how to suffer and endure." There are also vignettes of Eastern European Jewish life—the frightening day in the tightly disciplined religious school, the Talmudic student distracted from his studies by the image of the butcher's daughter. In addition, Brun sings lullabies, some comforting, some chilling. And finally, out of the most acute period of despair in the ghetto, there is music of defiant prophecy. "Let us find comfort, forget our woes, we will live on while the worms eat Hitler."

**THE WEAVERS: Reunion at Carnegie Hall.** Part 2. Pete Seeger, Lee Hays, Ronnie Gilbert, Fred Hellerman, Erik Darling, Frank Hamilton, Bernard Krause (vocals and instrumental accompaniment). Open Air; Roll On, Columbia; Miners' Life; Old Smoky; and thirteen others. VANGUARD VSD 79161 $5.79, VRS 9161 $4.79.

Performance: Congenial folk-parring

Recording: Excellent

Stereo Quality: First-rate

Composed mainly of performances from their Carnegie Hall reunion concerts of May 2 and 3, 1963, this is the last album made by the now unravelled Weavers. The set is characteristic—both in terms of the Weavers' strengths and of their weaknesses.

Through their various personal changes, the Weavers were always an honest troupe. Their approach to folk music and their adaptations of it were not contrived. They are entertainers who also respected their material, and they had a resourceful command of collective story-telling, avoiding both coyness and bathetic melodrama. The basis of their appeal was their spirit—buoyant, often very, very pious.

The weaknesses were mostly concerned with lack of interpretive depth. Too frequently, the Weavers missed the emotional essence of the songs they chose. When, as here, they sing "Rock Island Line," they fail to persuade one that it is anything like a work song. There was also the problem of... (Continued on page 150)
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FILM MUSIC

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@ THE SACRED FORGE (John Barry). Original sound-track recording. Orchestra, John Barry cond. United Artists UA 5129 $5.79, UA 5129® $4.79.
Performance: Powerful
Recording: Excellent
Stereo Quality: Spacious

John Barry of England, like Henry Mancini and Johnny Mandel of America, is a movie composer with roots in dance music and jazz. Barry caught the public imagination with his scores for two James Bond films, From Russia with Love and Goldfinger. Both were broad parodies and Barry's scores, perhaps necessarily, were somewhat heavy-handed in their satire. The Knack is a different breed of comedy, and Barry's score for it is the best writing I've heard from him to date.

All his scores have revealed a gift for strong melodies that grab the ear and won't let go. Like Johnny Mandel in The Sandpiper, Barry in The Knack sets up one rich and suave and muscular jazz waltz, and then milks it through various tempos and orchestral settings. Again like Manidel in The Sandpiper, Barry extensively uses a tightly harmon-muted trumpet in the style of Miles Davis. He also uses a bluesy organist named Alan Haven, who contributes conspicuously to the power of the score. There are witty touches in the score that make it sound somehow French.

Without having seen The Knack or even knowing what it's about, I found this album interesting listening. Barry is a very, very good writer.

G. L.

Performance: Humorous
Recording: Superb
Stereo Quality: Impeccable

I saw and enjoyed Those Magnificent Men in Their Flying Machines, an amusing film about the early days of aviation. The music by Ron Goodwin contributed considerably to the levity of the picture, but it is one of those highly functional scores that haven't much body or substance when divorced from the films. To minimize this shortcoming, the album includes all the music, and it is more· amusingly entertaining than the film itself. The score is one of those bits of cinematic tripe in years. The score is not in the same class. It is haunting, sad, and—unlike the picture—never maudlin or overstated.

G. L.

SPOKEN WORD

@ BILL COSBY: "I Started Out as a Child." Bill Cosby (performer) Warner Bros. W 1567 $3.98.
Performance: Mildly amusing
Recording: Adequate

Our comedians these days often indulge in autobiography, and Mr. Cosby has evidently succumbed to the fashion. I found his childhood memories—street football, corduroy pants, the art of wearing sneakers, and his father's terrifying way of snoring—funny at times, but too familiar. I liked Cosby better (Continued on page 152)
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**CIRCLE NO. 4 ON READER SERVICE CARD**

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**Chart is a cross-section of comparably priced receivers available at the time this advertisement was prepared. Prices and wattage figures are based on information contained in advertisements of the respective manufacturers.**

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MOVING?

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Performance: Non-boring
Recording: Distinct

The late Mr. Cummings went back to the scenes of his youth to deliver this series of Charles Eliot Norton Lectures at the Sanders Theatre in Cambridge in 1952-1953 before a highly responsive audience of Harvard students. He decided characteristically to call them "nonlectures" and proposed, "Since I can't tell you what I don't know, I will tell you who I am."

Cummings was a great deal more than an eccentric versifier who insisted on having his name and poems printed in lower case. While retracing the incidents of his proper New England upbringing (which he recalled with much affection), telling of his experiences in a Russian concentration camp, in Paris, and Greenwich Village, reading excerpts from his books, scenes from his plays, and poems by himself and others, he provides the listener with a key to the contents of his poetry and a frame of reference for all he wrote. In measured, distinct, full tones Cummings in the first lecture ("I & my parents") explains a pride in his Brahmin origins which is quite surprising in one associated with so many radical causes in life and literature. He also reads two of his own poems and a long ode by Wordsworth—the first in a series of selections that reveal Cummings' tastes in the work of others, to be bewilderingly conventional and old-fashioned.

Lecture Two ("i & their son") continues in an autobiographical vein, interspersed with much clowning and entertainment. Here he pursues his favorite themes—the importance of privacy, individuality, humor, joy, and gentleness—all in a lingo composed of words like "non-being," "un-love," and "soi-disant" (self-styled), a prefix he puts before almost any noun denoting some quality of human arrogance or pretension. The "nonlectures" that follow are increasingly entertaining, anecdotal, and withering in their scorn for all that is automaton-like in American mass behavior. They are enlivened by exactly appropriate readings from his own vivid poetic condemnations of militarism, political oppression, and empty jingoism, as well as the most delicate lyrics in praise of nature, spring, and the fresh exuberance of children.

There are illuminating excerpts from his books Eimi and The Egoist, from the plays Elia and Santa Claus, as well as the poems (for which printed texts are provided). The readings in Latin, German, and Greek, however, come off as mere ostentation; the quotations from the Bible, Dante, and Robert Burns suffer from a dogged slowness and sameness of emphasis; and the politics sound naive and dated today. And when (in "nonlecture 5") he undertakes a whole scene from Antony and Cleopatra on his own, the whole enterprise threatens to bog down in unintentional absurdity—the solid Mr. Cummings was never meant to be cast as the fiery Serpent of the Nile. All is redeemed on the final disc, though, as he sums up his philosophy—his distress that "we are so full of knowledge that we are empty of understanding" and his dream of a world "so blurred that its inhabitants are another, yet where every man's individuality is exalted and respected. Love is supreme, and one should not attempt to understand life's mysteries: "Art is a mystery, and all mysteries have their source in the mystery which is love." The recordings are

---

E. E. CUMMINGS
His Six Nonlectures tell us who he was clear, though occasionally interspersed with readings that must have been taped on other occasions, making for a few jarring moments due to sudden changes in acoustical quality.

P. K.

FIVE BRITISH SCULPTORS TALK.

Performance: Cozy
Recording: Good

With a tape recorder and a couple of cameras, author-producer Warren Forma set out for England to pin down the views of five famous sculptors. He came back with a book and an interesting phonograph record. Barbara Hepworth, talking in her garden among her roses and stone sculptures, explains why even the blind can enjoy sculpture "through touching." Reg Butler gives us his own statement of play in the approach of the artist to creation. Henry Moore, heard amidst the chirping of sparrows after an English rain, emphasizes the streak of practicality needed to transform dream-shapes into solid sculpture. Kenneth Armitage talks of the rela

(Continued on page 156)
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In 1964, the Newport Folk Festival reached its apogee and its fulfillment. In consistent effectiveness of performance and in the diversity of singing and playing styles, it eclipsed all previous folk-music gatherings in this country. The seven new Vanguard releases that preserve the musical events of July 23 through 26, 1964, are therefore assured a durable place in the folk-music discography. I know of no better way for an apprentice listener to reach an understanding of the major contemporary currents of serious folk-music activity in the United States than to hear and absorb the contents of these recordings.

In 1964, along with the evening concerts that are the standard fare at Newport festivals, there were afternoon workshops, each devoted to a particular tradition. The first two of the Vanguard albums were made during the blues seminars. Both are valuable, but the second has the edge—it includes the gentle, wry Mississippi John Hurt; Skip James, whose keening style becomes eerie at times; the soft but compelling voice of Elizabeth Cotton; and the acutely melancholy Willie Doss. The first part of the set shares this variety of approach: Fred MacDowell is insistent and plaintive; Sleepy John Estes, accompanied by a spy, poignant combo, is prickly; Doc Rees, a Texas preacher, booms with bold confidence; and Robert Williams, who has served a lot of prison time, broods and still suffers.

The next two sets, cross-sections of traditional music at Newport, are stunning introductions to the richness and complexity of the American folk heritage. Among the assets of the first part are the urgent but strongly disciplined vocal and instrumental performances of Hobart Smith, the power and searing polyphony of the Moving Star Hall Singers of Johns Island (off the coast of South Carolina); the lusty Cajun Band, the primitive, delicate high-spirited panpipe playing of sixty-seven-year-old Joe Patterson of Alabama, who was making his first public appearance; the blazing splendor of the Sacred Harp Singers, and the lovely, Balinese-like hammer dulcimer playing of Chet Parker and Elga Hieck.

The second part of the traditional-music set is equally substantial: sizzling fiddle playing by Clayton McMichen from Kentucky; the vigorous but serene music-making of the Phipps Family; the lilting 'scat' singing and the luminous Balinese-like hammer dulcimer playing of Chet Parker and Elga Hieck.

The second part of the Newport Folk Festival 1964

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The Energizer is passive, requiring no additional electrical power, and connects simply between amplifier output and speaker. It is designed to operate with efficient speakers—however, it can be used with inefficient speakers if the amplifier power is adequate.

So if you have no choice but to use small speakers (due to your space limitations) try the new Altec Bass Energizer to add the bass richness you have been missing. A demonstration at your audio dealer will convince you. (Caution: be sure the program source has bass in it before making this test.) Priced at $30.

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How not to get bass when you have no space.


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How not to get bass when you have no space.

HILLSHIPS BETWEEN CONSCIOUS AND UNCONSCIOUS REALMS OF THE MIND IN THAT PROCESS. LYNNE CHADWICK TELLS HOW HE 'CONSTRUCTS' NEW WORKS OF ART RATHER THAN WORKING TO SHAPE ONE GREAT LUMP OF STONE OR PLASTER. ALL SHARE A SUBTLE, CONVERSATIONAL, FELICITOUS APPROACH TO DISCUSSING THEIR WORK. THEY ARE REMARKABLY FREE OF THAT TENDENCY TO MOUTH INCOHESIVE, GABBLE-DEGOOGK WHICH SO FREQUENTLY AFFLICTS ARTISTS INSPIRED TO EXPLAIN THEMSELVES IN WORDS.

**NATHANIEL HAWTHORNE: THE SCARLET LETTER (CHAPTER ONE): THE GREAT STONE FACE.** BASIL RATHBONE (READER), HOWARD SACKLER, DIRECTOR, CALEDON TC 1197 $5.95

**PERFORMANCE:** DRAMATIC

**RECORDING:** CLEAR

Despite the thin patina of mustiness that dulls their sometimes too swiftly prose, Hawthorne's romantic, Gothic tales shine through and are worth our attention still. Hawthorne sought in his prose "a natural ground where the Actual and the Imaginary might meet," and at his best he was able to bring that meeting off convincingly. The Scarlet Letter was the first of his two novels. It made him famous, and he never wrote a better one. Its almost operatic plot opens with a bustling, panoramic description of the Puritan New England town where Hester Prynne, walking to the scaffold to be displayed and shamed before the populace, first confronts her accusers. Surrounded by malicious narrow-minded neighbors, she seems a singularly contemporary figure as she tries to conceal the body of her illegitimate child the "A" for adultery pinned to her dress. Her secret lover, the Reverend Dimmesdale, and her vindictive husband, Roger, have not yet entered the scene, but one can almost sense them waiting in the wings, as the author summons his descriptive powers to evoke the period and locale in painstakingly embroidered detail.

Basil Rathbone, who offered vivid readings of two Hawthorne tales, The Minister's Black Veil and Young Goodman Brown, on an earlier Caledon release (TC 1120) is at his insinuating best in this recital. The Great Stone Face, with its textbook sermon about the virtues of humility and its succession of stock figures of statesmen, generals, and wise, kindly old poets, seems off less well despite the actor's efforts to pump life into its predictable progress.

CLAUDE BLOOM
Clever and appealing as Helena

with a prescription handed down by her father and asks for the hand of Bertram as a reward. This proper young Englishman is so shocked by her tactics that he flees to Florence to get away from her and enters a regiment fighting in a limited war of the period. The brainy Helena, however, schemes her way to Italy and wins him at last.

In the course of these developments, the play offers a full crop of wise old courtiers, witty clowns, noble lords, and an exceptionally interesting knave named Parolles, a coward in the regiment who, when he thinks he is captured by the enemy, is willing to betray his last friend to save his neck. Disguised as Italians, his comrades trick him into full revelation of his dishonesty and disgrace him. Parolles' neck is saved anyhow by a forgiving king, and all does indeed end well in tidy operetta fashion.

Despite the creaky mechanisms of its plot, All's Well is an uncommonly civilized and subtle exercise, born along by bright binnacle and illuminated by bursts of wisdom. Mr. Sackler has chosen to present the work in a low-keyed fashion, and performed in such a tone, it is far more agreeable experience than in the rather high-flown, eloquent version turned out on the London label by the Marlowe Society. The earlier recording had the considerable advantage of Max Adrian's facile portrait of the sophisticated Lord Lafaue, but Mr. Sackler has assembled an all-star cast and fused their various strengths into a single style of great charm. Claire Bloom projects not only Helena's cleverness, but a kind of appeal that makes her almost bearable as she pursues Bertram. Flora Robson is an entirely credible, subduéd Countess of Rousillon. Eric Portman's king is a tidy cameo, John Stride a quietly insistent Bertram. Jack MacGowran a literate, non-Cockney clown, and Robert Stephens resists the temptation to overplay the snivelling Parolles. Particularly satisfying and ingenious is the use of stereo to convey the tight, tense, softly spoken questioning of Parolles by the colleagues who wish to reveal his cowardice. This recording should help to remove the stigma of failure from a comedy that has many merits and much to say to moderns.
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The most apparent characteristic of this performance is Herbert von Karajan's amazing control over his orchestra. This is not to imply that the interpretation is rigid—only that one cannot help being impressed by the enormous precision and discipline of the players. Karajan's reading of this score is thoroughly exciting, although he does not attempt to make the faster sections superbrilliant through mere speed. From the standpoint of atmospheric content, Munch's competing performance with the Boston Symphony Orchestra is in a niche all its own. But so far as virtuosity is concerned, the present tape can be considered among the very best available, and the recorded sound (even more spectacular on tape than in the disc form) is quite astonishing. Because of the sequence of movements, side one contains some eleven minutes of blank tape.

The twenty-five-year-old Bizet who completed The Pearl Fishers in 1863 is recognizably the same composer who created the great masterpiece Carmen eleven years later at least in terms of sensitive instrumentation, a flair for the tastefully exotic, and a fine sense of formal balance. Unfortunately, this opera of love and vengeance among Ceylonese pearl fishermen still contains a good bit of undisciplined, whose Faust had been produced four years earlier. Only the very finest singers for the three chief roles can make The Pearl Fishers come alive.
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CIRCLE NO. 29 ON READER SERVICE CARD


Performance: Unconvincing Sibelius, fine Bruch
Recording: Better balance in Bruch
Stereo Quality: Okay
Speed and Playing Time: 71/2 ips; 50' 54"

Both of these performances are up against strong competition on tape. The Sibelius is available from London with Ricci and the Norwegian conductor Oivin Fjeldstad and from Everest with Spivakovsky and the Finnish conductor Tauno Hannikainen, and the Bruch can be had in excellent readings by Heifetz (RCA Victor) and by Ricci (London).

If the Sibelius is your main interest, then I would suggest the Everest tape because it includes the only tape version of the Finnish master's last and greatest tone poem, Taipale. Francescatti and Bernstein make rather hectic and not always convincing going of the first movement, and they pull out all the sentimental stops in the slow movement. The finale comes out as a splendid virtuoso fiesta, but this is not enough to make for a truly well-integrated interpretation.

The Bruch, with Schippers conducting, turns out to be a much more consistent affair, particularly in the orchestral playing, and the balance between soloist and orchestra seems more just. In stereo playback the orchestra sounds somewhat constricted in the Sibelius, but here it is more spread out. However, if I were to buy a four-track tape version of the Bruch G Minor Concerto, I would be happier with the Mendelssohn E Minor as a companion piece rather than the Bernstein-conducted Sibelius. For this reason, I'd suggest Ruggiero Ricci with Pierino Gamba conducting on London as the most satisfactory tape buy of the Bruch Concerto. The Heifetz performance for RCA is also excellent. It is paired with the only tape version of the Mozart D Major Concerto.

D. H.

® R. STRAUSS: Der Rosenkavalier. Marianne Scherck (soprano), Feldmarsschallin, Kurt Bohme (bass), Baron Ochs; Imruard Seefried (soprano). Octavian; Dietrich Fischer-Dieskau (bassbaritone), Faninal; Rita Streich (soprano), Sophie; other soloists: Dresden State Opera Chorus; Saxony State Orchestra, Dresden. Karl Bohm cond. DEUTSCHE GRAMMOPHON R8040 two reels $23.95.

Performance: First-class
Recording: Very good
Stereo Quality: Excellent
Speed and Playing Time: 71/2 ips; 187'

Although it appears now for the first time on tape, this Rosenkavalier, recorded originally at the end of 1958, was released in disc form six years ago to commemorate the tenth anniversary of the composer's death. The overall quality of the performance, the standard of singing, and the authority of Bohm as conductor assure this version of the opera a high place among the several excellent presentations available on disc, notably those of Kleiber and Karajan. On tape there is surprisingly no competition, and in a field (Continued on page 162)
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where anything more than a few years old is considered to be obsolete, this set of reels completely belies its original date of recording. DGG’s sound is exceptionally clean and transparent. and, except for a rather too far forward placement of the singers in relation to the orchestral accompaniment, the reproduction leaves little to be desired. The reel package includes a libretto.

I. K.

○ WAGNER: Parsifal. Jess Thomas (tenor), Parsifal: George London (baritone), Anfortas; Martin Talvola (bass), Titulur; Hans Hotter (bass), Gunnamann; Gustav Neidlinger (bass), Klingon, Irene Dalis (soprano), Kundry; other soloists; Chorus and Orchestra of the Bayreuth Festival, Hans Knappertsbusch cond. PHILIPS PTY 950 three reels $33.95.

Performance: Splendid
Recording: Live-performance atmosphere
Stereo Quality: First-rate
Speed and Playing Time: 7½ ips; 248'

Tape is a medium particularly well suited to an opera such as Parsifal, for interruptions are kept to an absolute minimum, and the listener is able to experience this work almost as he would in the opera house. This particular performance, of course, is taken from live presentation (presumably more than just one) at the 1962 Bayreuth Festival. The effect is amazingly atmospheric, just as was the only previously complete Parsifal, also a Bayreuth production under Knappertsbusch, which has been available for several years on London discs mono only.

It would be difficult to imagine a better cast of singers performing today than those who are heard here, although the careful preparation of a studio-made recording, such as the recent Görrardamnweerg, would undoubtedly have resulted in a state of perfection impossible under the conditions imposed here. This Parsifal is an enormously impressive achievement, particularly for the conducting of the veteran Wagnerian Hans Knappertsbusch and the tempos here are less slow than one might have expected from this conductor—everything is made to move along, although the fervent spirit of the music and text is always foremost.

The balances between soloists and orchestra are extremely good, and the recorded sound is remarkably clear but not always as rich (especially in orchestral tone) as it might have been under studio conditions. Those who have been waiting for a complete Parsifal in stereo should, however, not hesitate to obtain this set, for it is unlikely to be superseeded for some time to come. A libretto, commendably, is included.

I. K.

○ HERBIE MANN: My Kinda Groove. Herbie Mann (flute, bass flute), Dave Pike (vibraphone), Attila Zoller (guitar), Don Friedman (piano), Jack Six (bass), Willie Bobo and Carlos 'Papo' Valdez (Latin percussion), Bobby Thomas (drums). Blue in the Closet; Vikki; Spanish Grass; and four others. ATLANTIC ALC 1932 $7.98.

Performance: Generally good
Recording: Uneven
Stereo Quality: Uneven
Speed and Playing Time: 7½ ips; 33'

How you evaluate a record by Herbie Mann depends in part on whether you seek in it the values of jazz or those of good popular music, which are somewhat different. As jazz, his playing is not as inventive as it might be, though sidemen Dave Pike and Attila Zoller add a good deal. As popular music, it offers attractive statements of melody with interesting Latin percussion with some nice embellishments.

There are some arresting tracks in this album—Oscar Pettiford’s Blues in the Closet, spiritedly played by Mann on the flute over Latin rhythm figures, and Mann’s own Morning After the Carnival, a haunting thing built on a major and minor chord and inspired by Brazil’s street sambas. Mann plays it on a bass flute and Pike solos on what sounds like a marimba.

The best items, for my taste, are those by Mann’s sextet, with good solos by Zoller and Pike (whose habit of singing what he plays is annoying). Three tracks feature a big band and arrangements by Oliver Nelson. Though the writing is good, I found these tracks generally heavy. This may be due to recording. One of the big-hand tracks, Saudade de Bahia, is poorly recorded indeed. It is deficient in highs (I had to boost my treble controls to the maximum to get some kind of sound out of it), and it’s muffled in a way that makes it difficult to hear Nelson’s voicings. Finally, it’s unbalanced. The pianist comping behind solos sounds as if he’s in another room.

This is an uneven album, but its good moments are very good.

G. L.

○ ROBERT DE CORMIER FOLK SINGERS: Heritage. Chorus, instrumental accompaniment, Robert De Cormier cond. In the Good Old Colony Days; Mad Anthony Wayne; Where First Came to This Land; and ten others. COMMAND RS 4T 884 $7.98.

Performance: Highly professional
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 34'

Robert De Cormier is a well-known arranger of "folk" music, highly respected and successful in the New York centers of this now-fading business empire. But he should not be confused with the incompetents who often sing and bang out the whack-a-hack sounds of contemporary folkism. In fact, it is precisely the musicianship of men like De Cormier and Milt Okun that saves many folk groups from sounding as musically ignorant as they are.

Here, De Cormier works not with a collection of scratch-voiced phonies but with a chorus of trained singers—probably New York studio singers, a breed whose musicianship never ceases to astonish me. Whoever they are, they’re very, very good, and this collection of American songs from the period 1750-1840 is well-scored by De Cormier and beautifully sung by his chorus. Yankee Doodle is inevitably and properly included, but of the songs about the Revolutionary War, I like Mad Anthony Wayne best of those included here.

G. L.

○ ROBERT DE CORMIER: Fine musicianship for American folk songs

(Continued on page 165)

162

HANS KNAPPERTSBUCH

Superb Parsifal from a veteran Wagnerian

in the commercial pop idiom of the current

G. L.

HERBIE MANN: My Kinda Groove

PETULA CLARK: Down Town

ANNA MOFFO: One Night of Love

160
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Gee, I didn't think anybody made recordings of the Italian Street Song from Naught Marcella nowadays. Evidently they do, and this album is about evenly divided between songs I seem to have heard for the first time in Nelson Eddy. Jeanette MacDonald movies and "big" numbers from Broadway musicals.

The highly-trained operatic voice almost invariably sounds silly when applied to light material. On occasion, Eileen Farrell does a pop song rather well—she seems to have enough sense to know that it is a different idiom, requiring a different approach—though of all the opera singers who have essayed light music, Dorothy Kirsten emerges least. Miss Moffo makes me want to cringe the whole way. There are some marbel-pure (and marble-cold) high notes sound so fiercely out of place in the Rodgers and Hart Lover that I'd rather hear small-voiced, smoky-throated Peggy Lee do it any day.

Like almost all opera singers, Miss Moffo has a rigitg time feeling—or rather, a total lack of personal rhythmic conviction. You put the notes on paper, and, by George, she'll sing what's there and exactly what's there. What she doesn't realize is that a wide latitude of note placement in time is not only permitted in popular music, but expected. It's necessary for the sake of interpretation. And interpretation in this field depends as much (at times more) on the structure of the verbal phrases as on the melodic phrases. To shape such phrases properly you have to be very free and possess convictions of your own about the music; Miss Moffo is not free, and she has no convictions about this kind of material.

Another thing: Miss Moffo, like most opera singers, chews up popular music, overarticulates her words and at times dives them to the point that they become unrecognizable. This is particularly evident in Fritz Kreisler's Stars in My Eyes. As it happens, I don't know the lyrics of this lovely melody, and I'd like to. I've listened to Miss Moffo's reading of it repeatedly, and I'm damned if I can understand what she's saying in the verse.

If Miss Moffo and other opera singers continue to have the aberrant urge to go slumming in popular music, there are two things they should do: (1) Take some humility lessons from Eileen Farrell before embarking into a medium that has subtleties of aesthetics they do not understand and (2) Go to Frank Sinatra for enunciation lessons.

THEATER


Performance: Very good
Stereo Quality: Good illusion
Speed and Playing Time: 71/2 ips; 38'


Performance: Stiff
Stereo Quality: Good illusion
Speed and Playing Time: 71/2 ips; 45'

For 'original cast' collectors, this issuing of two Rodgers and Hammerstein productions will be a boon. There are, of course, so many 'original cast' versions of any given show, these two being the original Broadway version, the original movie version, the original revival version, the original Lincoln Center version, and so on—that confusion may arise in the mind of the buyer. Be assured: these two Decca albums are by the casts who first did these shows on Broadway.

The originals (that word does get tiresome. doesn't it?) were, of course, recorded monophonically. These are reproducings, but rather well done. If you try playing them monophonically, a considerable loss of clarity can be noted.

The King and I is the Rodgers and Hammerstein show I like best. The appalling folkiness that dominated so many of their shows is hardly in evidence, though cuteness, alas, isn't absent. I like the singing in this version, largely because of the presence in the cast of Doretta Morrow, who does "We Kiss in a Shadow: I Have Dreamed," and "My Lord and Master." Miss Morrow (where is she nowadays, by the way?) is the only Broadway performer whose singing has ever knocked me out. What a lovely sound, what clarity, what utterly sensual femininity.

John Raitt, who sings the role of Billy in Carousel, illustrates, as well as anyone I can think of, the shortcomings of Broadway singing. His voice is good, well-trained. But he sings with a stiff operatic time feeling and a shallow grasp of the lyrics. Here he does the famous Sappho Song—maybe the best song Rodgers and Hammerstein ever wrote. Frank Sinatra did this a few years ago, and Raitt's version just isn't in the same class. Sinatra caught and projected the poignancy; Raitt sounds as if he's reading the lines in a try-out for the role.
MOST TAPE-RECORDE users sooner or later get around to making up anthologies of their favorite popular tunes, operatic arias, or other short works—a sort of home-grown Muzak. This is done by taping from each pop album or recital disc only those selections they will want to hear often, building up a program tailored to their tastes and containing no dull spots. But tapes with many short selections on them present one little problem: How to catalog? Mr. Harold Bradford, of Dallas, Texas, has written to me to share his tape-cataloging experiences with other readers. Mr. Bradford suggests typing the contents of each reel on a sheet of standard typing paper cut down from 8 1/2 x 11 to 6 x 11 inches. Folded over, this makes a 5 1/2 x 6-inch folio that fits neatly into a tape box.

The next step is to number your tapes and make an index. It is possible to keep a satisfactory index in a loose-leaf notebook, but I prefer a card file because I find it more flexible and easier to keep up to date as my collection grows. Enter each selection in the index by composer, type of composition, performer, or whatever category will be most useful to you. I generally list classical works by composer, popular songs by title, and show tunes by the title of the show. Cataloging all the conductors and performers in my collection would make the index too unwieldy, but I do make a card for each of my favorite singers and instrumentalists and list the works they perform and the tapes they are on. Cross references, by the way, are usually a waste of time; it’s simpler to put the proper tape number or numbers on every card in the file.

For speed in locating a particular tape, each box should be labelled clearly. If you stick with one brand of tape, all the boxes will be uniform in color and design and will look better in a row—but then you must differentiate somehow between the boxes. Mr. Bradford suggests numbering the edges of the boxes with Artype numbers, which are available from art supply stores. I use a Dymo label gun and different colors of label tape for different categories of music. You can also get colored adhesive polka dots in stationery stores, and use both the color and the position of the dots to make up a classification system that can be understood from several feet away.

Technical editor Larry Klein suggests that you can use spray paint to make the backs of all your tape boxes uniform in color. First remove the tapes, of course, stack the boxes, mask areas not to be painted, and then spray away. The paint dries within a few minutes, and if applied in two or three light coats, it will not harm the box. On the spine of this magazine there is a diagram that can be understood from several feet away.

Once classified, your tapes will have to be stored. You should store them—especially the acetate tapes—in a cool (but not cold) place with moderately steady humidity. Keep them away from magnetic fields, including power transformers in equipment and loudspeaker magnets. Tape boxes should be filed on edge, not stacked flat. Open shelves are fine, though closed cabinets that keep dust away are better.
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