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CHRISTMAS ON DISC

OF all the forms of "occasional" music, Christmas music, I suppose, may be ranked among the most perishable. On disc, at least, most of it has a life of about three weeks, after which it is tucked away to moulder in the closet with the Christmas bulbs, the holly wreaths, and stacks of greeting cards. Along about this time every year (mid-October) therefore, it is hard not to admit to a little grudging admiration for the record-industry's a-er men as they courageously enter this rather slender—and temporary—market with armloads of recorded Christmas cheer. A good part of it, certainly, is eminently forgettable, but amidst the dross there are always a few nuggets of pure musical gold, recordings that deserve a better fate than the wastebasket of Christmas Past. Herewith is a quick rundown (with commentary) on some of the releases various Santa Clauses managed to get to my turntable before press time.

ROGER WAGNER CHORALE: A Christmas Festival. Angel S 36016. Listening to this one, you might think that the sonic splendor of the divided-choir music of Andrea and Giovanni Gabrieli (uncle and nephew) is all the reason we needed for the invention of stereo. I could argue the point, but not very well with those beautiful sounds still warming my ears. Another delight here is Daniel Pinkham's big, bold Christmas Cantata.

AN ENGLISH CAROL CHRISTMAS. Vaughan Williams: Fantasia on Christmas Carols. Hely-Hutchinson: Carol Symphony. Capitol SP 8672. Vaughan Williams probably did more for English folk song than anyone alive or dead. What he did is just right for me—as in the Christmas carols (which are folk songs too) offered here. The Hely-Hutchinson piece is well done in that bouncily exuberant Eric Coates-ish style I have learned to avoid, but my taste is not yet perfect.

PHILADELPHIA BRASS ENSEMBLE: A Festival of Carols in Brass. Columbia MS 7033, ML 6433. If stereo was invented for Gabrieli, then perhaps high fidelity was invented for the brass choir. All the familiar carols are here, rousingly blown, in sound as crisp and ringing as twenty below.

JULIE ANDREWS: A Christmas Treasure. Christmas carols arranged by Andre Previn. RCA Victor LSP 3829, LPM 3829. I am not one of your "Julie Andrews can do no wrong" types—a little Mary Poppins goes a long way with me. Absolutely no fault here, however. Her steely bright voice and elegant diction are paired to perfection with Andre Previn's witty arrangements—tongue-in-cheek eclectic, with echoes of Handel, Mozart, Bach, and Scarlatti. This one makes me sorry the vocabulary of superlatives is so worn—"brilliant" is too tame. How about A+ for everybody?

BRITTEN: A Ceremony of Carols. HONEGGER: Christmas Cantata. Crossroads 22 16 0154. As much as I respect it, I find that over-familiarity has taken the edge off my enjoyment of Britten's Ceremony of Carols. The Honegger piece, however, on the serious side of Christmas, is beautifully crafted and grandly moving, much too good for a mere three-weeks' stand.

ED AMES: Christmas with Ed Ames. RCA Victor LSP 3838, LPM 3838. Make it big in any field these days, and sooner or later some record company will come knocking at your door asking you to cut a disc—usually for Christmas. Invited so far have been stars of TV westerns (Lorne Greene), comics (Jim Nabors), MC's (Mike Douglas), senators (Everett McKinley Dirksen will be out this season with one called "The Whole Christmas Story"), and Ed Ames, Dan'l Boone's Indian sidekick on the tellly. Nothing wrong in trying, of course, since all have large and faithful followings who may buy their records. Most of these shoemakers should stick to their lasts, however, including Ed Ames. His is a big, round, pleasant voice, but nothing much seems to happen musically in his Christmas carol program.
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CIRCLE NO. 25 ON READER SERVICE CARD

DECEMBER 1967
The Critics Confess

- I was appalled by your critics' double article: "The Critics Confess: My Ten Favorite Composers" (September) and "The Critics Confess: Ten Composers I Hate" (October). No truly intelligent critic in my field—art —would make public statements on major painters, sculptors, or architects comparable to those on major composers by your writers.

- Words fail me as well as William Planagan when I listen to the tragedy of Die Meistersinger or the morose comedies of the Ring, but I am willing to admit that the fault may lie in me and not in Wagner. One may not mark Berlioz, Verdi, or Tchaikovsky as personal favorites, but to dismiss them from the ranks of geniuses capable of communicating both the profound and the sublime in the human spirit is preposterous.

- Only George Jellinek and David Hall seem to have the intelligence to qualify their "hates" (though Eric Salzman shields himself with his "Lord Knows I've Tried").

- The education of listening, as opposed to hearing, should result in, if not a degree of love, at least a degree of respect for the qualities imparted by each important composer to his art.

- George A. Roditis
San Diego, Cal.

- I have been grieved before by human pettiness, but in the absence of one name on your critics' lists of favorite composers wounds me more than I can say. How can you have so neglected my own particular favorite, George Frideric Handel? Here's hoping I see you in a more favorable light on "that day."

- The Messiah
Cincinnati, Ohio

Although it is against our policy to print letters unsigned or bearing fictitious names, we make this one exception—just in case.

- Your feature "The Critics Confess: My Ten Favorite Composers" was most courageous and illuminating. For braving the exposure of going into print with the results of this soul-searching, congratulations to all your critics.

- I was naturally curious about a few of the exclusions. If the matter were simply one of musical taste, I wouldn't presume to write; but considering the nature and degree of external criteria (social, historical) invoked on behalf of the composers who were chosen, and perceiving that these criteria would be equally valid for many who weren't, I feel compelled to plead for certain of the latter. For instance, Prokofiev. Surely the greater part of his output contains music that is meaningful for today's listener. As a symphonist, he is a logical spiritual successor to Mahler.

- And there is Weber. What composer in history could be more pivotal for the thoughtful critic, a more satisfying synthesis of greatness and pure musical enjoyment? If one had asked Wagner, Berlioz, or Schumann in their critical capacities for an opinion, the answer would have been "none greater!"

- C. E. Crumpacker
Brooklyn, N. Y.

- I suspect that you published the article "Ten Composers I Hate" in order to affect the blood pressure of your readers. Best assured mine went up several notches. I bit my tongue and smiled bravely when Tchaikovsky, Off, Nielsen, and Sibelius were denounced. I popped my cork, however, when I saw Schubert's name on William Planagan's list, with the dubious explanation that his music is just "Kitsch." Anyone who is familiar with Die Wintertage or the Wanderer Fantasy will join the chorus of protest against such a judgment.

- Schubert's fame is not dependent upon my opinion or anyone else's; I write this letter to you in a more favorable light on "that day."

- Holzer Luther
State College, Pa.

- Re the article "Ten Composers I Hate," I am curious to know if that was a padded wall that James Goodfriend spoke of when he said, "The greater part of his (Verdi's) music drives me right up the wall."

- Phyllis Gordon
Baltimore, Md.

For Mr. Goodfriend's further comments on composers, critics, loves, and hates, see his "Going on Record" column this month, page 42.

- After recovering from my shock I was really rather amused by the article "Ten (Continued on page 8)."
A closer look at the KLH Receiver.

Reception
On both AM and FM, the KLH Receiver is designed to provide effective reception characteristics. On FM, its excellent IHF sensitivity (2.5 microvolts) is supplemented by quick limiting that provides 40 db of quieting at 4 microvolts and full suppression of background noise at well under 10 microvolts. Stations that "come in" at all are almost certain to be fully listenable. And effective sensitivity is increased still further by excellent selectivity, which prevents strong stations or spurious signals from interfering with reception of weak stations.

On AM, the receiver is designed to provide a maximum of musical pleasure from a less-than-ideal medium. To do so required steering a careful middle course between very wide bandwidth (fine for getting optimum high-frequency response on the few really good broadcasts, but prone to interfering whistles and "hash") and the easily-engineered narrow bandwidth characteristic that provides neither trouble nor musical sound. We think you will find our choice audibly right. Because of excellent selectivity and AGC characteristics, you will also be able to pick out stations quickly and comfortably on the crowded AM dial.

The AM and FM sections, completely independent of each other throughout, tune easily and precisely. As with all of our other tuner circuits, we provide vernier tuning action, which we believe to be simpler, more precise, and far more trouble-free than slide-rule, dial-cord tuning. Tuning ease is also aided by a meter that serves as a "zero-center" indicator for FM and a signal-strength meter for AM.

Convenience and Flexibility
The KLH Receiver is designed to offer every control facility likely to add to enjoyment of music at home. It is also designed to be positive and easy to operate, without a confusing clutter of control features. Everything from switches (push-to-operate, push-to-release) to panel graphics is aimed at clear, unambiguous identification and operation.

The receiver will power two stereo pairs of speakers, together or independently. It has a front-panel headphone jack, and the provisions for speaker shut-off permit listening to headphones in one room and speakers in another. There are rear-panel outputs and inputs for tape recording, and an extra set of inputs for connection of a second recorder or other musical source.

Speaker connections don't require a screwdriver. We provide simple knurled connectors on terminal posts. (No more searching for the mysterious disappearing screwdriver, no need to steal a table knife from the silverware drawer.) Panel-mounting can be achieved easily by removal of the walnut side panels and use of the simple (slip-in) front-locking clamps we provide.

Power
The KLH Receiver is powerful enough to drive virtually any loudspeaker now made. We could call its amplifier "100-watt" by today's 4-ohm rating method, but we believe that its IHF power into 8 ohms—better than 75 watts—is the more meaningful rating for most of the speakers now available, including our own. In addition to its IHF stereo power, it offers the healthy proportion of continuous power needed for loud listening levels with demanding musical material. (While most music makes only momentary demands on amplifier power, a pipe organ or other instrument with significant bass output may call for a great deal of steady-state power. Without sufficient continuous power, an amplifier may sound bassy, "mushy," or raucously distorted when you listen to an organ or the massed drums of a marching band at a soul-satisfying level.)

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—Roy V. Childs
San Francisco, Cal.

Mr. Flanagan replies: "Mr. Childs' mildly bemused tone suggests he well realized the critics' Hate Lists were rooted in calculated irreverence. A composer must have considerable stature to 'win' either hatred or adulation. (What's the point of 'hating,' say, César Cui?) But while my own comment ('the composer-critic has qualifications for evaluating with unassailable justice the performance of music he actively loathes') was intended as self-mockery, there is a defensible truth lurking behind it. I think Wagner was a genius; I 'hate' him for having happened to music. But I don't think I need 'like' his artistic intentions to understand them—all too well. It was, hopefully, my understanding of them, separated from my personal feelings, that made it possible for me to refer to Wagner as a 'great composer' in a review of Debussy's La Mer published in the same issue."

Three interesting lists result from your critics' choices of their ten favorite composers and ten composers they dislike the most. Cancelling out one 'minus' vote against one 'plus' vote and ignoring for the moment all those left with no more than one vote one way or the other, the following are the most liked: Debussy, Mozart, J. S. Bach, Beethoven, Chopin, Ives, Mahler, Mendelssohn, Monteverdi, Moussorgsky, Purcell, Schubert, and Stravinsky. These are the least liked: Reger, Messiaen, Bellini, Bruckner, Falla, Franck, Hindemith, Puccini, Scriabin, Telemann, and Wagner.

More revealing, perhaps, of how very subjective such lists are, is a consideration of all those who received some plus and some minus votes, who might be called the most controversial: Berlioz, Debussy, Fauré, Gluck, Mahler, Nielsen, Rachmaninoff, Ravel, Schoenberg, Schubert, Sibelius, Richard Strauss, Stravinsky, Verdi, and Walton.

—Harmon H. Goldstone
New York, N.Y.

Hi-Fi Hearing

I read with interest the query of C. B. Clemmons and Larry Klein's reply in your October "Hi-Fi Q & A" section. Like Mr. Clemmons, I have a hearing deficiency: my audiogram is a U-shaped curve displaying a 30-db loss at 2,000 Hz, and very little loss below 500 Hz or above 5,000 Hz. But I derive immense pleasure from my stereo rig.

I agree with Mr. Klein's answer, since there is no correction for my hearing loss at a "live" concert, any such correction in my home would detract from, rather than (Continued on page 10)
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Go Ahead
Be Selfish

enhance, the realism of playback reproduction. I believe that a person with such a partial hearing loss can reliably apply the same criteria for judging the quality of components as a person with perfect hearing (the reproduction should sound as similar to the original as possible) - provided, of course, that no frequencies are completely lost to him, in which case contouring would be of no help anyway.

It all boils down to the question of what a recording is supposed to do.

RICHARD L. FABER
San Diego, Cal.

LANZA

After reading George Jellinek's review of the new RCA Victor release "Mario Lanza Sings His Favorite Arias" (September), I find myself left with a half-disgusted feeling. Does Mr. Jellinek realize that the late tenor is still the number one male classical vocalist? Does he realize that Lanza is still regarded as 'America's most beloved tenor' eight years after his death? Does he realize that Lanza was the first singer in recording history to sell two and a half million albums? And does he realize that Lanza was the first vocalist in the history of Victor Red Seal to receive a gold disc (for Be My Love)?

Remind Mr. Jellinek that the public is what makes a great singer, not the critics. And the public loved and still loves Mario Lanza.

FRED F. PHILLIPS, JR., Vice President Mario Lanza Memorial Club Wilmington, Del.

I read the review of Mario Lanza's new album in the September issue. All I can say is that it was a very fair review. There were many good points, and much praise of the talent of the late, very versatile tenor, in the review. Keep up the good work.

MARVIN S. KANTER,
Head Representative Mario Lanza Memorial Club Wilmington, Del.

Is there trouble a-brewin' down at the Memorial Club?

I have just read George Jellinek's review of "Mario Lanza Sings His Favorite Arias." I'm sorry, but I can't agree with him. Mario Lanza opened up new worlds to me when, as a girl of twelve, I sat in a movie theater and heard him sing opera and popular songs. I could never go to the Metropolitan Opera House or La Scala, but Mario brought opera to me. I have all of his records and many by other tenors; Lanza did something different, unforgettable, unbelievable.

Why should he have sung like a metronome, or a monotonous snob? He sang from his soul—he poured out his heart.

MARIA COSA
Pacific Palisades, Cal.

WAR ON MUSICAL POVERTY

In reply to William Anderson's most provocative and stimulating editorial "The War on Musical Poverty" (September), I wish to go on record as one who takes neither listening nor music for granted. And after reviewing Mr. Matthews' article, I'm beginning to wonder whether St. Cecilia has a heavenly corps dedicated to the care and nurture of potential good-music listeners after John Calvin "elects" them. Diligent effort on my (Continued on page 12)
Exposed for what it really is...

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

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Detailed information on conversion of an AR-3 to an AR-3a is available from
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CIRCLE NO. 100 ON READER SERVICE PAGE
name just a few) have been able to understand the misconceptions of the public and to adjust to them; Stockhausen has not.

In *Momente*, the composer has attempted to create an intrinsically serious "cosmic experience" by means of some of the most ridiculous devices in music, such as hand-clapping, voice-gurgling, and the like. If Stockhausen wishes to impress or move the listener, why does he not avoid such obviously funny tricks? In his more profound works, such as *Déserts*, Edgard Varèse is able to keep his audience from laughing simply by removing the temptation to do so. How can Stockhausen expect his listeners to take his work seriously when he provides so many temptations to laugh? I have never laughed at Schoenberg, Varèse, Webern, or even Berio, yet within a few minutes of putting the needle on the *Momente* disc, I was almost on the floor with laughter.

Secondly, I would like to ask what leads Mr. Salzman to believe that this is a live performance? In his review, his sole reason for this conclusion seems to be that there is applause. However, if Mr. Salzman would look carefully at the diagram accompanying the recording, he would see that *Momente* opens with an *i* (m) moment, which could be identified as a basically informal movement, consisting of stomping and clapping. Thus, it would seem probable that all the hand-clapping is part of the action of the chorus and that the performance on the disc is not a live one.

C. C. ROUSE
Baltimore, Md.

Mr. Salzman replies: "My statement about this being a 'live' performance has nothing to do with the 'composed' applause mentioned by Mr. Rouse and by me in my review. I stated clearly that this applause is part of the piece. The recording derives from a performance on the Cologne radio and, as is well known, Stockhausen now insists that he did not approve the release of this particular tape, a controversy which has received somewhat greater attention in the press than it deserves. A better version should be imagined; in the meantime, what we have is astonishing enough."

"As for Mr. Rouse's tendency to try to prejudice my views, I can only say, never mind what Stockhausen says, have a good time. At least in the privacy of one's own living room, one does not disturb other listeners, and I for one find it perfectly possible to have a good 'cosmic' laugh at a perfectly serious work of art (Kalva is one of the funniest writers I know, just as Lewis Carroll is one of the most serious)."

**Ives' Robert Browning Overture**

I'd like to supply a footnote to Eric Salzman's review of Ives' *Robert Browning Overture* (August). The four pages supplied by Harrison and Cowell are almost certainly m. 318-330 inclusive, pages 70-73 of the Peer score, plus the first measure of page 74. That is the one section not in Ives' manuscript score. What Ives has for this section is a fairly precise sketch of the repeated-note instruments (the parts marked *f* or *ff* in the score: gradually more and more come in); Harrison and Cowell have extended the *mezzo-forte* parts (flutes, oboes, bassoons, cellos, and violas until they join the *f* parts; violins and percussion throughout) by analogy with their figuration in measures 312-317. So the attractive final echo of the Allegro is Ives (though Stokowski's repeated bell isn't; and Ives would have preferred a more bell to Gould's rather piddly chime), and at least the skeleton of the "four pages," which precede the final "blast," is Ives as well.

May I say too that I am a great admirer of Mr. Salzman's writings on twentieth-century music?

WAYNE D. SHIRLEY
Music Division
Library of Congress
Washington, D. C.

**'The Dolby'**

I would like to second the opinion in Mr. Woolworth's letter (October) concerning the Dolby system. John Milder occasioned my introduction to this technique, via the None-such sonatas and the Vanguard Stravinsky reviewed in the July issue. I have since bought some of the new Checkmate records, and I prize them, even though I already own other performances of these pieces. This technique is such a gigantic step forward that I would not hesitate to replace my entire collection with Dolby versions as they became available.

In regard to your reply to Mr. Woolworth that restricting one's purchases to Dolby records is a drastic limitation to musical experience and enjoyment, I submit that this is a limitation actually imposed by the recording companies who are holding back on what would be a quantum jump in reproduction fidelity. To anyone who has heard the Dolby records it is perfectly obvious that all other records have already become obsolete. It is like comparing LP's with 78's. Why spend money on products that belong to a technologically dead era?

WALTER GRANT
Franklin, Mich.

**Salzman, Toscanini, Rubinstein**

Eric Salzman's "The Fear of God—and Toscanini" (July) was a masterpiece! While I'm sure that Mr. Salzman's views may well be deemed heresy by many readers, he did the younger generation a great service. Those of us too young to have heard Toscanini in person are faced with a seemingly uncompromising legend. It is a question of exactly how much devotion is due. Mr. Salzman's sharp analysis of the legend—in both its good and bad manifestations—does service to those of us wishing to place the genius of Arturo Toscanini in clear perspective.

G. L. NAIR
Music Director
The Peladi School
Hightstown, N. J.

I must congratulate Eric Salzman for his review of Rubinstein's Chopin Mazurkas disc (September). Dare anyone make a derogatory remark about the elite—and Rubinstein yet? Well, the hero worshippers will no doubt be dismayed to hear that the giants (of the keyboard in this case) also have their quirks. It's about time that someone finally brought to attention the negative as well as the positive aspects of a performer who is otherwise classed (by most record reviewers, anyway) as irreproachable. I imagine the influx of indignant correspondence will be overwhelming. Courage, Mr. Salzman.

Eric Salzman
New York, N. Y.
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Why limit hi-fi listening pleasure to one room in your home? It's so easy to add full-fidelity sound to other rooms with extension loudspeakers, particularly with the holiday bargains at your Jensen dealer.

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

Every aspect of the Dual is designed and engineered to perform smoothly and quietly at tracking forces well under ½ gram. This includes tonearm, motor, platter, cueing, automatic cycling and switching.

For example, it takes only ¼ gram of force to slide the operating switch to “stop” when a record is in play. So there's no annoying stylus bounce. It takes even less force to activate the automatic shutoff when the stylus reaches the runout groove.

Tonearm adjustments are equally precise. The direct-dial tracking force adjustment is accurate to within 0.1 gram. And the Tracking-Balance control (anti-skating) is not only calibrated to tracking force, but to different stylus radii as well.

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

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

These and other advanced Dual features are described on the opposite page. But as with all audio equipment, nothing can take the place of an actual demonstration. And as you will then learn, nothing can take the place of a Dual.
Dual’s Tracking-Balance Control (anti-skating) equalizes tracking force on each wall of the stereo groove, eliminating distortion and uneven wear on stylus and record that result from skating. The direct-dial anti-skating control is applied in a continuously variable range and is numerically calibrated to the tracking force dial. You don’t undercompensate or overcompensate. This precision is in keeping with the extremely low bearing friction (under 40 milligrams) of Dual tonearms, which can thus skate freely even when tracking as low as ½ gram.

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

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

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

Elastically damped counterbalance with vernier adjustment for precise zero balance. Other Dual refinements include nylon braking on shaft to prevent slippage, and damping between counter-balance and shaft to reduce tonearm resonance to below 8 Hz.

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

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

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

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

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

- Allied's Model 1040 stereo tape recorder, the first of a new line of hi-fi products to be released under the Allied brand name, records and plays four-track stereo and mono at speeds of 7 1/2, 3 1/2, and 1 7/8 ips. An instant-stop feature permits "edit-as-you-go" operation. The same single control lever is used for rewind, stop, play, and fast forward. Features include a push-to-reset digital tape counter and two VU meters. The 10-watt (peak) solid-state stereo amplifier drives a pair of detachable speakers. A stereo headphone may be plugged into the front-panel headphone jack. A fold-down panel conceals the recording-level controls, record interlock, and various input jacks. The recorder and speaker fold into a compact portable unit approximately 13 1/2 inches high, 18 1/2 inches wide, and 10 inches deep. Automatic tape lifters avoid head wear during rewind. Volume and tone controls are provided for each channel. There are two microphone and two auxiliary inputs. Outputs include connections for headphones, speakers, and provision for using the 1040 as a deck feeding an external hi-fi system. Frequency response is 30 to 18,000 Hz, and flutter and wow are less than 0.15 per cent at 7 1/2 ips. Price, including speakers and two microphones: $169.95.

- Eico has added two solid-state wireless microphone kits to their EicoCraft line—an AM wireless microphone and an FM wireless microphone. Detailed step-by-step instructions are included with each kit, and only a soldering iron, screwdriver, and wire cutters are necessary for assembly. Each kit contains all parts, including microphone, printed-circuit board, and housing. The only additional item required is a standard 9-volt transistor battery. When the wireless mike is assembled, it is possible to broadcast voice, music, and any audio signal to a nearby hi-fi system or radio. The wireless microphone is tuned to a vacant frequency on the respective AM or FM radio or hi-fi system. Transmission range is 50 feet or more, depending on antenna length. The assembled kit is no larger than a pack of cigarettes. Price of either the AM or FM kit: $9.95.

- Lafayette's LRC-60 stereo music center incorporates a 60-watt AM/stereo FM receiver with a field-effect-transistor front end and four integrated-circuit amplifiers in the i.f. strip. A BSR McDonald 500 four-speed automatic stereo turntable with a Pickering V15/AC-3 stereo cartridge is mounted on top of the receiver. All components are housed in an oiled walnut cabinet. The automatic turntable has a cueing and pause control and plays 7, 10, or 12-inch records at 16 2/3, 33 1/3, 45, or 78 rpm. The amplifier section delivers 60 watts (IHF) music power. Speakers of 8 to 16 ohms can be accommodated. Frequency response is 20 to 20,000 Hz ±1 db.

  The FM tuner section has a sensitivity of 1.8 microvolts (IHF) and a capture ratio of 1.25 db. Features include a D'Arsonval tuning meter, automatic FM stereo/mono switching, and a stereo-indicator light. It has front-panel jacks for a microphone, stereo headphone, and tape-output. Rocker switches control scratch filter, tape-monitoring, and loudness compensation; there are separate bass and treble controls for each channel, and remote speaker switching. Overall size is approximately 16 1/2 inches wide by 7 inches high by 16 inches deep. Price: $219.95.

  Circle 176 on reader service card


  Circle 177 on reader service card

- Elpa has announced the availability of a new two-speed (33 1/3 and 45 rpm) Thorens turntable, the Model TD-150. The new unit can be used with a variety of separate tone arms and integrated tone-arm/cartridge assemblies. The TD-150 has a 12-inch, 7/8-pound non-magnetic platter. It is belt-driven by a pair of low-speed synchronous sixteen-pole motors that have a common rotor shaft. The tone-arm mounting board and platter share a spring-loaded suspension system designed to minimize vibrations and acoustic feedback. The tone-arm mounting board is also easily replaceable. The unit is approximately 13 1/2 inches wide by 13 inches deep, and it has a total height of 3 1/4 inches. Price: $85. The base shown is $10 additional.

  Circle 178 on reader service card

- Arvin's tape-cartridge machine will play both four- and eight-track cartridges, stereo or monophonic. The player is activated by insertion of the cartridge. Channels change automatically at the end of each program or may be selected manually. At the end of the tape, the cartridge is ejected and the entire unit turns off. The player has a (Continued on page 27)

(Continued on page 27)
When we put this four layer voice coil in the new E-V FIVE-A we knew it would sound better...

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The voice coil is the heart of any speaker. A coil of wire. It moves the cone that makes the music. And in most speakers, that's all it does. But in the new E-V FIVE-A we've found a way to make this little coil of wire much more useful. Instead of one or two layers of wire, we wind the E-V FIVE-A woofer coil four layers deep.

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And after all, more music for your money is at the heart of high fidelity!

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The Good Guys are always on the White Horse
NEW PRODUCTS
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

David Clark announces the addition of two new models to its stereo-headset line—the Clark/1000 and the Clark/250. The Clark/1000 (shown) has a frequency response beyond the measurement capabilities of the standard 6CC coupler test setup, and it is designed to eliminate spurious tonal coloration. The headset has 14-karat gold-plated hardware, braided nylon-reinforced cord with gold-plated standard stereo three-contact plug, walnut-grain domes, and matching walnut-grain carrying case. Price: $85.

The Clark/250 uses many of the design principles of the above unit and has a volume control built into each ear cup. Its frequency range is 20 to 17,000 Hz. Price: $29.95.

Circle 182 on reader service card

Wharfedale's new series of Achromatic speaker systems has as its top-of-the-line the Model W9OD. The bass range of the W9OD is divided between two 12½-inch woofers, each having a 9½-pound magnet assembly and a cast-aluminum speaker chassis. One woofer, which has a 75-square-inch flat polystyrene radiator with free-piston action, is designed to operate over the very low bass range. There is a mechanical crossover at 75 Hz to the other woofer, which has a conically shaped diaphragm for reproducing the upper bass and lower mid-range. Both speakers are in a sealed acoustic-suspension compartment.

At 1,000 Hz, a pair of special 5-inch heavy-duty mid-range speakers take over, and they in turn cross over at 4,000 Hz to Mylar-dome pressure tweeters. Overall frequency range is rated from 20 Hz to beyond audibility. All the upper-frequency speakers are acoustically isolated from the bass compartment and sand-filled panel construction is used in the cabinet to eliminate enclosure vibration and panel-resonance coloration. Dimensions of the cabinet are approximately 13 x 23 x 30 inches. Power-handling capacity is 50 watts maximum; minimum power required is 10 watts. System impedance is 4 to 8 ohms. Price: $294 in the oiled-walnut finish, $315 in polished walnut, and $279 in unfinished sanded birch. Optional bases range in price from $9.50 to $11.75, depending on the finish desired.

Circle 184 on reader service card

H. H. Scott has announced a new stereo console line for 1968 designed to provide hi-fi component quality in a single piece of furniture. The electronic components used in the consoles include a tuner with a silver-plated front end that has field-effect transistors (FET's) for elimination of cross-modulation effects and for high FM sensitivity, and 72- to 80-watt all-silicon transistor power-output stages. The record players in all units are mounted on two-stage mechanical filters to eliminate acoustic feedback and other extraneous vibrations. All speaker systems built into the consoles use the acoustic-suspension principle for operation of the woofer.

A variety of furniture styles and woods are available in each of the designs at each price level. Included are: contemporary oiled walnut, Italian provincial, early American, Oriental, Spanish, and so forth. All cabinets provide dust-free storage space for records, or for the installation of an optional tape recorder. Prices: $500 to $1,300 for the basic models.

Circle 185 on reader service card

Concord has introduced a complete home entertainment system for AM/FM stereo listening, tape recording, and playback. The new HES-1 system includes a solid-state AM/FM stereo receiver, stereo cassette tape deck, and two acoustically matched 4½ x 9½ x 7½-inch speaker systems designed to fit on a bookshelf, inside a small cabinet, or in other limited-space areas.

The 10-watt receiver has a stereo indicator provision for FM; automatic frequency control (AFC); stereo-channel balance, bass, and treble controls; back-lighted tuning dial; and five-position mode switch for AM/FM/stereo FM, phono, and tape. Frequency response is 40 to 18,000 Hz with stereo separation of better than 25 db at 1 kHz. Power output is 10 watts. The receiver measures approximately 15 x 5 x 10½ inches.

The stereo cassette tape deck features solid-state pre-amplifiers, precision tape transport mechanism, capstan drive, individual record-level controls, two VU meters, stereo microphone inputs, a cuing device, cassette-ejector button, black screen dust cover, and instant fast forward and fast reverse. Stereo outputs are provided for playback through the receiver.

Frequency response of the cassette recorder is 40 to 18,000 Hz. Wow and flutter are less than 0.24 per cent; signal-to-noise ratio is better than 45 db. The cassette deck measures approximately 7½ x 9½ x 5 inches. The speaker cabinets and equipment enclosures are finished in dark-grained teak. Price: under $250.

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Circle 186 on reader service card
Amplifier Input Sensitivity

Q. Hi-fi specifications frequently refer to the “input sensitivity” of an amplifier. Exactly what does that mean and how is it rated?

A. For power amplifiers, the sensitivity rating indicates the amount of input signal voltage per channel required to produce the rated output power per channel of the amplifier. Power-amplifier input sensitivities range from about 0.25 to 1.5 volts. This means that a test-tone input signal whose rms voltage is at that level will cause the amplifier to produce its rated output power in watts. Of course, the rated output power may range anywhere from 2 to over 100 watts.

An integrated amplifier, in which the power-amplifier section is on the same chassis as the preamplifier, has several different sensitivities. The input sensitivity of the magnetic phono input usually is in the range of about 1 to 5 millivolts. This means that a phono cartridge producing a signal voltage in that range will drive the integrated amplifier to its full power output. When rating preamplifiers alone, the manufacturer usually establishes some rated output (in volts of signal rather than power) and has a specification that indicates that, say, 2 millivolts (per channel) of phono-cartridge signal fed to the phono-input will produce 2 volts of signal at the output of the preamplifier.

Sensitivity ratings become significant when one is considering the use of a low-output signal source (such as some phono cartridges or tape heads) in conjunction with a low-gain amplifier. If the output signal of a phono cartridge is on the low side, the gain of the amplifier is also low, and the amplifier is feeding low-efficiency speakers, then the listener may not be able to get all the volume he would like on some program material. In general, however, this is not something the audiophile should worry about, since most audio dealers are aware of these potential problems and avoid those somewhat rare combinations of components that have less than adequate gain.

Integrated Program Material

Q. I have a pair of three-way speaker systems that are rated by the manufacturer as having a power capacity of 40 watts of “integrated program material.” Does that mean that I could use an amplifier rated at 50 watts per channel to drive the speakers without damaging them?

A. Judging from the number of letters I get on the topic, the question of amplifier power rating versus speaker power capacity is a continual source of confusion among audiophiles. Here are some rules of thumb: unless your speaker system is rated at 10 to 12 watts or under and your amplifier is rated at 50 watts or over, it is unlikely that a situation would arise in which your amplifier could damage your speaker. Under normal playing conditions in the home, either the distortion or the volume would become unbearable long before the speaker mechanism could suffer damage. And one certainly need not worry about a difference in a rating of 10 watts or so between amplifier and speaker.

The phrase “integrated program material” deserves some explanation. When a speaker system is driven with a test tone either from an audio generator or from a test record, the amplifier is delivering a great deal more power to the speaker than when the amplifier is playing what appears to be equally loud musical material. This comes about because a test tone is continuous and unwavering whereas musical material, by its very nature, is full of stops, starts, and tones of various strengths. If the strength, volume, or level of the musical material were to be averaged, you would find that overall it was of far lower amplitude than a sine wave or other continuous tone. Music, therefore, allows the speaker some respite in respect to the electrical heating of the wire in its voice coil. Musical peaks, if they are excessively loud, may cause damage to the speaker’s cone-suspension. But, as I mentioned before, if the speaker does not sound as though it is being needlessly stressed and the distortion is not overwhelmingly bad, then one can assume that no harm is coming to it.

There are some additional points to watch out for. Occasionally, some amplifiers that are old, or in poor condition, will oscillate in the supersonic range. This means that the amplifier will be generating a tone internally that is too high in frequency to be heard but will be feeding appreciable power into the tweeter. Most tweeters have a fairly low continuous-power rating and will not stand up under this treatment for very long. They will suddenly and “mysteriously” stop working although there was no audible sign of stress.

If you are using a speaker that has a substantially lower power-handling capacity than your amplifier’s power-output rating, you should make sure that all shielded input cables are tight in their jacks. The high-power, low-frequency hum caused by a loose input cable could damage a low-power speaker very quickly. And if you want to be extra careful, avoid tickling the phono stylus to remove dust, or placing the tone arm on the record when the amplifier’s volume control is turned up high.

Tape-Cartridge Compression

Q. I understand that the prerecorded tapes sold for automobile use are compressed far more than the normal reel-to-reel tapes. Why is this done?

A. Having owned an automobile tape player long before they were very popular, I frequently found it necessary while driving to turn the volume up to hear the softer passages and then to turn the volume down to keep from being blasted out of the car on the louder passages. This comes about because road and motor noise requires that the volume level on a tape player be kept rather high to prevent the softer passages from being masked. However, when the music hits a crescendo, the volume level may approach the threshold of discomfort. A reasonable solution to this problem (and one which a number of manufacturers use) is to compress the dynamic range of the music on the tape—that is, to reduce the difference between the loudest passages and the softest ones. When this is done, however, a certain amount of sonic realism is missing when the tapes are listened to on a home machine. The problem is not too serious when playing pop selections, many of which are highly compressed in whatever form they appear. However, on classical material, which relies upon dynamics for much of its "content," the restricted range will be disturbingly apparent.

A possible answer to the dilemma of dynamic compatibility has occurred to me. Those manufacturers who believe that the same tape should be playable in both home and car might build a simple compression circuit into the car tape player rather than engineer compression into the tapes. Then a tape could be played at home with full dynamics and yet perform well in the car without the need for constant volume changing.
We want you to hear more music.

For the past fourteen years, we've been creating better ways for you to hear more music.

We produced the first receiver. And the classic Citation Series. The style-setting Nocturne line. And the first compact stereo music system that could be taken seriously by serious music listeners.

Now we're introducing a new product. It's called the SC-2520. And there's never been anything like it. It's a compact music system that lets you hear more music than you ever dreamed possible from a compact.

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And he'll be happy to sell you an SC-2520.
He wants you to hear more music too.

For more information write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y., Box HFSR-3.
We made the Fisher 110 as good as we knew how.
But what it will sound like is up to you.

The Fisher 110 is a 35-watt AM-FM stereo receiver with built-in automatic turntable. It comes to you without speakers because we know that the selection of speakers is a matter of personal taste.

We know that by leaving it up to you, you'll choose the speakers that will make the 110 sound best. You can get a good idea how a receiver will sound from the specifications. Take the 110, for example. Its FM tuner section has an IHF sensitivity of 2.0 μV. You know that means it's sensitive enough to pick up the weakest FM stations and reproduce the signal strong and clear.

The 110 has an amplifier section with a power bandwidth from 30 to 20,000 Hz. Harmonic distortion is under 0.3%. The turntable is a BSR and it has a low-mass magnetic cartridge. With these specifications it has to be good.

And the price is only $379.95.

But you can't pick out speakers just from studying specifications. That's why we suggest that you take your time and choose the best ones you can afford.

If you ask us our opinion, we'll recommend the S-10 speaker systems, designed especially for the Fisher 110. The S-10 has a 10-inch woofer and a 3-inch tweeter, with crossover at 2500 Hz. Frequency response is from 20 to 20,000 Hz. We think a pair of S-10's sounds great with the 110. But don't take our word for it. Hear it yourself and make up your own mind.

(When you buy the Fisher 110 with a pair of S-10's, it's called the Fisher 110-S and costs $449.95.)*

For more information, plus a free copy of The Fisher Handbook 1968, an authoritative 80-page reference guide to hi-fi and stereo, use coupon on page 33 of this magazine.

* Also available, the Fisher 105, identical to above but without the AM section. Without speakers, it costs $359.95; with a pair of S-10 speakers, it costs $429.95.

FISHER RADIO CORPORATION, INC., 550 FIFTH AVENUE, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.
Introducing the Fisher 100 FM Christmas radio.
At $99.95 you can give a friend a Fisher this Christmas.

The new Fisher 100 is our Christmas radio. It’s the kind of gift you’d normally reserve for yourself or your own family. But now it’s priced like other Christmas presents.

Go into any high fidelity or music store that sells Fisher and examine this new FM table radio. (Remember that a Christmas present should be something you’d like to own yourself.) You’ll notice the five tuning dials with their corresponding push knobs. Fisher’s exclusive Tune-O-Matic™ diode electrical tuning system permits really accurate pretuning of five favorite stations. You can hear them instantly by pressing the appropriate button. (The radio also allows normal tuning across the FM band.)

Turn on the Fisher 100. You’ll be amazed at how much beautiful sound comes from this tiny gift-sized package.

Tune in a music station and listen to the amazingly deep bass.

That low-end response is due to the 100’s 5 1/4-inch wide-range speaker with its mammoth 2-lb magnet of a quality normally found in 12” and 15” speakers. The speaker is completely sealed in its own airtight box.

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Finally, listen to a good station and vary the volume. Listen to it softly. Then, turn it up loud. Notice the lack of distortion. Hum and noise are a phenomenal 90 db down.

A Christmas present should be something you’d like to own yourself. And something you can afford to give. Something like the Fisher 100.

The S-30 extension speaker is a nice accessory to the Fisher 100.

The S-30 extension speaker costs only $29.95 and makes an intriguing, box-shaped present the same size as the Fisher 100. It features a speaker that matches the 100’s and reproduces the complete audio spectrum. Use it in a large room to add depth to the sound, or put it in an adjoining room. Either way, it’s another nice present.
put a price on your equipment!

Then add this one, and stop heat from robbing you of component life.

The Hi Fi Boxer fan can return its cost 10 times or more by increasing the life of the average color TV or Hi Fi set. Save money with fewer service calls, fewer replacements and better performance.

This unit, made by the company that produces air movers for computers, broadcasting equipment, and the Minuteman missile is now available in the new long-life Grand Prix model at no extra cost.

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CIRCLE NO. 49 ON READER SERVICE CARD

SPECIFICATIONS XVI: IM DISTORTION

All kinds of distortion are disturbing to the ear, but if one particular type is to be pilloried as a special troublemaker, it is unquestionably intermodulation distortion—"IM" for short. The raucous harshness that it adds to music is sadly common in garden-variety consoles and record players—although, to a certain extent, the limited high-frequency response of cheap equipment prevents the worst part of the distortion from being audible. In component equipment, IM distortion is the predominant cause of so-called "listener fatigue," that vague irritation felt by sensitive listeners when they are assaulted for a prolonged period by distorted sound. Other, even more sensitive listeners need only a few moments of exposure to react to excessive amounts of IM distortion.

Like harmonic distortion (discussed last month), IM is caused by non-linearity, which is to say that the shape of a waveform coming out of an amplifier isn't the same as that which went in. IM distortion occurs in non-linear amplifiers when two or more tones pass through at the same time—as is usually the case in music. What happens is that the various frequencies interact with each other (intermodulate) and thereby produce illegitimate offspring. Suppose a 60-Hz note and an 8,000-Hz note are traveling together inside the amplifier. By the time they reach the output, they will have produced at least two additional notes the composer never wrote. One will be equal to the sum of the original two (8,060 Hz), and the other will equal their difference (7,940 Hz). The frequency of these IM-engendered tones has no harmonic relationship to the original tones is what especially enhances their sonic irritation quotient. What's more, the two superfluous tones also interact. And when there is a whole orchestra fiddling, blowing, and banging away, and the electrical equivalents of the sounds are furiously and spuriously interacting, the result is a musical mish-mash.

To keep such disorderly conduct under surveillance, audio engineers perform IM tests. Basically, the test consists of putting two tones through the amplifier and then taking a census of their unwanted by-products. Both test tones are pure (sine waves, that is) when they enter the amplifier. At the amplifier output, frequency filters suppress the two parent tones; what remains is distortion, which is measured and expressed as a percentage of the total output. Under standard test conditions, the two test tones are 60 and 6,000 Hz, applied at an intensity ratio of 4:1.

In a good amplifier, the IM rating is usually kept below 1 per cent at full power output, and at all other signal levels. After all, it is just as important for the music to be clear and true in soft passages as in loud ones. That is why many manufacturers now also specify IM distortion at the 1-watt output level in addition to full rated output. A curve showing the percentage of IM distortion at all power levels is the best way to evaluate an amplifier's performance in this respect.

With IM remaining below the 1 per cent limit at all power levels, listening fatigue is not likely to be a problem, even after several hours of continuous and attentive listening, such as hearing a complete opera performance. If the other elements in the sound-reproduction chain—recording, pickup, and speaker—are also reasonably free of intermodulation distortion, the music is reproduced with an aesthetically rewarding aura of naturalness and clarity.
If you understand why this model train derailed...

you'll understand the importance of high trackability in your phono cartridge

Breathes there a man who's never seen a model engine attempt to negotiate a too-sharp bend, too fast? The train derailed. This is kid stuff when compared to the wildly undulating grooves that the phono cartridge stylus encounters in many modern recordings... especially if the recording is cut at a sufficiently high velocity to deliver precise and definitive intonation, full dynamic range, and optimum signal-to-noise ratio. Ordinary "good" quality cartridge styli invariably lose contact with these demanding high-velocity grooves... in effect, the stylus "derails". Increasing tracking weight to force the stylus to stay in the grooves will ruin the record. Only the Super Trackability Shure V-15 Type II SuperTrack® cartridge will consistently and effectively track all the grooves in today's records at record-saving, less-than-one-gram force... even the cymbals, drums, orchestral bells, maracas and other difficult-to-track instruments. It will make all of your records, old and new, sound better. Independent experts who've tested the SuperTrack agree.

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At $67.50, your best investment in upgrading your entire music system.

Send for a list of Difficult-to-Track records, and detailed Trackability story: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois 60204

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Extravagantly priced to some; a bargain to the audio perfectionist—the new Sony three-way electronic-crossover stereo system. All components and all transistors are Sony-made, Sony-engineered.

Three solid-state stereo power amplifiers are used—one for each channel. They deliver more than 300 watts of audio power with distortion low enough to be virtually unmeasurable. The solid-state electronic-crossover component operates between the stereo preamplifier section and the six power-amplifier sections, where it can perform its task of frequency separation without degrading the potential response of either the speakers or the power amplifiers. (Conventional passive capacitance/inductance crossovers commonly used between the amplifier and speakers can affect damping and stability; cause phase shifts and impedance variations.)

Each amplifier following the electronic crossover is connected to an individual driver in the speaker system. There is actually a separate woofer amplifier, a mid-range amplifier, and a tweeter amplifier for each stereo channel. Because each amplifier handles a relatively narrow band of frequencies, IM distortion is reduced to the vanishing point. The critical crossover frequency between the woofer and mid-range units can be switch-selected to 150, 250, 400 or 600 Hz; between mid and high ranges to 3, 4, 5, or 6.5 kHz. Bass-turnover and bass-boost controls contour the response of the woofers to match both room acoustics and the overall response of the mid-range and tweeter. Output-level controls for low, mid and high ranges are provided for each stereo channel. A pair of full-size Sony 3-way speaker systems, driven (and precisely controlled) by the six amplifier channels, deliver a smooth distortion-free, wide-range frequency response.

Two program sources are included: an FM stereo tuner so sensitive that it pulls in the weakest stations, yet is absolutely immune to overload by strong local signals. The servo-control manual-play turntable is rated by High Fidelity magazine as having "the lowest rumble figure yet measured (−77 db)." The stable, precision-engineered arm with moving-coil cartridge is professional in every respect.

This Sony system is for the audio perfectionist. For those who wish to upgrade their system or start from scratch, these Sony components are available individually. For a delightful experience ask your Sony hi-fi dealer to demonstrate the $2574.50 system. Free literature describes the system in detail.

Sony Corporation of America, 47-47 Van Dam Street, Long Island City, New York 11101.

The Sony $2574.50 system—TA-1120 integrated stereo amplifier, $399.50; two TA-3120 stereo power amplifiers, $249.50 each; TA-4300, 3-way electronic crossover, $199.50; ST-5000W FM stereo tuner, $399.50; TTS-1000 turntable, $149.50; PUA-237 12-inch tone arm, $85; VC-8E cartridge, $65; two SS-3300 3-way speaker systems, $349.50 each. Walnut cabinets for TA-1120 and ST-5000W, $24.50 each, turntable base $29.50. Prices suggested list.
Only $257.45 (Only?)
BOOK REVIEW

"THE GREAT CONDUCTORS"

Reviewed by ROBERT CLARK

For everyone who enjoyed Harold C. Schonberg's The Great Pianists (1963), it will be enough to say that The Great Conductors, the new book by the chief music critic of the New York Times, is a worthy companion volume. Mr. Schonberg has written a vivid and engaging chronological survey of the art of conducting and its most colorful and important practitioners from the emergence of the orchestra to the present day, drawing skillfully upon musicological research, conductors' written and spoken observations on their craft, contemporary accounts, and plain gossip.

The greater the number of downbeats today's music-lover has seen in concert halls and opera houses, the more likely he is to have acquired, almost without knowing it, the notion that from age unto age the virtuoso conductor has been the kingpin of Western musical life. In reality, the omnipresent and omnipotent conductor is rather a latecomer to our musical traditions. After Mr. Schonberg's introductory play (a lively chapter called "The Genius"), he points out that as recently as the middle of the eighteenth century the function of the conductor was little more than that of a human metronome. But as the modern orchestra took shape through the remainder of the eighteenth century and the early years of the nineteenth, control of its enlarged musical forces became more complex and difficult. Divided leadership—a "conductor at the keyboard continuo and a "leader in the person of the first violinist—was the rule for a while. With the upheavals of the Revolutionary era, however, as the public concert replaced the aristocratic salon as the chief musical arena, and as improvements in instruments made larger orchestras necessary as well as desirable, almost everyone was at last persuaded of the logic of entrusting the direction of affairs to a single man. So emerged the first conductors of the modern kind.

Until the nineteenth century was more than half gone, they were almost all composers: Beethoven and Spontini, Weber and Mendelssohn, Berlioz and Wagner. In the preceding centuries it had been customary for one man—Bach at Leipzig, Haydn at Esterhaza, Lully at Paris—to be both composer and conductor of his own music in the chapel or at court, and the identification of the two roles persisted into the nineteenth century.

After mid-century, the Wagnerian tide began to swell over into England, the United States, and elsewhere, and the men whose reputations it made—Hans von Bülow, Hans Richter, Felix Mott—were interpreters alone. Mr. Schonberg follows the modern German school through Arthur Nikisch, Gustav Mahler, Wilhelm Mengelberg, Wilhelm Furtwängler, and Otto Klemperer. And by the turn of the century, such outstanding figures as Richard Strauss, Karl Muck, and Felix Weingartner had shaken loose from the Bayreuth grip, and the modern "objective" or "literalist"—Mr. Schonberg's terms—school of conducting was finding its champion in Arturo Toscanini.

In his final chapters, Mr. Schonberg considers such major figures of the present and immediate past as Walter, Beecham, Koussevitzky, Monteux, Karajan, Ansermet, and Bernstein, and concludes with a consideration of the contemporary scene—the Baroque revival, the impact of musicology and the scholar-conductor, and the dominant mood of the present generation, which he labels "the New Eclecticism."

Mr. Schonberg's task here was of formidable magnitude, and although now and then the effect of the book is a bit choppy—few chapters are more than a dozen pages long—he has molded his material into a coherent and enlightening whole. His discussions of baton technique are illuminating and free of jargon, and he has made excellent use of such lively and informed reporters as Burney, Berlioz, and Carl Flesch in bringing clearly before the reader the style and personality of his subjects. There is a good deal of what must charitably be called chit-chat—Weingartner's astrogology, Stokowski's amours, whether Monteux dyed his hair black, and the sort of thing—but Mr. Schonberg stops short of an overdose. And of course, conductors being what they are, there are amusing and revealing anecdotes by the bushel-full. I cannot resist quoting one of the best of them:

[Koussevitzky] hated to say no to a composer and would lavishly promise performances. A composer once got up enough nerve to reprimand Koussevitzky for his failure to play a score. "You promised. You have a terrible weakness for making promises." "Yes, my dear," answered Koussevitzky, "but thank God I have the strength not to keep them."

I noticed a few errors: the clarine of Monteverdi's orchestra for Oiseau is not the clarin in the name, as Mr. Schonberg says, but rather the name given to the highest trumpet parts of the time, for which players were specially trained; the conductor Heinrich Dorn succeeded Wagner not at Leipzig but at Riga; and, although Mr. Schonberg says that no standard reference lists the "half-moon," a percussion instrument Berliner wanted for his "dream orchestra," Curt Sachs' Real-Lexikon der Musikinstrumente (available in a Dover reprint) describes it as a belled noise-maker, originally Turkish, that was frequently found in the military bands of Germany, France, and England in Berlin's time.

There are a few lapses that should perhaps more justly be laid at the feet of the editor rather than of the author: the anecdote involving Bülow's shocking story of Bismarck from a Berlin concert stage in the 1891-92 season will make no sense to someone who does not already know that Kaiser Wilhelm II had dismissed Bismarck in 1890; and the name of the New Yorker's music critic, Winthrop Sargeant, is misspelled throughout the book despite the fact that it is given correctly after a quotation about The Great Pianists in the dust jacket! These are all things that can easily be put right in a subsequent edition.

One misapprehension does seem to me to be of more serious import, however. In a discussion of the tuning of eighteenth-century instruments, Mr. Schonberg suggests that the reader can obtain an idea of what an eighteenth-century orchestra sounded like from the Telemann Society's recording of Handel's Music for the Royal Fireworks. No. A much more accurate idea (and a much more enjoyable listening experience) can be got from the Deutsche Grammophon Archive recording of the music, which like the Telemann Society disc features an ensemble of authentic instruments (ARC 73146). It may have been impossible for horn players of the period to "lip" their difficult notes into perfect tune, as Mr. Schonberg asserts, but the Archive recording demonstrates that it was possible to come a good deal closer than the Telemann Society does. But these are small blemishes on an ambitious enterprise that, taken altogether, succeeds admirably in both delighting and instructing. I recommend that it find a place on music-lovers' bookshelves right next to the excellent anthology edited by Carl Bamberger, The Conductor's Art (McGraw-Hill).


38
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IN PRAISE OF THE SECOND-RATE

I have great sympathy for those whose time is so precious that they can allow themselves only the greatest of pleasures, those for whom the best can be good enough. They live in and visit only the finest of homes, the finest of neighborhoods. When dining out they go only to the restaurants to which some expert has assigned four stars. They quaff no wines but Chateau Lafite, Montrachet, and the better Romanées. When they travel they visit only such sights as the Michelin guidebook has assigned three stars, and they stop only in hotels described as "luxe." They read Thackeray, but never Peacock; Whitman, but never Crane; James Joyce, but never George Moore. They look at paintings by Michelangelo, Picasso, Rembrandt, and Leonardo, and quickly pass by those of Pontormo, Goy- pel, and Ensor. They listen to the music of Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Wagner, Verdi, Tchaikovsky, Debussy, a little Stravinsky, and very little else. I have a high regard for those whose tastes are so rigorously elevated, but more sympathy than regard—and I would not for all the world be one of them.

The cultivation of the second-rate has its own charm, a twofold one. In the first place, it allows one, after sufficient experience, to understand greatness. Greatness as a power, or as a potential, may be a qualitative thing, as a tree is qualitatively different from a rock. Great men may be genetically different, though physically indistinguishable, from other men. But greatness as it is manifested in works, in what is tangible and perceivable, can be known only by those who know the non-great. That which is merely good points the way to the doors of greatness. Comparison is vital.

In the second place, the second-rate is more than merely useful to the amateur of the arts; it has intrinsic values of its own. It contains thoughts, meanings, and insights not to be found anywhere else, not even in great art. The musical art is not comparable to a foot race, in which the goal of each man is single and identical, and the fittest wins all. Music is an almost infinite language, to be shaped and ordered by the composer to the attainment of his own private goals. The quality of a man's mind may determine whether or not his music will ultimately be considered great; but it is the character of his mind that determines the sort of music he writes. Bach was a great composer, but of a certain cast of mind. Not everything is to be found in his music. His cantatas form a world of incomparable variety and invention, but one never finds there the special gentle sweetness that one can hear in works by Buxtehude and Tunder. His trio sonatas are splendid little works, but they do not have the sheer bubbling spirit of Telemann's. This is no criticism of Bach. In doing what he set out to do he succeeded perhaps better and more consistently than any composer who ever lived. But he did not set out to do everything; some compositional ideas would never have occurred to him, and others he would have passed up as not being at all the sort of thing he wanted to do.

Music, then, is not a non-objective playing with notes and rhythms and tonal qualities. It is a part conscious and part unconscious reflection of personality, of the world in which one exists. "To understand the compulsive," wrote the psychologist Erwin Straus, in a more clinical context than this, "we must first understand his world." This is just as true of any human being. A composer's music is an artistic conveyance of his world. There may be a thousand components: a national feeling, a penchant for near-mathematical balance, an ear for quotation, a struggle against the confines of tonality, a compulsion for clarity at all costs, a melancholy frame of mind, a certain nobility of gesture, and so on, ad infinitum. But no two worlds are ever completely alike, and the differences among some of them are as vast as space. Such worlds are expressed not solely by great composers, but by the merely good as well. The expressions of the latter may not be as elegantly accomplished, but while that affects their quality, it does not destroy their character. And I am interested in character as well as quality. There is a vast amount of second-rate music I would not give up easily.

And so, I cannot really understand that veritable host of people who have written to us incredulously questioning (Continued on page 47)
HAD A ______FULL OF EXTRAVAGANT CLAIMS?

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and attacking expressions of personal likes and dislikes by members of HFI. Stereo Review's critical staff (myself included) as printed in these pages in September and October. At least one correspondent expressed the thought that we had all gone purposely searching for obscurities in an effort to show off our knowledge. In other words, that we were being snobs about the whole thing. I beg to differ; the snobbery must, so to speak, be laid at another foot. The snob beg to differ; the snobbery must, so to being snobs about the whole thing. Knowledge; in other words, that we were obscurities in an effort to show off our material he has created to fill the opening of the Wolfgalied, the madly strumming balalaikas behind the tenor's song, evoke for me one of the more delightfully preposterous exhibition-isms of the tenor aria from Adolphe Charles Adam's Le pontillon de Longjumeau, the oh-so-skillfully composed superficialities of John Christian Bach's songs for the pleasure gardens of Vauxhall and Ranelagh, the serious if not perfectly expressed passions of the symphonies of Berwald, the chamber compositions of Boccherini, the sturdy Englishness of the symphonies of William Boyce, the poor man's Brahms violin concerto of Max Bruch, the Shropshire evocations of George Butterworth, the charming, fake French Baroque music of Henri-Gustave Casadesus (born 1879), and so on through the alphabet. These," as the poet Wallace Stevens, wrote, "are merely instances." But I have not mentioned a piece of music I would seriously consider to be a great masterpiece, not a composer who, in the overall evaluation of things, would not find his place somewhere on the lower slopes of Parnassus. There are values here apart from those of objective quality. I would not willingly be deprived of those values. I almost hesitate to think which masterpieces I would be prepared to barter for them.

Heiblom to be the equal of many recognizably great overtures in conjuring a mood and a musical attitude, and more personally appealing than most in the particular mood and attitude it does bring forth. I like the exhilarating swoops of its high-register writing for strings, and the almost, but not quite, Straussian quality of its melodies. I would never willingly give up hearing the operettas of Franz Lehár. I wouldn't dream of comparing Lehár's art to Verdi's, but I know from experience that I would far rather hear Zarevitch than Traviata. (I do not consider this to be a reflection on the quality of my own appreciation of music, merely on its character.) The mock-Russian opening of the Wolfgalied, the madly strumming balalaikas behind the tenor's song, evoke for me one of the more delightfully preposterous exhibition-isms of the tenor aria from Adolphe Charles Adam's Le pontillon de Longjumeau, the oh-so-skillfully composed superficialities of John Christian Bach's songs for the pleasure gardens of Vauxhall and Ranelagh, the serious if not perfectly expressed passions of the symphonies of Berwald, the chamber compositions of Boccherini, the sturdy Englishness of the symphonies of William Boyce, the poor man's Brahms violin concerto of Max Bruch, the Shropshire evocations of George Butterworth, the charming, fake French Baroque music of Henri-Gustave Casadesus (born 1879), and so on through the alphabet.

I would not care to deny myself the peculiar pleasures of certain compositions of Frederick Delius. The Walk to the Paradise Garden, for instance, from the opera Ossetian Song and Juliet conveys a certain poignancy even if one is totally unaware of its place and consequences in the opera's story. The musical language has always seemed to me to be far more Wagnerian than Impressionistic, but it is applied to such different ends that what often seems to be the inherent grandiosity of that language disappears, to be replaced by something not exactly humble, but possessed of a humanity that Wagner seldom strove for, together with a "fabled" quality quite different from his. I don't like all of Delius' work equally well, but I have found that the North Country Sketches, Appalachea, the violin sonatas, Over the Hills and Far Away (which was the first Delius I ever heard), Brigge Fair, and the Caprice and Elegy all have something unique to say to me, something whose importance (to my mind) is easily commensurate with the time and trouble it may take to hear them.

I would consider myself unfortunate never to have heard again the music of the eighteenth-century Frenchman Joseph Bodin de Boismortier. Certainly Rameau and Couperin wrote plenty of music in that century that might qualify as great, and Couperin wrote plenty of music in the eighteenth century that might qualify as great, and so, one might ask, why bother with the rest? I like Rameau and Couperin. But I also like Boismortier, because he was not the same man, not a mere imitation, but a different personality who wrote with different ends in view. He was not a profound composer, but a suave sophisticate with a good deal of facility. He lived by his facility, and by his ability and express purpose simply to please. His music pleases me a great deal.

I would certainly not like to be without a few selected pieces by that much maligned German composer Hans Pfitzner. His music can be unbearably tedious at those times that the sheer size of his intended gesture is too vast for the material he has created to fit it. But I find his Overture to Das Käthchen von

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EVALUATING PRODUCTS AT HI-FI SHOWS: After my annual pilgrimage to the recent New York High Fidelity Show, I spent some time considering the difficulties of judging the quality of audio components under show conditions. Obviously, each exhibitor tries to show his products to their best advantage. This means (or should mean) that he will use the finest program material available to him—the best records, or in many cases a specially made tape recording (almost never a commercial prerecorded tape). Auxiliary equipment, such as amplifiers, cartridges, turntables, speakers, and tuners will generally be of good quality, although merchandising considerations rather than purely objective performance frequently govern what the exhibitors' choice of such equipment will be.

It is often very difficult to separate the sonic contributions that various elements of the system make to the final sound. For example, there are souped-up records with strong mid-bass and upper-mid-range content that seem to sound good when played on almost any type of system. These discs are especially popular with the manufacturers of miniature speaker systems, which can thus be made to seem to deliver a much wider frequency range than they really do. On a number of occasions, I have been favorably impressed by such demonstrations, only to be disappointed when I had the opportunity to hear the equipment at home. But then I have had this experience with some quite large and costly speaker systems also.

The ideal way to appraise a speaker (or a cartridge) at an audio show is to take your own records along. Perhaps you have a record whose high-level passages make severe demands on the cartridge and whose good and bad points are well known to you. By all means take it along with you and ask to hear it played by one of the new cartridges whose virtues are being so highly touted. You should have no difficulty in forming your own opinion, relatively free of the influence of product pitchmen or talented advertising copywriters whose verbal imagery sometimes diverts attention from performance weaknesses.

Of course, only speakers of the same manufacturer can be compared directly at a show, but a careful choice of records with whose content you are thoroughly familiar still makes it possible to go from room to room to make some fairly meaningful comparisons.

I used this technique this year for comparing two speakers of one manufacturer with a competing model. Suspecting that there were subtle differences in the upper register, I used a record that had an appreciable amount of content (cymbals) at the highest audible frequencies. By concentrating only on that aspect of the sound, it was possible to discern the rather subtle differences between speakers quite readily, even though the speakers were not in the same room.

Paradoxically, the poor receiving conditions at audio shows do make it easier to evaluate FM tuners and receivers. Most exhibitors use indoor folded dipoles, which do not deliver a very strong signal inside a steel-framed building, which was the case at the New York show. Not only are most signals much weaker than they should be, but multipath distortion is at its worst under such circumstances. In spite of the uncertain audio quality of the broadcast material, it is not difficult to judge the quality of a receiver by listening to several stations. Sometimes the results of such a test are unexpected. I heard one receiver (by a company that has not recently been noted for product excellence) that clearly outperformed many costlier and more highly regarded models. It delivered clear, undistorted stereo sound from many stations that were too weak to silence the background noise fully, which suggests to me that the i.f. amplifier and limiter sections were very well designed. I look forward to checking the unit under more familiar conditions.

Except for styling and operating features, amplifiers, like turntables, cannot really be judged under show conditions. One intriguing exception is an amplifier that is frequently teamed up with a speaker system whose sound I consider distressing. Nevertheless, this particular combination sounds excellent, year after year, for reasons I cannot explain. In general it is important to avoid making final judgments of loudspeakers at a show. If they sound bad, they will probably (but not always) sound worse in your own home. However, if you like what you hear from a speaker at a show, do not assume that it will sound as good at home. It may sound even better, but my experience has been that a speaker

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REVIEWED THIS MONTH

- Eico 3070 Integrated Amplifier
- Dual 1015 Automatic Turntable
- Rectilinear III Speaker System
will usually sound much less impressive at home than at
a show. The chief exceptions to this rule are a few of the
really fine speaker systems.

Finally, don't let yourself be persuaded by a glib sales-
man that you are hearing something that you are not. I
have been told at shows, with evident sincerity, that I
was hearing the ultimate in clarity, definition, and wide-
range sound, when my own ears told me otherwise. I can
imagine that a visitor less familiar with the nuances of
high-fidelity reproduction might be convinced by such a
sales pitch. Read or reread Larry Klein's "How to Judge
Speaker Quality by Listening Tests" which appeared in
the August, 1966 issue, listen critically—then make up
your own mind.

~ EQUIPMENT TEST REPORTS ~
By Hirsch-Houck Laboratories

EICO MODEL
3070 CORTINA
INTEGRATED
STereo AMPLIFIER

We have often wondered why good low-powered am-
plifiers are so hard to find. Most of the better amplifiers,
from the standpoint of low distortion and operating flexi-
bility, are also large, high-powered, and expensive. Ampli-
fiers delivering less than 20 watts per channel are usually
intended for the less critical, low-budget consumer, and
there are numerous compromises in their electronic and
mechanical design.

Many music lovers intend to or would like to use rea-
sonably efficient speaker systems that require only a few
clean watts of audio power for low-distortion listening at
comfortable levels. The new Eico Model 3070 Cortina am-
plifier seems to be aimed squarely at that market, and it
has hit the bull's-eye. Its IHF music-power rating of 70
watts is a trifle unrealistic (although accurate) since it
applies only to 4-ohm loads. The very complete specifica-
tions supplied by Eico for the Model 3070 rate it at 15
watts continuous power per channel into 8 ohms, a figure
that we found to be both realistic and accurate.

The Eico 3070 is an integrated stereo amplifier using
eighteen silicon transistors and twelve diodes. It is very
compact, measuring only 5 7/8 inches high, 12 inches wide,
and 7 3/4 inches deep, and weighing a mere 7 1/2 pounds.
Its four inputs (magnetic phono, tuner, auxiliary, and
tape recorder) are adequate for almost any system's re-
quirements. The Model 3070 has, in addition to the input
selector, a volume control, balance control, two tone con-
trols, and a main/remote speaker-selector switch. The last
connects either or both of two pairs of speakers to the out-
puts, or shuts off all speakers for headphone listening via
the front-panel stereo headphone jack.

Other functions are handled by a row of six unobtrusive
rocket-type switches along the bottom edge of the panel.
These control tape monitoring, loudness compensation,
stereo/mono modes, high-cut and low-cut filters, and a.c.
power. On the rear of the amplifier are two a.c. outlets,
one switched and one permanently energized.

The 3070, like other Eico components, is basically a kit
for home construction, although it is available factory-
wired as well. It is built on four printed-circuit boards, and
the assembly is simple and straightforward. Hi-Fi STEREO
Review's kit builder reports that the kit's construction
time was about 13 hours and that, in terms of clarity, the
construction manual was one of the best that Eico has yet
produced. Fuses in the speaker lines protect the output
transistors against damage. Although the fuses blew sev-
eral times during our tests, the amplifier itself suffered
no damage.

In our laboratory tests, the Eico 3070 delivered its rated
15 watts per channel into 8 ohms, with less than 1 per
cent distortion between 50 and 20,000 Hz. From 70 to
10,000 Hz the distortion was less than 0.5 per cent at full
power. At half power or less, the distortion was under 0.2
per cent over the entire audio-frequency range. The total
distortion was under 1 per cent up to 15 watts output and
dropped to unmeasurable levels as the power was reduced
to 0.1 watt (a typical average level for quiet listening in
the home).

The tone controls had a more-than-adequate range al-
though they affected the mid-frequency response consid-
erably when used near their full capabilities. The high- and
low-frequency filters were extremely mild in their action
(only 6 db per octave slopes) and had little effect on
noise or program material. The loudness-compensation
contours were well chosen, affecting low frequencies pri-
marily but also boosting the uppermost octave somewhat
at low volume-control settings. The RIAA phono equaliza-
tion was accurate within ±1.5 db from 30 to 15,000 Hz.
The available power output into 4 ohms was about 26
watts per channel, and into 16 ohms it was about 9 watts
per channel. The Eico 3070 had unusually low hum and
noise, measuring -76 db on high-level inputs and -73
db on phono, referred to 10 watts. Both levels are totally
inaudible.

We found one minor design flaw in the 3070. In stereo
(Continued on page 52)
The highly-rated Sherwood S-8800 now features Field Effect Transistors (FET's) in the RF and Mixer stages to prevent multiple responses when used with strong FM signals.

Among the Model S-8800's many useful features are two front-panel switches for independent or simultaneous operation of main and remote stereo speaker systems.

Visit your Sherwood dealer now for a demonstration of those features which make Sherwood's new Model S-8800-FET receiver so outstanding. With Sherwood, you also get the industry's longest warranty—3 years, including transistors.

Compare these Model S-8800 specs: 140 watts music power (4 ohms) • Distortion: 0.1% (under 10W.) • FM sensitivity: 1.8 µv (IHF) • Cross-modulation rejection: 90dB • FM hum & noise -70dB.

CIRCLE NO. 83 ON READER SERVICE CARD
operation the magnetic-phono inputs can handle up to 46 millivolts of signal without overloading, which is more than adequate for modern stereo cartridges. However, if the mode switch is set to MONO, the phono inputs overload at about 3 millivolts. This effect disappears if the two phono inputs are paralleled externally when using a mono cartridge, or if a stereo cartridge is used.

In listening tests, the Eico 3070 proved to be as excellent as one would expect. It has ample power for any medium-efficiency speaker, sounded very clean and effortless, and had a dead-silent background on all inputs and at all usable volume-control settings. In view of its fine sonic performance and considerable operating flexibility, we believe it can satisfy the needs of the most critical user, provided one does not try to reproduce concert-hall volume levels in the listening room. The Eico 3070, which is an excellent buy in its price and power range, sells for $89.95 in kit form, including a handsome walnut-finished vinyl-clad steel cabinet. The factory-wired version is $129.95.

For more information, circle 187 on reader service card

RECTILINEAR III

SPEAKER SYSTEM

The Rectilinear III is a fairly large, floor-standing speaker system measuring 35 inches high, 18 inches wide, and 12 1/4 inches deep; it weighs a solid 85 pounds. It is a four-way system, with six drivers and no external level adjustments. The woofer has a 10-pound magnetic structure, a resonance of 20 Hz in the enclosure, and a 1-inch cone-exursion capability. The mid-range driver, operating from 250 to 3,000 Hz, is mounted in a fiber sub-enclosure within the main cabinet. Two tweeters cover the 3,000- to 11,000-Hz range, and two super-tweeters take over above 11,000 Hz.

The designers of the Rectilinear III state that they set as their goal matching the performance of the best full-range electrostatic speakers, while avoiding their problems of fragility, power supplies, special amplifier requirements, and styling drawbacks. Our side-by-side comparison with a full-range electrostatic speaker (Quad), which we consider to be one of the finest reproducers available, proved to our satisfaction that the two could not be told apart except in the low bass, where the Rectilinear III was clearly superior.

In the area of high-fidelity equipment testing, objective measurements are necessarily tempered and qualified by personal opinions. This is particularly true in the case of loudspeakers. It is our position that no adequate purely objective method of evaluating high-fidelity speakers has yet been devised. There are many reasons for this situation, and the Rectilinear III is an excellent case in point.

The Rectilinear III ranks as one of the most naturally-sounding speaker systems I have ever used in my home. Over a period of several months, we have had the opportunity to compare it with a number of other speakers. We have found speakers that can outpoint the Rectilinear III on any individual characteristic—frequency range, smoothness, distortion, efficiency, dispersion, or transient response. However, in my judgment, none of the speakers combine all of these properties in such desirable proportions as the Rectilinear III.

The above is the personal opinion of the writer (JDH). My partner, Gladden Houck, an engineer less given to emotional involvement with the products we test, agrees that this is an outstandingly fine loudspeaker system.

The generally excellent tone-burst response of the Rectilinear system is demonstrated by these bursts at 540 and 10,500 Hz.

Frequency-response measurements backed up the verdict of our ears. We used a slight variation of the multiple-microphone-position measurement setup that we have employed for some time. Four microphones were employed simultaneously, with a microphone mixer combining their outputs. This was repeated with the microphones relocated, giving the equivalent of eight different microphone positions in two automatic sweep measurements, which were averaged to form a single response curve.

Except for a peak at 90 Hz, the response of the Rectilinear III was within ±3 db from 37 to 15,000 Hz. We believe that the 90-Hz peak is a property of the test environment, since this speaker has none of the boom or boxy qualities associated with peaks in this region.

The harmonic distortion was very low, not exceeding 6 per cent even at 20 Hz. The output fell off below 40 Hz, but with none of the breakup or sudden increase of distortion exhibited by most speakers at very low frequencies. The tone-burst response was excellent at all frequencies, with no sign of prolonged ringing of spurious output.

The sound of the Rectilinear III was almost perfectly neutral. It had absolutely no hollow or boomy quality on male voices and possessed the light, open, airy character that we have always liked in a speaker. The highs were crisp and slightly more prominent in our listening room than those of most speakers. The total absence of stridency or accentuated hiss indicated that this is due to the wide, (Continued on page 54)
We have nothing to say about our TR100X receiver.

"High Fidelity said: Solid-state design can be credited with offering a lot in a little space, and this new Bogen is a case in point. Easy to look at, easy to use, and easy to listen to.

Hirsch-Houck Labs said: (in Electronics World) Excellent sensitivity and audio quality. Combines operating simplicity with ample control flexibility for most users, and at a moderate price.

American Record Guide said: It enables the purchaser with relatively limited funds to get a high quality product. It represents some of the best current design philosophy in its circuitry. And, since it is a "second generation" unit, it combines the virtues of good sound and near-indestructibility. The more I used this unit - the more I came to respect it.

FM Guide said: The Bogen TR100X is a solid state AM/FM stereo receiver with a difference. Bogen has shown unusual ingenuity in using printed circuits. For its price, the Bogen TR100X is exceptional. The TR100X is true high fidelity equipment. It will give you more sound for your money than almost any other equipment purchase.

We add only this: The TR100X is priced at $249.95. We also make the TF100, identical to the TR100X, but without AM, for $234.95. Both slightly higher in the West. Cabinet optional extra. Write for our complete catalog.

The critics have said it all!

Specifications: Output power: (IHF) 60 watts • Frequency response ±1dB: 20-50,000 Hz • Hum and noise: -70 dB • FM sensitivity (IHF): 2.7 µV • FM distortion: 0.7% • FM Hum and noise level: -60 dB.
flat frequency response rather than to a peak in the high-frequency range. Even when the highs were cut back with tone controls or filters, the basic character of the sound remained unchanged. The Rectilinear III can be driven by any amplifier capable of 20 watts output, which includes practically all integrated receivers, yet can handle the output of the largest amplifiers.

At $269, the Rectilinear III is not inexpensive, and since speaker preferences are intensely personal in nature, we do not doubt that many people would prefer one of the other available speakers to the Rectilinear III. Nevertheless, in our opinion, we have never heard better sound reproduction in our home, from any speaker of any size or price. Perhaps next month we will have to amend that statement, but as of now, it stands.

For more information, circle 188 on reader service card

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DUAL MODEL 1015
AUTOMATIC TURNTABLE

• REGULAR readers of Hirsch-Houck equipment reports will recall that the Dual 1009SK and 1019 automatic turntables have proved under test to be unusually fine record-playing instruments which in all essential performance parameters are fully equal to the best manual arm/turntable combinations.

Dual has now produced a four-speed automatic turntable, the Model 1015, which brings essentially the same level of performance (and most of the features) of the more expensive models to a new low-price bracket. The only obvious difference between the 1015 and the 1009SK, for example, is the use of a conventional non-rotating manual-play spindle instead of the rotating spindle used in the 1009SK and 1019 models. Retained are such features as the calibrated, adjustable antiskating-force compensation (using the same system that works outstandingly well on the other Dual models), the calibrated tracking-force dial, and a tone arm that will operate reliably with the lowest tracking forces usable with any modern cartridge. The automatic changer spindle is of the "elevator" type used on the other Dual models. It supports a stack of records on three prongs coming out of a single post. To prevent center-hole wear, the stack is lifted clear of the bottom disc before it drops.

The cueing system is also the same as on the 1009SK and 1019. Flipping the cueing lever to its down position lets the tone arm descend slowly to the record surface under silicone damping. With or without antiskating compensation, the pickup stylus returns precisely to the same groove that it left. Overall, the mechanism is impressively smooth and precisely precise. The same slow "cuing" descent can be used together with automatic start if the cueing lever is set before operating the start slide switch.

With another nod to the purist, Dual includes a plastic wedge with the pickup mounting hardware. When installed between the pickup and the shell, this wedge provides the stylus with the 15-degree vertical-tracking angle on a single record. Without the wedge the angle is optimized for the second record.

Underneath the top plate, the 1015's motor is of somewhat different design from those used on the more expensive Duals, but from the evidence of our tests, it works as well. We did not weigh the platter, but understand that it is a 4-pound nonferrous type similar to that of the 1009SK. The rubber turntable mat is "dished" with a recessed pattern that contacts only the edge of the record. The arm counterweight is adjusted by a knurled knob and locked in place with a coin or screwdriver.

Visually and operationally, the Dual 1015 seems to resemble the 1009SK to a much greater extent than it differs from it. Our laboratory tests confirmed this impression. Its rumble was -34 db in both vertical and lateral planes, and -39 db with vertical rumble cancelled out. These are exceedingly low figures for any turntable, although not quite as good as those we measured on the 1009SK. Its wow and flutter were also very low, though again not at the vanishingly low level of the 1009SK. We measured wow and flutter at 0.06 and 0.05 per cent, respectively, at 33½ rpm, and very nearly the same at the other three speeds.

Tone-arm tracking error was very small, less than 0.33 degree per inch of radius over the entire record surface. With the arm balanced according to instructions, in our test sample the tracking force was about 10 per cent higher than the dial indications. When we calibrated the dial (using an external gauge) accurately at 2 grams, it was then exact in its readings from 0.5 gram to 4 grams. For most users, the 10 per cent error noted in our sample would not be significant.

A stroboscope check showed the speeds very slightly fast with one record on the turntable. However, we would estimate the error as less than 1 per cent and most important, it did not change with line-voltage variations.

There is no question that the Dual 1015 is a worthy addition to the line. With the possible exception of the speed error that we encountered on our sample, we can say that no one could possibly detect any audible difference in performance between the 1015 and any of the other Dual models we have tested. Perhaps a listener blessed with perfect pitch would be aware of an under 1 per cent error, but we believe that anyone with that degree of aural acuity should have an adjustable-speed player, such as the Dual 1019. For the rest of the record-playing public, the Dual 1015 at $89.50 is an excellent value.

For more information, circle 189 on reader service card

"... Your stereo is a little loud, and your speakers are definitely out of phase."
At one time, the function of a preamplifier was simply to increase the level of a signal. Then, as the art of sound reproduction has become more sophisticated, additional functions have been added. First came tone controls, then equalization, filtering, tape monitoring, blending, and so on.

What was once a simple amplifying circuit and a volume control is now a control center, handling a variety of sources with input signals ranging from a few millivolts to several volts (a range of 1000 to 1), and which must impress special response characteristics on some of these signals. Requirements for distortion now are far more stringent than in the past. Distortion levels which were once significant laboratory achievements are now common in commercial equipment.

The resultant increase in complexity of the preamplifier has caused some confusion. The knobs and switches which the audio hobbyist considers mandatory for proper reproduction bewilder and dismay family and friends.

The Dynaco PAT-4 is a preamplifier which simplifies operation so that the basic functions are readily utilized by the uninitiated. The illuminated power switch tells you the system is on — and transistors eliminate any waiting. The two large knobs are the primary controls — one selects all sources (including the tape recorder) and the other adjusts the volume. [A third similar knob on the companion stereo Dynatuner completes the radio controls.] The smaller knobs and remaining switches contribute the complete versatility and unlimited flexibility so much appreciated by the enthusiast.

A separate front panel input lets you plug in a tape recorder, or an electronic musical instrument. Its special design even makes it possible to mix a guitar, for example, with a microphone, records, or radio. There's a 600 ohm output on the front panel, too, which enables easy connection of a recorder, and has sufficient power to drive medium impedance headphones without the need for a power amplifier.

You may save a power amplifier in another way, too. If you need a remote speaker system, or a center or third stereo channel, the PAT-4's exclusive "blended-mono" mode is all set to provide this from your regular stereo amplifier, where other preamps having center channel outputs require an additional power amplifier.

A sharp 3-position high frequency filter cuts the scratch with minimal effect on the music, and there's a low frequency filter, too. The "Special" low level input can provide for a second phonograph input, or for a special equalization position when you want to listen to older discs. Dynaco's patented "X" type tone controls provide smooth continuous tonal adjustments with the precise "center-off" assurance of step-type controls, without the complication of separate switches.

The overall quality of parts, ease of construction for the kit builder, accessibility for service, and audio performance are in the Dynaco tradition of acceptability to the perfectionist. On every performance count, the PAT-4 is exceptional. Noise and distortion are almost non-existent. Equalization is precise. Frequency response is superb, resulting in outstanding square wave and transient characteristics. There is not a trace of so-called "transistor sound". And finally, there is the undeniable virtue of complete independence from the power amplifier, so that you can choose the power, price, and tube or transistor design as your requirements dictate.

The PAT-4 is of the quality standard set by the world-famous PAS-3X. That preamplifier has been widely accepted and acclaimed for many years as the finest quality and reasonably priced. How does the PAT-4 compare with the PAS-3X? Well, the quality of both is fully comparable. It is doubtful that it would be possible to hear any difference between them on careful listening tests. The PAT-4 does have some extra features which justify its slightly higher cost for many users.

The PAT-4 is very much in demand, and it will be many months before it is in ready supply. If you are willing to forego its extreme flexibility, the PAS-3X will match its quality, with the added virtues of economy and availability. If you want the ultimate in flexibility along with quality, please wait for the PAT-4. It is worth waiting for.

PAT-4—Kit $89.95; Assembled $129.95
If you prefer to give the finest scotch to your friends, we’ve got to hand it to you.
The earliest known portrait of Chopin, painted about 1829 by Ambroise Wroszewski.

CHOPIN'S

Piano Concerto No. 2 in F Minor

AT THE AGE of nineteen, in 1829, Frédéric Chopin was a young man beginning to feel the strength of his powers. He had recently returned from Vienna, after his first important sojourn outside Poland, and was flushed with the success of two public recitals he had played there. There was another reason for his ebullience at the time: as he confessed in a letter to his friend, Titus Voytsyekhovski: "I have—perhaps to my misfortune—already found my ideal, whom I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio of my concerto." The work Chopin refers to here is the Piano Concerto No. 2, in F Minor, first performed by the composer himself on March 17, 1830, in Warsaw.

The "ideal" of whom Chopin wrote was a twenty-year-old student at the Warsaw Conservatory, an operatic aspirant named Constantia Gladkowska. Chopin's biographer Casimir Wierzynski writes of Constantia:

She had been studying voice at the Conservatory for four years and was considered to be one of Soliva's best pupils. She was also said to be one of the prettiest. Her regular, full face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an operatic singer.

Chopin did not actually meet Constantia until April, 1830, six months after he wrote of her to his friend Titus. In the meantime, his concealed passion may have inspired not only the Adagio of the F Minor Piano Concerto, but also the E Minor Concerto, some of the Opus 10 Etudes, and the Andante spianato. Another letter to his friend reveals that the mere mention of Constantia's name filled Chopin with awe: "Con—no, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" But as if to prove that he had not taken complete leave of his senses, Chopin then indulges in a bit of levity concerning the growing of his whiskers on the right side only: "On the left side they are not needed at all, for one sits always with the right side turned to the public."

In 1832, Constantia was married to a Warsaw merchant named Joseph Grabowski and "left the stage to the great regret of all connoisseurs." Chopin seems to have weathered the loss stoically. By the time he came to publish and dedicate the F Minor Concerto, in 1836,
Frédéric Chopin's Piano Concerto in F Minor is remarkably well represented in the recordings catalog: among the dozen currently listed stereo/mono discs, there is not one inferior performance. Three of the best are those by Fou Ts'ong (RCA Victor, Vladimir Ashkenazy (London), and Tamás Vásáry (DG)); the last two are also available on four-track tape.

the memory of Constancia was far from his consciousness; the title page bore an inscription to Countess Delphine Potocka, one of the grand ladies of the Paris salons, a charmer of wealth and taste and a singer into the bargain.

The two Chopin piano concertos were composed within a year of each other. The F Minor Concerto was actually the first, but it bears the number two because it was published later than the E Minor. Liszt found the Larghetto slow movement of this concerto to be "of an almost ideal perfection, now radiant with light and anon full of tender pathos." James Gibbons Huneker, a distinguished American music critic of the early twentieth century, found that the first movement of the F Minor Concerto "far transcends that of the other Chopin concertos in breadth, passion, and musical feeling. The Mazurka-like Finale is very graceful and full of pure, sweet melody."

Over the years there has been considerable fussing with the orchestration of the Chopin concertos; some have found the orchestral parts weak and insufficiently realized. Sir Donald Francis Tovey, the great English writer and pianist, should by right have put a stop to this once and for all in his brilliant analysis of the reworking of the F Minor Concerto by Carl Klindworth in the late nineteenth century. In reorchestrating the concerto "in the style of a full-swell organ," Klindworth also found it necessary to alter the piano solo part so that the instrument could be heard above the inflated orchestral sonorities. In his preface, Klindworth warned prospective performers that if they preferred Chopin's original piano part, it was best to play it with the original accompaniment. "In other words," Tovey concludes, "Chopin's orchestration, except for a solitary and unnecessary trombone part (not a note of which requires replacing), and a few rectifiable slips, is an unpretentious and correct accompaniment to his piano-forte writing. We may be grateful to Klindworth for taking so much trouble to demonstrate this."

The Chopin F Minor Concerto has been remarkably well served by the artists who have recorded it. The current Schwann catalog lists fifteen recorded performances, of which a dozen are available in stereo/mono form. There is not an inferior performance among them, and if I select five from these for special comment, it is because I consider them to be the cream of an exceptionally good crop. I must begin, however, with a performance that has only recently been deleted from the catalog: an absolutely stunning version by Clara Haskil with Igor Markevitch conducting the Lamoureux Orchestra of Paris (Philips PHS 900034, PHM 500034). Though one tends to associate the great Romanian pianist with the classical repertoire of Mozart and Beethoven, she shows in this performance that she was one of the most electrifying Chopin players we have ever had. Hers is a stylish, nobly conceived performance full of personality and vitality, and with an inner strength that immediately captures the imagination. Markevitch offers an orchestral performance of matching substance, and the whole is vividly recorded. What a pity that Haskil did not record more Chopin! In the meantime, Philips should re-release her recording of the F Minor Concerto as soon as possible.

The five currently available performances that I spoke of before are those by Vladimir Ashkenazy (London CS 6440, CM 9440), Fou Ts'ong (Westminster WST 17040, XWN 19040), Charles Rosen (Erato BC 1320, LC 3920), Artur Rubinstein (RCA Victor LSC/LM 2265), and Tamás Vásáry (Deutsche Grammophon 136452, 19452). Among the five, the Rubinstein recording is perhaps the least successful, because of flabby orchestral support and indifferent sonics; Rubinstein himself, however, gives one of his most convincing performances. As for the other four, it's a dead heat as far as I am concerned: any one of them will pay the listener repeated musical dividends. They are all splendidly played and recorded. The tape buff has available both the Ashkenazy (London L 80173) and Vásáry (DG P 6452) performances; the DG tape is the better bargain, because for four dollars more the purchaser also acquires first-class Vásáry performances of a miscellany of other Chopin works including the B Minor and B-flat Minor Sonatas.

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Now, for the first time, you can enjoy the superior reproduction, the quality engineering of a full fidelity tape recorder with three-speed, three-motor drive and solid state electronics at surprisingly modest costs. New VIKING 423 and 433 recorders are exciting additions to your stereo system — exciting both inside and out. Unequalled for operating convenience, impeccably styled, expertly engineered, these new VIKINGS are ideal for both audiophiles and serious recordists.

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CIRCLE NO. 99 ON READER SERVICE CARD
HiFi/Stereo Review presents the tenth article in the series
THE GREAT AMERICAN COMPOSERS

EDWARD MACDOWELL

"...the first American to speak consistently a musical speech that was definitely his own." — J. T. Howard

By IRVING LOWENS

On March 5, 1889, the New York Philharmonic Society, under conductor Theodore Thomas, presented the Second Piano Concerto of Edward MacDowell in its premiere performance; the composer was soloist. H. E. Krehbiel, influential critic of the New York Tribune, was inspired to write that the work was "a splendid composition, so full of poetry, so full of vigor, as to tempt the assertion that it must be placed at the head of all works of its kind produced by either a native or adopted citizen of America. But comparisons are not necessary to enable one to place an estimate upon it. It can stand by itself and challenge the
Edward MacDowell was born on December 18, 1861, at 220 Clinton Street in New York, the third son of Thomas and Frances Knapp MacDowell. His father, a gentle Scotch-Irish tradesman with vaguely artistic leanings, apparently played a minor role in his life. Not so his mother; she firmly set about shaping her son’s musical career. The process was not easy. Her talented son insisted on setting his own pace, and it was not that of a child prodigy. He demonstrated nothing really remarkable in his piano lessons with, first, Juan Buitrago (a family friend) and later, Paul Desvernine (a somewhat more skilled teacher), but Mrs. MacDowell refused to be discouraged.

She took the youngster on a tour of Ireland, Scotland, England, France, Switzerland, and Germany during his thirteenth year. The boy had a sharp eye and a deft hand, and he amused himself by sketching many of the sights he saw. But the time to get down to the business of turning him into a professional musician was approaching, and in April, 1876 (accompanied by Uncle Buitrago, as the MacDowells called him), she ferried Edward back to France to enroll him in a conservatory. He not only passed the stiff Paris Conservatoire entrance exams, but later succeeded in winning a full scholarship.

But he wasn’t quite pleased with the Conservatoire, and his dissatisfaction soon boiled over. He heard Nicholas Rubinstein play the Tchaikovsky B-flat Minor Piano Concerto in the Trocadero at the Exposition of 1878 and was overwhelmed by the Russian’s slashing virtuosity. “If I stay here,” he informed his mother, “I can never learn to play like that.” Attracted by reports of virtuosity. “If I stay here,” he informed his mother, “I can never learn to play like that.” Attracted by reports of virtuosity. “If I stay here,” he informed his mother, “I can never learn to play like that.”

At which Liszt laughed, went to the piano and played Tasso. Later the same month, he once more performed for Liszt. MacDowell was one of only two students asked to participate; together with Theodore Müller he offered a two-piano arrangement of Tasso. Later the same month, he once more performed for Liszt, playing (among other things) the Hungarian Rhapsody No. 14, a bold thing to do in the presence of the composer.

It is quite possible that Liszt was favorably impressed by this very Teutonic-looking boy whom the Frankfurters had dubbed “the handsome American,” and Edward was not unknown to Liszt when (spurred on by Raff) he came to Weimar two years later with the manuscript of a freshly composed piano concerto under his arm. Liszt received the work with genuine warmth, praising its boldness and originality. When Edward left Weimar, remembering what he had heard (“You had best bestraddle yourself,” Liszt told Eugène d’Albert, who played the second piano part of the new concerto, “if you do not wish to be outdone by our young American”), he was off on a new career. Raff and Liszt supplanted...
Rubinstein and Heymann on the pedestal. Edward MacDowell was to be a composer.

Heymann was forced to resign his position at the Conservatory in 1880 because of ill health, and he thought so highly of MacDowell, he suggested that the youngster succeed him. Even though Raff seconded the recommendation, the rest of the faculty demurred. Heymann (rather eccentric and an orthodox Jew) was not popular among his colleagues, and MacDowell was just an eighteen-year-old boy. So instead of teaching at Frankfurt, he took a position at the Darmstadt Conservatory. He disliked that "dreary town, where the pupils studied music with true German placidity," and he also disliked ministering to the non-existent musical needs of several little counts and countesses of Erbach-Fürstenau. More and more he turned to composition, using the time on the train trips from one town to another to write music. Encouraged by Liszt’s cordial reception of the A Minor Piano Concerto, MacDowell sent him the manuscript of his First Modern Suite (Op. 10). Liszt liked it and asked him to play it on July 11, 1882, at the annual meeting of the Allgemeiner Deutscher Musikverein, held that year in Zurich. Even though he was so unsure of himself that he played with the music open in front of him, the young American scored a resounding success. Liszt also intervened for him with Breitkopf & Härtel, and in 1883 that famous publisher brought out the Op. 10 and Op. 14 Modern Suites, the first MacDowell works to appear in print.

After graduating from the Conservatory, Edward also began to take on private pupils, and among his first was Marian Nevins, an American girl from Connecticut. Seeking a teacher, she had gone first to Clara Schumann, who sent her to Raff, who sent her to MacDowell. After he heard her play, he said, "I really think you have a good deal of talent but you play the piano very badly." He put her through six months of grueling exercises before he let her tackle a piece of music—a Liszt arrangement of a Bach Prelude and Fugue. For three years, Marian saw Edward two or three times a week, and the inevitable happened—they fell in love. When he returned to the States in 1884 to marry her, he had composed (as well as the A Minor Concerto and the two Modern Suites) the five songs of Op. 11 and 12, the Prelude and Fugue (Op. 13), the Serenade (Op. 16), the Fantasiestücke (Op. 17), the Barcarolle and Humoresque (Op. 18), and the Wald-Idyllen (Op. 19). The marriage took place on July 21, 1884, in the Nevins family home in Waterford.

MacDowell returned to Europe as a composer, not as a pianist. His wife had a great deal to say about that decision—as a matter of fact, she insisted on it. She had agreed to marry him only if he would accept financial help from her so that he could have freedom to compose. "We would plan for four years," she decided, "when he would not teach, which was really his only means of making a living. We would return to Germany, live very simply and economically, and then when we still had a couple of thousand dollars left, we would probably return to America. Anyway, we would then have to earn our living." At first Edward flatly refused, but when he saw that Marian was in earnest, he gave in.

After a short London honeymoon, the MacDowells settled down in Frankfurt, and despite their brave words, they looked wistfully toward the security they had sacrificed on the altar of Edward’s composing career. “Really from one month to the other we know nothing of our movements for the future,” Marian wrote back home to her sisters Anna and Nina on May 21, 1885, “and it seems a question whether we will be able to settle down..."
for any length of time anywhere. . . . He has had two or three chances for places where they only pay something like five or six hundred dollars, which is really the average sum. But that is for very much work, and would take up almost all his time, and he would have little left for his composition, which is of course very important.”

Weary of pensions and hotels, the MacDowells finally settled down in Wiesbaden, renting an apartment of their own in the summer of 1886 where Marian could keep house. “Our life in Frankfurt and Wiesbaden was very quiet,” Marian recalled many years later, “Edward working terribly hard and I doing the practical thing, making a very modest but real home for him. Only two or three fresh personalities came into our lives. Templeton Strong was one—he moved down to Wiesbaden with his wife and children. . . . Strong was very lovable and delightful as a companion. Two or three times he came with us when we went for a walking trip in Switzerland—walking because that was the only way in which we could afford to go!”

Despite poverty and Marian’s intermittent poor health, the Wiesbaden years were happy ones. Edward was just beginning to taste the delights of fame—one of his orchestral works, the symphonic poem Hamlet and Ophelia (Op. 22), completed in Frankfurt just after the couple had returned from the States, was a small sensation, achieving performances at Darmstadt, Wiesbaden, Baden-Baden, Sondershausen, and Frankfurt. America was discovering Edward’s music too. The Venezuelan pianist Teresa Carreño (an intimate friend of Frances MacDowell and one of the composer’s early teachers) began playing various pieces as early as 1883. Conductor Frank van der Stucken also took up MacDowell’s cause; he introduced the last two movements of the A Minor Piano Concerto to New York in March 1885 with Adele Margulies as soloist, his orchestra performed the “Ophelia” section of Op. 22 in Chickering Hall in November of 1886, and, a year later, the “Hamlet” section with fine success.

Edward and Marian could have made do in Wiesbaden, existing frugally on the proceeds of Edward’s not infrequent concert engagements, but various things made them consider returning home again. Early in 1887, Marian became pregnant. There was to be no child, however; instead, there was a miscarriage. Later in the year, Edward had an important visitor from the States, B. J. Lang, a leading Boston musician. Lang tried very hard to persuade the MacDowells that they would be more than welcome in Boston, arguing that it was Edward’s duty to come back to his own country and not become an “American foreigner, of which there were too many already.” They were moved by his eloquence, but they could not bring themselves to leave the little house they had just bought on the Grubweg, one of the prettiest streets in Wiesbaden, overlooking a royal forest. They moved into it in July, just a few days after Lang left. Even though they were on the edge of using up what little funds they still had, they decided to stick it out a bit longer.

Frances MacDowell was also tugging. On October 23, 1887, she sent off an extraordinary letter to her daughter-in-law, trying to convince her that she and Edward should spend at least six months of the year in the bosom of the family. She urged that Marian’s health would improve in New York, that she would lend the couple money to travel home first class (to be repaid “with interest, in installments of not less than $10,” the first installment payable in five years), that they would be treated as guests in the household, that Edward would be given the spare room on the top floor for his den, that if he were unsuccessful in America, she would lend them the money to return to Germany permanently. As a final inducement, she stipulated that ultimately Marian and Edward were to make Frances and Thomas MacDowell “welcome for the same length of time” under their roof if they accepted her “business proposition.” The business proposition was declined.

Mrs. MacDowell tried again, this time in more subtle fashion. In 1888, she was employed by Mrs. Jeanette Thurber, founder of New York’s National Conservatory, as a sort of executive secretary. It is hard to believe that this telegram to her son on March 7 was a complete coincidence:

WILL YOU ACCEPT PROFESSOR HARMONY COMPOSITION NATIONAL CONSERVATORY OCTOBER 1 FOR 32 WEEKS 12 HOURS WEEKLY 5 DOLLARS AN HOUR CABLE AT ONCE YES OR NO

JEANETTE M. THURBER PRESIDENT
MacDowell disliked being pressured. He cabled his "at once" reply six weeks later—on April 21:

\[
\begin{align*}
\text{NO THANKS} & \quad \text{NO SIG}
\end{align*}
\]

Marian's sister Anna, doubtless inspired by the careers of such men as Washington Irving and Nathaniel Hawthorne, tried to help her in-laws stay in Germany. Edward received a letter dated August 28, 1888, from J. S. Potter, American Consul at Crefeld, as a result of her intercession. Potter advised Edward that if he had the necessary qualifications—and he had been led by Miss Nevins to believe that he did—he might be offered a position as "Consular Agent, or Clerk in a Consulate—more specifically, as Clerk in this Office,” were a vacancy to occur, at a yearly salary of 2,500 marks. There was also some possibility of nomination for "Vice and Deputy Consul which might lead to promotion," and Mr. Potter desired to know Mr. MacDowell's "inclinations on the subject" at the earliest convenience. There is no evidence that Edward ever replied.

A few weeks later, the MacDowells left their German affairs in the hands of Templeton Strong, instructing him to try to sell the little house on the Grubweg (he succeeded in December), and sailed for Boston. They had decided to take Lang's advice. It was much as Marian had planned it—they returned to America to earn a living almost exactly four years after they had left it.

Early in October 1888, Lang introduced MacDowell to Boston by giving a party in his home to which a large number of people representative of the city's professional and cultural life were invited. Among those on hand was T. P. Currier, soon to be a MacDowell pupil. In 1915, he described his first view of his friend:

MacDowell was a picture of robust manliness. His finely shaped head, carried a little to one side, was well set on slightly drooping shoulders. His very dark hair was close-cut, for he had no liking for the "artistic pose." There was about him no trace of the "professional artist," save perhaps in the stray lock prematurely streaked with gray that would persistently fall on his broad forehead, and in the Kaiser-like curl of his light sandy mustache, which at that time was balanced by a fairly large goatee.

Opinions and statements expressed to him, especially those pertaining to music and its profession, would immediately command serious attention: and, it might be added, more frequently than otherwise engender opposition on his part. For MacDowell found it difficult to agree with most of his contemporaries on these subjects.

Under Lang's sponsorship, MacDowell moved quickly to a position of pre-eminence. His American debut as composer-pianist took place on November 19, 1888, at a Kneisel String Quartet concert in New York's Chickering Hall; he performed three movements from the Op. 10 Modern Suite and assisted in Karl Goldmark's Piano Quintet. On December 10 he introduced more of his own music at an Apollo Club concert, again thanks to Lang. Wilhelm Gericke, conductor of the Boston Symphony, asked him to be the soloist with the orchestra in his not yet publicly performed D Minor Piano Concerto (Op. 23). MacDowell sent all the good news back to Templeton Strong in Wiesbaden, and on December 17 Strong replied:

Three cheers, old Virtuoso for the Apollo concert, and I am sure you did finely! O I would like to have been there! Good for the concert; good for you, good for Lang and good for the club! Bravo the whole lot of you, lucky beggars! As to Gericke and your MS concerto in March: I say play it, but also have him do your Lancelot or Hamlet and Opelia—propose it, man alive! You must now see that some of your Orchesterwerke are performed and you
must not play too much—you must pose principally as Komponist. You must insist upon this, especially now that everybody sees that you can play.

MacDowell took his friend's advice and played the Second Piano Concerto with the Boston on April 12, 1889, but the performance could be considered something of an anticlimax: Theodore Thomas had heard about the piece, he wanted it too, and he beat Gericke to the draw. Thus it was that the world premiere took place, to the delight of Edward's parents, with the Philharmonic Society performance in New York on March 5. It was MacDowell's biggest American triumph to date, and the booming success impelled Frank van der Stucken to approach Frances MacDowell to prevail upon her son to play the concerto at an all-American concert that summer at the Exposition. MacDowell accepted: the chance to appear as composer-pianist at the Trocadéro (where he had first heard Rubinstein ten years earlier) and to spend some pleasant days with Templeton Strong in Switzerland indulging in his hobby of photography appealed to him. He played the concerto under Van der Stucken’s baton at the Exposition on July 12, 1889.

Other successes followed. Arthur Nikisch and the Boston Symphony did Lancelot and Elaine (Op. 25) on January 10, 1890. Carl Zerrahn, to Edward’s extreme annoyance, introduced the First Orchestral Suite (Op. 42) at a Worcester Festival all-American concert on September 14, 1891, although inclusion in such a program was not to MacDowell’s liking. In a letter to another composer represented in the Worcester all-American program, Victor Herbert, he wrote: "...I feel very strongly that except in the case of a series of national concerts, as French, German, etc., etc., American music ought to be heard in miscellaneous programs in order to be considered standard."

Those were busy and extremely productive years for MacDowell. Not only was he reaping the fruits of his labors in Germany, but he was creating with an intensity that marked the Boston period as the most fruitful one in his life. Those years saw the publication of the Marionettes (Op. 38), the Twelve Studies (Op. 39), the Sonata Tragica (Op. 43), the Twelve Virtuoso Studies (Op. 46), the Sonata Eroica (Op. 50) and the Woodland Sketches (Op. 51) for piano; the Six Love Songs (Op. 40) and Eight Songs (Op. 47) for voice; the First (Op. 42) and the Second (Op. 48, "Indian") Orchestral Suites, to mention only the most significant works.

MacDowell was a big man in Boston, with a growing circle of sympathetic admirers, but the constant concertizing and teaching were taxing even if pleasurable activities, and he came to cherish his summer vacations in New England when he could relax, refresh himself, and devote all his creative energies to composition. The MacDowells discovered the little town of Peterboro, New Hampshire, in 1890—that summer they rented a simple four-room furnished farm house for $50, then considered a high price. They grew to love the village, and for the remainder of Edward’s life, they returned there every summer except three. In 1891, they tried York, Maine, but didn’t care much for it; in 1894, they were in Cumberland, Maine, and again found they preferred the hills to the seashore.

In 1895, they visited Strong in Switzerland. Shortly after their return to the States, a telegram reached them about a Peterboro farm, named Hillcrest, that was on the market, and Marian dashed off to Peterboro. "The moment I saw it I knew it was more or less what we wanted," she recalled many years later. "I had to decide, for others were wanting the place. $1,500 was asked. Without knowing where $500 was to be found, I made the deal—that sum down and $1,000 in a mortgage.

The snapshot of 1896 (above), possibly taken by MacDowell himself, shows his wife Marian and their dog Charlie at Hillcrest, their farm in Peterboro. The photo of six years later, by Oscar Maurer, finds the MacDowells on tour in San Francisco.
Then I telegraphed my husband. All this might not have happened if we had known how changed were to be our conditions that same winter after the farm was bought."

In the fall of 1895, Columbia University received a sizable sum of money for the endowment of a chair of music. A committee consisting of President Seth Low, Dean John W. Burgess, and Bishop Henry C. Potter was appointed to report to the trustees what kind of instruction was most desirable and to nominate a suitable candidate for the post. The committee quickly agreed that the new department should concentrate its attention on music as a humanistic discipline, a startling conception at the time, but finding the right man to plan such a novel department was more difficult. As soon as the appointment of the committee was publicly announced, applications began to rain down upon the heads of the members. Frances MacDowell, however, had a big jump on the others who tried to snag the prestige-laden appointment. She had been at work behind the scenes for more than a year before the committee had been chosen, maneuvering to bring her son to New York from Boston by means of the professorship.

As the *deus ex machina* in carrying out her plan, Mrs. MacDowell made use of an acquaintance, the wife of the distinguished John William Burgess, Dean of the Columbia School of Law. Mrs. Burgess was to influence her husband in behalf of Edward. As early as October 22, 1894, Frances MacDowell fully outlined the scheme in a revealing letter to her daughter-in-law:

I wrote Mrs. Burgess—told her Eddie did not know nor would he approve of my writing—but I wanted my children in New York and I thought in case Columbia did establish a chair of music a New York boy should have it, and I was willing it should go to the one who merited it! But I knew the world too well to believe that merit alone would tell against the tremendous influence that other people would bring to bear upon those in power, and since my son would not raise a finger to get that or any position, I would. And so I had gone to her telling her exactly what I felt and asking her for a frank expression of opinion in return. Her letter is enclosed. She has given her word to work for Eddie and Prof. Burgess is an old fogey and will do all he promises in the most substantial and dogged manner. Nor shall I stop at this. I shall do all I can. I shall leave no stone unturned. As soon as the Burgess family returns, I shall find out the name of the dean of that faculty under whose department music will be placed and then see how I can get him.

MacDowell was to perform the D Minor Piano Concerto with the New York Philharmonic under Anton Seidl on December 15, 1894, and his mother wanted him to appear to the very best advantage. "If Edward covers himself with glory at the Phil, it will help his interests materially," she reminded Marian. She also cautioned discretion about revealing the Columbia matter to Edward as "not even papa knows what I am trying to do." On October 22 she reported to Marian that there was nothing new on the Columbia front except that the Burgesses had "great expectations from Bishop Potter," who had recently been appointed to the selection committee.

At this point, Mrs. MacDowell decided to intervene personally with Dean Burgess. "One evening in the latter part of November, 1895," he wrote in his *Reminiscences*, "a lady presented herself at my house and asked for an interview. The lady was Mrs. Thomas F. MacDowell, mother of the already famous composer and virtuoso, Edward MacDowell. . . . The object of Mrs. MacDowell's call was to request me to consider her son as a candidate for the new professorship at Columbia. I told her that he was already in my mind, and that, too, favorable." Perhaps inspired by Mrs. MacDowell, Bur-
On January 23, 1896, the Boston Symphony under Emil Paur was scheduled to give the first performance of MacDowell's Second ("Indian") Orchestral Suite (Op. 48); the composer was also to appear on the program as soloist in his First Piano Concerto (Op. 15). Frances MacDowell took full advantage of this fortunate circumstance. "I was notified of all this," Burgess remembered, "by MacDowell's mother in time for me to secure a box at the concert and invite President and Mrs. Low and Bishop and Mrs. Potter to occupy it with Mrs. Burgess and myself and thus be able to judge at first hand of MacDowell's qualities, both as composer and as virtuoso, so far as such laymen as we were capable of doing so."

It was at that concert that Edward really fulfilled the hope his mother had expressed to Marian more than a year earlier. He did "cover himself with glory." There was a tremendous ovation for him, and the next day's reviews were laudatory in the extreme. Prof. Burgess mildly noted that "we went away from that concert pretty well convinced that MacDowell was our man." But there was one more crisis to be surmounted before the job offer came. A few days after the concert, Burgess was summoned to Low's office and handed a letter to read. "It contained," he wrote, "an offer from a well-known lady patron of music in New York of a gift of $100,000 for the department of music, provided a certain person named by her should be appointed the professor of music in the university." Burgess stalled for time and went back to Mason for additional ammunition in behalf of MacDowell; Mason sent him to Paderewski, who gave him a very strong letter, unhesitatingly condemning the control by a donor over the selection of a professor of music and unstintingly recommending MacDowell for the place. Thus armed, Burgess went back to Low and told him that he "was now ready with an opinion in regard to the endowment offer." He continued:

I said to him that our committee had not been appointed by the trustees to search for money, but to determine what kind of musical instruction was suitable in a university and to nominate the best man we could find, according to our judgment, to conduct that instruction. I then handed him Mr. Paderewski's unqualified recommendation of MacDowell for the place and accompanied that action with the remark that I thought the course of the committee was perfectly clear. He seemed considerably disturbed and asked if I recommended the rejection of the offer of the $100,000, and I replied that I would certainly decline it with the condition attached to it—that I would give the public to understand, once and for all, that no teacher's way could be bought by money into Columbia University, but that every officer of instruction was selected upon his own educational merits, in the most intelligent and impartial way which the university could devise. He looked at me earnestly for a moment and then said: "Well, I guess you are right. Anyhow, the matter is on your side of the fence, and I shall join in your recommendation."

Frances MacDowell had won the battle of Columbia—all that remained was to convince Edward that he should accept the proffered appointment. Burgess wrote to him cautiously urging acceptance on March 25; early in April, Low went to Boston to discuss philosophy and salary with Edward. On April 13, after his return to New York, he wrote a strong letter to Edward, assuring him in the name of the school that he would receive "our fullest confidence and our complete support" plus a handsome yearly salary of $5,000. "As soon as I hear from you," he said, "I will call our committee together and dispose of the matter with as little delay as possible—the appointment would begin July 1, 1896." Edward was flattered, and even though Marian opposed the move to New York, he made up his mind to accept. On April 17, Philip Hale sent him a note congratulating him on his decision and pledging secrecy about it. The Columbia trustees met on May 4, formally offered the professorship in music to MacDowell "for a term of three years, or during the pleasure of the trustees," and Edward formally accepted. The news was released to the newspapers.

The jovial Henry Finck, critic of the Evening Post, MacDowell ill. This snapshot, which dates from 1906 or 1907, is one of the last taken of the composer. Ironically, MacDowell's face is still youthful, unlined, and vigorous, while that of his wife is tired and worn, revealing the strain of the last years.
friend of Frances MacDowell, and warm admirer of Edward's music, was delighted at the prospect of welcoming the composer to New York. On May 13, he wrote to MacDowell in high good humor, wondering if he had "read Mr. Krehbiel's sermon last Sunday in the Tribune convicting the Columbia College authorities of gross stupidity in selecting so unimportant a thing as a mere composer when they might have had the great American critic and lecturer H. E. K. for the asking. I really think," he twitted Edward, "under the circumstances you might reconsider your acceptance. If you don't, you are not the man I take you for! You have no business to stand in the way of a great critic and lecturer."

MacDowell found New York life tremendously stimulating, and the added demands on his time were not at first especially irksome to him. He was fascinated by the new range of problems and challenges at Columbia, and Columbia dictated the structure of his activities. Private piano teaching was tucked into weekends and odd hours; concertizing was confined to the weeks in the winter between semesters; and even his composition had to wait for Peterboro and the summers. Even so, the New York years saw the birth of some of MacDowell's best piano music—the Norse Sonata (Op. 57), the Keltic Sonata (Op. 59), the Sea Pieces (Op. 55), the Fireside Tales (Op. 61), and the New England Idyls (Op. 62). There were also lesser efforts—a series of works published under the pseudonym of "Edgar Thorn," the royalties from which went to an old nurse of Marian's, identifiable only as "Sister Kathleen"; a number of male choruses (Opp. 52, 53, 54) for the Mendelssohn Glee Club, of which MacDowell had become the leader; and three sets of art songs (Opp. 56, 58, 60).

In 1901, he tried his hand at some college songs and at one point informed Seth Low that he found his muse "temporarily paralyzed by the continued strain of trying to find rhymes for 'Columbia' and 'Alma Mater.' " During the same year, on an impulse, he composed a curiosity. John Erskine, one of MacDowell's Columbia students, recalled the circumstances: "At our commencement the candidates for the various degrees used to go in a body to the platform in the gymnasium, receive their degrees from Seth Low, the president, and then walk back to their seats. MacDowell, seeing an opportunity, composed for these brief processions a set of fanfares, extremely dramatic, almost startling. I was present at their first and only performance. They dwarfed other items in the ceremony, and the faculty and trustees, as I recall, looked startled at so much trumpeting as though Gabriel were putting on a rehearsal." The present whereabouts of MacDowell's fanfares is, unfortunately, not known.

Meanwhile, as MacDowell's reputation continued to grow, his activities multiplied in turn. A New York musical organization called the Manuscript Society, dedicated to the furtherance of American music, had repeatedly sought to enlist his aid and support ever since his arrival at Columbia, but without success—hardly surprising in view of MacDowell's frequently stated opposition to chauvinism and all-American concerts. In 1899, they found a way to win him: changing the organization's name, constitution, and by-laws, they elected him president of the new American Society of Musicians and Composers. His regime was short. When some mild objection was raised to his militant opposition to all-American concerts and his espousal of a policy advocating an American work on every concert program, he gave the board a peremptory ultimatum. Either the entire board must hand in its resignation so that he could appoint another more in sympathy with his aims, or he would. He did—early in February 1900. The organization expired not too long afterwards.

Very little is known about this curious episode. Plainly MacDowell's dictatorial actions were evidence of increasing tensions, of increasing exacerbation over the multitudinous demands on his time which were cutting down his productivity and sapping his energy. And he was beginning to lose patience with Columbia and his teaching duties too. He began to investigate the possibility of organizing a department of fine arts to embrace not only music and belles lettres, but also painting, sculpture, and architecture, and to that end he wrote to various members of the Columbia faculty in non-musical disciplines (among them Nicholas Murray Butler, then dean of the school in which the department of music
was located), some of whom supported his ideas. With his seventh year coming up, he requested sabbatical leave, and the trustees acceded to his wish, expecting that he would return with renewed energy. But by the time the 1901-02 school year ended, MacDowell was a very tired man. The summer in Peterboro was not productive; there is no evidence that he did any serious composing while vacationing at Hillcrest.

Superficially, the 1902-03 sabbatical year seemed to be a happy and triumphant one. A grand tour taking the MacDowells all over the country was arranged; the critics were loud in their praises; the adulation of the concertgoers continued unabated. In 1903 they went to England, where Edward made a deep impression as composer and virtuoso. But that fall, when he returned to his Columbia duties, he struck Dean Burgess as "more restless and depressed than ever."

Columbia had turned sour for MacDowell. Low was no longer president, having resigned to run for the mayorality, and in his place was Butler, who did not see eye to eye with MacDowell about the character of his Columbia. The trustees acceded to his wish, expecting that he would return with renewed energy. But by the time the 1901-02 school year ended, MacDowell was a very tired man. The summer in Peterboro was not productive; there is no evidence that he did any serious composing while vacationing at Hillcrest.

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Columbia had turned sour for MacDowell. Low was no longer president, having resigned to run for the mayorality, and in his place was Butler, who did not see eye to eye with MacDowell about the character of a department of fine arts. What had started as a grand adventure began to turn into a cul-de-sac, and Edward considered resigning. During the Christmas vacation, he and Marian went to Peterboro and discussed the whole situation; when they returned, the break had been decided upon. MacDowell told Butler of his plans in January 1904, to give him a chance to choose a successor before the flood of applicants descended, and kept silent. Nevertheless, rumors of the impending change started to circulate and early in February, two student reporters visited Edward to ask about it. They succeeded in getting him to tell them the truth, and he naively cautioned them against printing the story prematurely. But the enterprising young newspapermen, correctly smelling a sensation, hotfooted it to the Evening Post with their "off the record" story. On February 3, 1904, the front page of that newspaper carried the following headline:

**MACDOWELL TO RESIGN**

Unable to Obtain the Reorganization of Work Which He Thinks Necessary

Next morning, the other papers had further details. The Times stated that MacDowell had referred to col-

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**EDWARD MACDOWELL: A SELECTIVE DISCOGRAPHY**

By Irving Lowens and Margery L. Morgan

DESPITE a once enormous popularity, Edward MacDowell is today poorly represented on disc. It is somewhat astonishing to discover that not one of his choral works appears to have been recorded at any time, that only seven of his forty-two songs seem to have been recorded, and that no recordings of such major piano works as the First and Second Modern Suites and the Nocturne Sonata are known. It is equally astonishing that the New England Idylls, the Fireside Tales, the Sea Pieces, the Twelve Studies (Op. 39), and the Twelve Virtuoso Studies (Op. 46) have never found their way to shellac or vinyl in complete form.

The following discs, selected from our complete discography of MacDowell's music, are all theoretically available. But the reader should be warned that he may have to do some intensive hunting before he tracks down even this poor selection. For example, the important recording by Vivian Rivkin (originally issued by Westminster as 18201 and re-issued in a "collectors' series" as W-9310) is unusually difficult to find. The Perry O'Neill recording of the First and Second Piano Sonatas ( Surgery of Performing Artists 63) has disappeared from the Schwann catalog in recent months; it is still listed here as available since copies may turn up in record bins, although they cannot be ordered from a regular distributor. In those few instances in which there is a choice between two or more available recordings of a work, the preferred one only is listed here. All will be found in the complete discography, which can be obtained by sending a stamped, self-addressed envelope to: Music Editor, HiFi/STEREO REVIEW.

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**ORCHESTRAL MUSIC**

Eugene List (piano), Vienna State Opera Orchestra, Carlos Chávez cond. WESTMINSTER ® WST 17012, ® XWN 19012.

**PIANO MUSIC**


**SONGS**

college graduates as "barbarians." According to the World, he had called collegians "boors." The fat was in the fire. Despite Butler's attempts to smooth things over, a public wrangle developed, with the Evening Post taking MacDowell's side and the Times speaking for Columbia. Furthermore, MacDowell had made a serious tactical error: he released his report on conditions at Columbia to the press before sending it (accompanied by his letter of resignation) to the trustees.

After this regrettable incident, the aggrieved trustees did not even feel that they wanted to consult MacDowell about the identity of his successor. Instead, they turned again to Burgess, who suggested Cornelius Rühner, head of the Karlsruhe Conservatorium, who had favorably impressed him because of a concert at Wilhelmshöhe during the summer of 1903. Thanks to a wealthy patroness of the arts, a trip to New York was arranged for Rühner. In March 1904, he gave a piano recital in the Burgess home at which many of the trustees were present, and he was promptly offered MacDowell's professorship effective at the end of the semester. He accepted. MacDowell finished out the term and went back to Peterboro, angry, hurt, and, unknown to almost everyone, a very sick man.

In New York, MacDowell was somewhat uneasy about visiting his parents too often, knowing that, more likely than not, there would be strangers on hand imported by his mother to meet him. Marian tactfully finessed the problem: "I very quietly settled that situation by having them always come to dinner once a week, and making it an event, hiring a woman to come in and cook an excellent dinner, and always some good wine. They loved it and he loved it, and neither of them realized that it was sort of a trick on my part."

A few weeks before Easter 1904, Thomas and Frances MacDowell paid their customary weekly call on Edward and Marian, who were at that time living in the Westminster Hotel. The weather was unpleasant and since the streets were slippery, the MacDowells decided to get the old folks safely launched in the direction of home on a streetcar after dinner. At the corner of Broadway and 20th Street, Edward stepped off the curb to help his parents mount the streetcar steps. "As he stepped

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**THE SOUND OF MACDOWELL**

By David Hall

If challenged to supply an easily recognized reference point for the music of American composer Edward MacDowell, I would say that, in its most characteristic and powerful moments, it has more than a little in common with that of Norway's Edward Grieg. The opening of MacDowell's First Piano Concerto—cast in the same key as Grieg's celebrated work in the same form—is not dissimilar in tone to that of the older Norwegian master.

The MacDowell Second Concerto, however, marks a great advance over the first both in originality of structure and in convincingly lyrical utterance. The declamatory-hardecatic aspect of MacDowell's musical language is much in evidence throughout the body of the first movement, just as the gentle poetry of his lyrical writing is heard to fine advantage in the slow movement. As might be expected from one trained for more than a decade as a virtuoso pianist before taking up composition, MacDowell's piano writing is both brilliant and fluent, displaying an unerring keyboard color sense both in its passage work and choral layout.

Though much of MacDowell's music may seem genteelly sentimental to our ears today (the more familiar of the Woodland Sketches, for example), there is also to be found a certain noble pathos, as in the slow movement of the Sonata Tragica for piano and—especially—in the justly renowned Dirge from the Indian Suite.

One cannot very well speak of an "American" strain in MacDowell's music—certainly not in the sense that one is found so inescapably in the work of Charles Ives, who was born only thirteen years later and whose Second Symphony was contemporaneous with the first hearings of Indian Suite. MacDowell's use of American Indian melodies did not make the work one whit less European-Romantic, its colorful elements deriving more from the Nordic-Celtic evocation typical of most of his bigger works than from Amerindian lore. (In this connection, I hold with those who look upon Dvořák's New World Symphony—written at the same time as MacDowell's Suite—as a personal and Czechish music, one whose references to Negro and Indian themes do not in any way violate the stylistic integrity of Dvořák's basic musical speech.) These points emerge most clearly upon hearing such other MacDowell orchestral pieces as the First Suite, Hamlet and Ophelia, and the piano sonatas, not to mention the Sea Pieces for piano, which represent MacDowell at his best.

MacDowell was no symphonist, though he had a good command of basic classical form and exploited to maximum effect the contrasting elements inherent in his barded and lyrical evocations of the legendary past and the feelingful present. He was a tone poet, comparable at his best to Edward Grieg or the young Niels Gade. If much of MacDowell's music seems dated because of a plethora of conventional sentiment as opposed to bold passion, we can still be grateful for its noble moments—and for the fact that MacDowell himself was the first American composer of art-music to achieve some degree of distinction among his European colleagues. As such he laid the groundwork that led to the international recognition fifty years later of the products of American composers as music of quality in its own right.
back a hansom cab came round the corner, knocked him down, and the wheels went right across his spine," reported Marrian, who was on the sidewalk watching in horror. "Something kept the horses from stepping on him; otherwise he would have been killed. He was bruised and miserable for days and complained constantly of his back." There is no evidence that the accident was reported to the police or that anyone in the family then considered it especially serious—MacDowell himself was no hypochondriac, and it is doubtful that he even went to see a doctor about his aches and pains. They gradually receded and he turned his attention to other things.

But all was not well, and after another unproductive summer in Peterboro and a harassed autumn in New York, MacDowell remained tense and highly irritable. The Columbia matter continued to rankle, and he talked about it constantly. Then, one winter day, Marrian got a clear intimation that something was seriously wrong with her husband. As they were walking in the park, Edward suddenly "felt perfectly unable to move; gradually he recovered and we were able to get home," she remembered many years later. "I immediately made him see one or two doctors and they all said it was a breaking-down of the brain after the terrible strain he had gone through at Columbia. All the New York papers had published accounts and the doctors were undoubtedly affected by that and blamed his illness quite naturally on that. If he had lived forty years later when people knew more about the brain they might have known more exactly just what the reason was for the breakdown."

On April 5, 1905, novelist Hamlin Garland, who was in New York lecturing at the time, accepted an invitation from MacDowell to dine with him that evening at Monquin's Restaurant, a pleasant place on Sixth Avenue. "On arrival," he recollected, "I found Henry T. Finck, the musical critic, and his wife, and John Lane, the London publisher. The dinner started gayly, but as it went on something in MacDowell's look and action disturbed me, and this disturbed feeling rapidly deepened into alarm. He looked ill—seriously ill. His mind wandered and his hands were nerveless. Worst of all, his face took on that empty look which I had observed once or twice before, an expression so unlike his brilliant usual self that Lane noticed it and glanced at me inquiringly. Mrs. MacDowell chatted and laughed with the Fincks, seeing nothing amiss—apparently. To test my impressions I addressed Edward pointedly. He responded with his customary smile, but his glance was dim and remote. All his characteristic alertness and glow were gone."

The erratic course of MacDowell's ailment must have been a heartbreaking thing for those who were close to him. After spending the summer of 1905 in Peterboro, he seemed much improved, and Garland was encouraged when he saw Edward on November 5 in New York. "I was instantly relieved," he noted in his diary. "He greeted me with a cheery word and his familiar shy smile, and began at once to ask after my wife and my little daughter." By December of 1905, however, Edward was no longer walking.

The ups and downs continued. By March he seemed much improved; in May there was a relapse. Huneker visited him in that month and wrote:

Our interview, brief as it was, became the reverse of morbid or unpleasant before it terminated. With his mental disintegration sunny youth has returned to the composer. In snowy white, he looks not more than twenty-five years old, until you note the gray in his thick, rebellious locks. There is still gold in his mustache and his eyes are luminously blue. His expression suggests a spirit purged of all grossness waiting for the summons. He smiles, but not as a madman; he talks hesitatingly, but never babbles. There is continuity in his ideas for minutes. Sometimes the word fits the idea; oftener he uses one foreign to his meaning. He moves with difficulty. He plays dominoes, but seldom goes to the keyboard. He reads slowly and, like the unfortunate Friedrich Nietzsche, he rereads one page many times.

The steady and slow decline continued through 1906 to November 1907 when, cruelly, there was one more turn for the better in the MacDowells' New York apartment. "He was quite like himself mentally but not so steady on his feet," Garland noted in his diary. "He had my Prairie Song in his hands and spoke of my verses which he strangely enjoys. Marrian said, 'He carries your songs for hours in his hand. He always intended to set some of your verses to music.' This touched me deeply. It may be that this intention was lingering in his mind, for he spoke of it to me clearly and forcibly."

But from then on it was rapidly downhill, and on Thursday, January 23, 1908, Edward died. After funeral services in New York he was interred at Peterboro.

"It was like a beautiful autumn day as far as temperature went, and with a deep blue sky. The whole place looked exquisite in spite of the fact that it was covered with snow," Marrian wrote some forty years later. "I was too worn and tired to take in very much about the funeral, but I do remember so distinctly a little bird which came and perched on the very edge of the coffin and sang a soft little song. Then the coffin was lowered into the bed of green boughs and everybody quietly left—a very beautiful end to a beautiful friendship."

And, it might be added, a sadly premature end to the life of one of the great American composers.

Irving Lowens is the well-known and respected music critic of the Washington, D.C., Evening and Sunday Star, the author of Music and Musicians in Early America (W. W. Norton, New York, 1964), and a national officer of the Music Critics' Association.
AN AUTUMN HARVEST
OF AUDIO PRODUCTS
(as seen at the New York audio show)

By PETER SUTHEIM

THE field of high fidelity every now and again seems to be on the verge of breaking away from its moorings—which are, after all, acceptably realistic sound delivered conveniently and unobtrusively—and soaring into pink clouds of engineering abstraction and perfectionist claims. There are periodic scrambles for highest power, lowest tracking force, highest compliance, widest bandwidth, and the like—all of which, taken by themselves, are non-issues. It was therefore gratifying to me to browse through the recent New York audio show, one that, in my opinion, concerned itself with real values: “How good does it sound when it plays my kind of music?” It was as if the men of the hi-fi industry, human beings like us all, took this opportunity to remind themselves—and their customers—that what matters is the sound, not the numbers.

The 1967 New York High Fidelity Music Show was much better than last year’s—better, in fact, than most I have attended. Most of the improvement could be attributed to the change in location. The show had outgrown the cramped New York Trade Show building it occupied in years past, with its small rooms and insolu-
First among the diversions at hi-fi shows is the opportunity to hear and to handle a wide variety of new equipment. In the photos above, visitors are seen checking out FM reception via headphones and making comparisons among several models of speakers.

ble acoustic problems. Though the new location at the Statler Hilton Hotel is only a few minutes’ walk from the old building, it somehow seemed more convenient. New Yorkers are funny about going all the way over to Eighth Avenue: Seventh Avenue, one block away, seems much more central.

But it was a good show for other reasons, too. The industry seems to have learned that sales techniques—in this field, at least—can be pushed only so far. There were few raffles, door prizes, giveaways, and mini-skirted models, little reliance on sheer, deafening decibels to prove a point. Attendance was up on a per-day basis—the show didn’t run as long as formerly, but still some 22,000 people came.

What was new? A great deal in respect to product changes, expanded lines, and technical refinements, but not too much in respect to radical innovation, new technical principles, or fundamentally new devices. Transistors are certainly not news any more, and it would have been possible this year to count on the fingers of perhaps one-and-a-half hands the products that contained tubes.

Tape, however, is news, if only because of the bewildering variety of newly designed cartridge and cassette machines. The atmosphere surrounding the prerecorded cartridge business is that of something trying to happen. Meanwhile, until it does, manufacturers are climbing all over each other trying to lure the buyer in their direction. The variety of cartridge-handling devices was astonishing—and, fortunately for those who like the idea, the variety of material recorded on (in?) cartridges is growing too. However, Sony, in a single deft stroke, unveiled a tape reel changer, a device that handles standard reels of tape (any size, and intermixed) the way a record changer handles records. The machine drops one reel from a spindle stack of up to five into a small turntable, threads the tape through its innards without human assistance, plays it to the end, reverses direction (optionally) to play the other stereo tracks, then flips the played reel off the turntable and down a little chute into a tray, at which point the cycle begins again with another reel. The obvious advantage of this machine is that it can be used with any conventional reel of tape, regardless of what happens in the tape-cartridge industry. And Sony is producing cassette recorders as well.

Perhaps the most delightful general impression for me was in the area of equipment styling. This is of no consequence as far as performance is concerned, but it is important aesthetically, and I am pleased to be able to report that electronic high-fidelity components are looking better than ever. Part of this undoubtedly results from industry efforts to make home audio equipment more acceptable to women, who have been alleged to complain

Sony introduced a novel tape-changer mechanism that will play a stack of prerecorded tape reels automatically and in sequence.
The din, bustle, and ceaseless questions in the exhibition rooms showing stereo receivers and speaker systems contrasted strangely with the eerie quiet and withdrawn preoccupation that characterized visitors to those exhibits featuring stereo headphones. Loud and long about the unattractiveness of the components their menfolk are so proud of. From the drab and uninspired functionality of the Fifties through the jazzy-ness of the early Sixties, the appearance of components has evolved into a kind of tasteful sleekness that is very pleasing. Rather than trying to hide audio components or make them look like something they aren't, designers are making them beautiful in themselves. Panel designs are functional, but without the visually boring symmetry that characterized the layouts of a few years ago. "Blackout" tuning dials, from which the station markings disappear when the power is turned off, are all the rage, and they are very handsome. There have been some sporadic attempts to make the knobs vanish also by means of "trap doors," and I expect we will be seeing more of these in the future.

There is a continuing trend toward diversification. Acoustic Research (AR), which until this year made only speaker systems and turntables, has now brought out a 60-watt-per-channel integrated stereo amplifier. Similarly, University (speakers and microphones) has introduced a receiver. Dual (record changers) is making a tape deck, and KLH (tuners, amplifiers, and speakers) and Marantz (tuners, turntables, and amplifiers) both showed receivers for the first time. More and more, it is becoming possible to purchase a complete system from one manufacturer.

And then, of course, there are the stereo "compacts." Benjamin, Bogen, Fisher, Harman Kardon, KLH, Scott, and others are producing compact systems with tuner and amplifier (or complete receiver) built into a tabletop cabinet with a record player. Speakers are still (and ought to be) separate. Some compacts even offer a built-in or optional tape-cartridge facility. All offer about the same flexibility as component systems (additional program-source inputs, extension-speaker options, and the like), and most of them—depending largely on the quality of the speakers used with them—sound very respectable.

Audio shows, of course, hinge heavily on sound, and it is difficult to convey an adequate impression of this aspect of them. The effect of standing between two connecting rooms and hearing the Jonah Jones Quartet with the left ear and the Tchaikovsky Fourth with the right ear can only be suggested. Likewise indescribable is the effect of hearing the great choral climax of Beethoven's Ninth cut short abruptly to please a visitor who "never listens to classical music," immediately followed by a quick cut to some marshmallow-fluff Mantovani being played just as loud. In weird contrast is the breathy hush in the showrooms of stereo-headphone manufacturers—David Clark, Koss, Sharpe, AKG—where only the faintest whisper can be heard from the headsets, unless you are wearing them.

COMMENTS overheard in passing are fun: "Do you really need all those knobs?" "I have three speakers with 8 ohms impedance, four with 3.2 ohms, and two with 16. Now I'd like a switching system that...." "They're making a thing now that has everything. They call it a receiver." "Yeah, that's right. It's all coordinated." "What's the difference between a speaker and an amplifier?" It was fun, too, to watch a young wife docilely follow her husband from room to room, each time taking a seat near the door to wait, then obediently rising to follow him to the next exhibit. However, a young woman doing a survey for the Institute of High Fidelity (organizers of the show) reported that a good many women came on their own. Perhaps good sound is no longer so exclusively a man's hobby as it once was—or has man-hunting recently opened up a new territory?

The only manageable way to itemize the new products at the show seems to be to break the field into component categories. Since it is not my intent here to list every exhibitor or to make quality judgments on products—an impossible task at a show—but rather to report on trends
and new products that caught my eye, the reader will have to forgive me for any omissions of cherished brand names or products.

- **Record-playing Devices**: A new approach to stereo phono pickup design is Kenwood's photoelectric pickup cartridge. Instead of using magnetic, piezoelectric, or strain-gauge principles, the Kenwood development has the stylus assembly wiggling a tiny screen that varies the amount of light falling on a pair of photodiodes (one for each channel). The electrical output of the photodiodes varies according to record-groove modulations. The manufacturer claims extremely low intermodulation distortion—on a par with that of amplifiers, which is unusual in pickups.

Picking devoted a whole room to a delightful free-wheeling fantasy spoof of hi-fi equipment and terminology. A pair of live Saint Bernard puppies were in two cages (spaced optimally for stereo) labelled "woofers." A couple of parakeets on one side, and a mynah bird on the other, were "tweeters." In between were burners from an old-fashioned gas stove: "mid-range." A motorized mannequin of company president (and IHF Chairman) Walter Stanton toasted everyone who passed. A hi-fi amplifier panel sported faucets instead of knobs. A tone-arm constructed of junk spastically tracked a horribly warped record while a zany record-cleaning device foamed and sudsed over the whole assembly. In the next room, Pickering, in a more serious mood, displayed its line of cartridges.

Stanton cartridges and their manufacturers were being described in a sound film in another room. A film on tracking problems and their solution had some very well done animations that should have clarified some of the points on tracking for interested audiophiles.

Empire demonstrated its new 999 line of cartridges—particularly the top of the line 999VE ($75)—other cartridges, and its by now well-known Troubadour turntable and 900 tone arm. Koss/Rek-O-Kut showed turntables and arms, including a sleek trio of tone arms intended for professional studio use as well as in the home. The top of the all-metal line of arms is the S-320 ($35), although there is a 16-inch version for professional use, without the S-320's lateral balancing device, for $40 (the S-260). In addition, there is the S-440, a lower-price version of the 320, for $28.

Pioneer has introduced the Model PL-41 belt-drive turntable with arm and cartridge for $200. It is a distinctively handsome unit with a permanently attached clear plastic cover that swings up and is supported by a metal brace. (Some of the best-looking designs are now coming from the principal Japanese manufacturers; their products are beginning to acquire a distinctive style far different from the awkward imitativeness of some of their earlier work.)

Sony showed its servo-controlled turntable, available separately or with Sony arm and cartridge. This is the machine that uses a direct-current motor with transistor servo amplification to control speed. It can be used equally well on 50- or 60-Hz power lines of any voltage.

Garrard presented a larger-than-ever line of record changers, ranging from the $195 for $130 to the Model 30 for $40, and a compact manual player, the SP20, for $37.50. Elpa was showing a new line of PE automatic turntables that incorporate some novel design features that should be of interest to audiophiles. Dual has now expanded its line to include four changers: the 1019 ($129.50), the 1009SK ($109.50), the 1015 ($89.50), and the 1010S ($69.50).

Seeburg has brought the jukebox mechanism into the home with its Stereo Home Music Center. The machine is housed in a 33 × 22½ x 21½-inch cabinet and takes fifty stereo (or mono) 12-inch records. With a telephone dial, the listener dials two-digit combinations, 00 to 99, representing any of a hundred record sides. The device "remembers" your selection and then plays the corresponding records. You can set the machine to play all one hundred sides in turn if you like. The unit appears to meet high-fidelity performance standards, according to published specifications. The "automated record programming" apparatus can be purchased as a unit with an FM-AM stereo tuner, amplifier, and speaker systems.

Sherwood's SEL-200 twin-motor automatic turntable drew a good deal of attention. Among its features are photo-electrically actuated cycling, a separate change-cycle motor, dual twelve-pole low-speed synchronous drive motors, and belt drive.

Shure devoted an area of its display room to a new cartridge-testing system involving a special test record and a few bits of more common electronics: amplifier, arm, and a preamplifier. By playing the test record with the cartridge under test and observing the resulting electrical sig-
nal on the scope, one can determine quite precisely the tracking capabilities of a pickup, its distortion, and its channel separation.

- **Tape Devices:** It would be exhausting for both reader and writer to attempt to cover in detail all the new tape devices shown. The most novel of this year's new products has already been described—the Sony tape-reel changer. But Sony also introduced a couple of very high-quality professional battery-portable tape recorders for field work in motion-picture sound, broadcast remotes, and such. Both carry price tags in the $600 range. Sony also showed a bewildering variety of more conventional tape recorders and players for open-reel tape and for cassettes.

   - Teac was showing an exceptionally good-looking line of reversible machines. And for professionals (and audiophiles willing to take the plunge), Crown demonstrated a very expensive recorder that apparently makes it really impossible to foul up a tape even by trying to play a fugue on the pushbuttons. Everyone who uses tape discovers sooner or later that every machine has some magic combination of things—not-to-do which can result in the captain's suddenly turning into a tape-snarling take-up reel. With the Crown recorders that use this particular logic circuitry, this is now impossible. The machine simply refuses to obey any command that would spill or snap tape. If necessary, it waits a moment and sorts things out before going on.

   - Concertone has brought out the Model 201 stereo cassette tape deck, which records and plays four-track stereo in cartridge form. Like other decks, it is designed to be used as part of a hi-fi system. Tape speed is the cassette standard of 1 3/8 ips, but frequency response is advertised as going to 12,000 Hz.

- **Electronic Components:** This category is so enormous that the best that can be done is to run lightly over the new entries in the field. Acoustic Research's amplifier is surprisingly compact for its power (60 honest watts per channel). The panel is about as simple and non-confusing as any I've seen: five knobs, a slide switch, and a pilot light. Acousteck displayed a complete line of electronic components, including the Model VIII-K tuner kit, which can be purchased with a low-power stereo amplifier module to make the tuner into a complete receiver for use with earphones or high-efficiency speakers. Acousteck is urging people to consider starting off their systems with just a VIII-K tuner and amplifier module, adding amplifier and other components later.

   - The tape-recorder people at Crown have also been making amplifiers for a while, primarily for the professional/industrial market, and now, for $75, you can buy a dual-channel power amplifier (no controls except input level) that can provide up to 340 watts per channel into a 4-ohm load. Most remarkable, however, are the power response specifications, which extend up from zero frequency—that is, direct current! The amplifier's other specifications (for noise, distortion, and such) are equally impressive.

   - New from Dynaco is a transistor stereo preamp, named the PAT-4. Described by Dyna as the "solid-state counterpart of the renowned PAS-3X," it is somewhat more versatile and flexible than its predecessor (also $20 more expensive in kit form). As one might expect from Dyna, which will still sell you its mono PAM-1 preamp, now about ten years old, the tube-model PAS-3X will continue to be available.

   - Like wide ties and chalkstripe suits, the "electronic crossover" is undergoing a revival. It was a moderately popular device about a decade ago among serious audiophiles, several audio magazines ran build-it-yourself plans, and the Heath Company even produced a kit. In essence, it does the same thing as the crossover in a speaker system: it is a frequency-dividing network that splits up the audio spectrum into two, three, or sometimes four segments, feeding each to a speaker mechanism designed to function best in that particular range. However, the electronic crossover accomplishes this before the power amplifier rather than after. As a consequence, you need as many power amplifiers as you have segments of the audio spectrum (and double that number for stereo, which is probably why the idea died out). Now, both Kenwood and Sony have resurrected the idea, which is claimed to reduce intermodulation distortion in amplifiers, allow more flexibility to accommodate individual designs, and reduce detrimental effects on speaker damping by eliminating the need for resistive attenuators between amplifier and speaker to control the relative efficiency of a tweeter or mid-range unit.

   - Kenwood, in the "Supreme 1," has built six power amplifiers (two of 33 watts, two of 23, and two of 15) into a single chassis, right along with a pair of three-way electronic dividing networks and the usual stereo preamplifier and control facilities. The result is a 142-watt colossus that costs nearly $700 and sounded fine at the show. The principal difficulty of the system is that it must be used with speaker set-ups designed for an electronic crossover—or at least those that provide access to the individual driver terminals.

   - Sony has available a separate electronic-crossover unit that can be added to an existing system, along with additional power amplifiers of your choice. Sony is also producing a "divisible" speaker system, in which the three drivers can be used together in the conventional way or connected separately for use with an electronic-crossover, multiple-amplifier system.

   - Those KLH numbers are creeping up slowly. We are now up to Model 27, which designates the company's new AM/FM stereo receiver. Its appearance is at least as unique
and distinctive as previous KLH designs. The receiver retains the rotary gear-drive tuning dials (separate ones for AM and FM) that have marked KLH products ever since the Model 8 receiver years ago. It will cost $300.

Marantz introduced its first receiver at this year's show. All solid-state, it differs quite radically electronically from other FM tuners and receivers. There is absolutely no amplification in the front-end tuning section at the frequency of the incoming signal. The two reasons given for this approach are a great reduction in cross-modulation by strong signals, and a lower noise level (all amplifying devices contribute a certain amount of noise).

University is now in the receiver business also, with its new Studio Pro 120, an FM-only unit, all-transistor, with a metal-oxide silicon field-effect transistor (the latest type) in the front end for low cross-modulation, and integrated circuits in the i.f. strip. Rated at 30 watts per channel rms power (120 watts total music power), the 120 is a compact, clean-looking receiver priced just under $380.

Eico presented its Cortina line of tuner, amplifier, and receiver, all compact and well-built units available as kits.

Martel, distributor of the popular Uher tape recorders, is now marketing the RA-80 120-watt stereo control amplifier, and Electro-Voice, in a trend-bucking move, has brought out a nice-looking, fairly compact receiver—the 1120—designed to sell for well under $200. Altec Lansing, also in the receiver area, showed the 711B, a somewhat revised version of their first unit, and ADC had an interesting-looking 100-watt (music power) receiver—the ADC 1000—with a pushbutton tuning section of the same type used in a Fisher table-model radio and in several Grundig units. Grundig was showing for the first time this year, and had an interesting lineup of tuners, amplifiers, receivers, and radios with European styling.

Fisher and Scott both had so many excellently rated new tuners, amplifiers, and receivers that they defy limited-space handling. Regular readers of these pages will, however, already be familiar with many of them through new-product listings and advertisements.

**Speakers and Speaker Systems:** In speakers there has been nothing really new for about a dozen years. There has been a general upward trend in overall quality, but no one has yet found anything to replace the "electric motor" type of electromagnetic speaker mechanism at a reasonable price. This is not to say that there isn't a tremendous variety of design within that category, some of it showing great ingenuity and correspondingly fine sound. Of full-range electrostatic speaker systems (which use a fundamentally different physical principle), there were only two, the Koss-Acoustech and the KLH. JansZen makes electrostatic tweeters, and the Ionovac ionic-cloud tweeter still exists and has come down in price. The full-range electrostats, however, are still priced out of the reach of all but a wealthy few.

Now that the public has been thoroughly sold on stereo, speaker manufacturers are venturing into larger systems. Really tiny speakers (some with amazingly fine sound) are still available, but no one seems to be trying to make them small enough. AR introduced its AR-3a system, priced at about $25 more than the original AR-3, and was A/B-ing a pair of them against a pair of AR-3's at the show. The AR-3a has lower crossover frequencies and redesigned mid-range and tweeter units. The AR-3 will continue to be available.

Two new ADC speaker systems, the 18 and 19, both fairly big, use a 12 x 16-inch rectangular foam-polyethylene piston woofer with twice the air-moving surface of a 12-inch diameter cone. And two of the real giants were at the show, too: the Electro-Voice Patrician and the Bozak Concert Grand. Both manufacturers very sensibly gave over a whole room each to their biggest speakers, and visitors were obviously impressed.

A comparatively new name in speakers is Rectilinear, demonstrating their Models III, V, and VI. All are acoustic-suspension types, with emphasis on extremely long-throw (large-exursion) woofers.

Samson, until now known primarily for electronic components, introduced the SP-100 and SP-200 speaker systems, both using the ducted-port, bass-reflex principle. Unique to these systems is their transformer crossover network, which replaces the conventional resistive "brightness" and "presence" attenuator controls with a tapped transformer arrangement to avoid influencing speaker damping at various settings.

JBL brought out two new speakers: the Caprice, which uses one 8-inch full range speaker augmented by an 8-inch passive cone, and the Nova, a compact speaker of an appearance quite different from the usual "picture frame" style of most bookshelf speakers.

**Systems (Compact or Otherwise):** The compact system, which essentially comprises a record player and amplifier, sometimes a tuner, and two separate speaker systems, is proliferating. Choosing from among them is primarily a matter of selecting brand name, features, and sound quality. In general, they have more similarities than they do differences.

One exception to this rule is the Compass Triphonic 75, a so-called "three-channel" stereo system designed by Paul Weathers, familiar to many oldtime audiophiles as the inventor of the FM phono pickup. The Triphonic is not a three-channel system in the sense that it has three independent channels of information. What is different (and this is an approach Weathers has advocated before) is that the system uses a common bass speaker, which serves to reproduce the low frequencies of both channels below a certain frequency (probably under 250 Hz). This bass channel is powered by its own 25-watt amplifier; the speaker is an 8-inch driver in a remarkably small front-loaded box. In addition, of course, there are two somewhat smaller speakers (again each with its own 25-watt amplifier) which are set up in the normal way for stereo. The bass speaker can be placed almost anywhere, since the frequencies it handles have no directionality. The main advantage claimed for the system is the flexibility of placement it offers, since the left and right high-frequency speakers are so small and the bass speaker can be tucked away out of sight.

Quite a lot, really, for one show, with a number of indications, for readers-between-the-lines, of audio trends for the next few years. For the present, audiophiles with a consuming itch in the pocketbook will have no trouble finding satisfaction, whether they are diversifying, expanding, or trading up their audio installations.

Peter Sunheim, a technical journalist who writes for a number of audio publications, is a regular contributor to HIFI/Stereo Review. His most recent article appeared in the November issue.
Derring-do, sex, and spectacle combined to make a long-running hit of The Black Crook, the ancestor of all American musicals.

I REMEMBER MUSICALS!

The hundredth anniversary of the "uniquely American art form" prompts a veteran theater-goer to wonder: Is musical comedy growing up, or merely growing old?

By PAUL KRESH

I love musicals. I am really hung up on them, if that phrase is still in use. Give me a lavish spectacle with a couple of hundred thousand dollars worth of scenery rolling in and out of view on elaborate wagons and revolving platforms, and I care not who makes the nation's laws—or even its songs, for that matter.

Emily and I race through dinner at one of those little French restaurants where the service is great until it's time for them to go through the sordid business of taking your money. Then we engage in a brief stint of broken-field running through the crowds in the theater district so as not to miss the overture, reaching our overpriced seats just in time to spend twenty minutes or so riffling through our programs before the overture starts.

It's started! Lights dim. Cymbals crash. Violins sweep dangerously around a sentimental curve. The lady from the group that has bought up most of the house accomplishes one final bit of bookkeeping as she exacts a contribution from the member who still owes 84¢ to the kitty, and scurries up the aisle. Here comes a tune, or something that resembles one. Hard to be sure over the chatter. Boom! The conductor bows. Applause.

Curtain up! Fifty chorus girls in ruffs and tights carry the king's luggage to an enormous Elizabethan bedroom in the castle at Elsinore. Enter Queen Gertrude—Angela Lansbury swathed in forty yards of silk; she never looked lovelier. Gertrude greets her new husband Claudius (Alfred Drake), and they clasp hands for the duet Autumn Spring, a touching ballad about late-blooming passion. Claudius promises Gertrude he'll be kind to his stepson, who hasn't been eating well. Now the great bedroom moves back on a stage wagon, a giant lily pool
surrounded by willow trees rises on an elevator and the star comes on—Ophelia, pale and trembly yet somehow wholesome (Julie Andrews when the play opened six months ago). I hold my breath. She's going to sing! "Mad for thy love," Ophelia trills, "sad as the moon above." Her father Polonius walks on and gives her some advice ("Grapple them to thy breast, my girl"), and the set sinks below the stage. Enter Hamlet (John Raitt) for his first soliloquy: To Love or Not to Love? Wow! Wild cheers. Then flashing lights and thunder for the ghost number on the parapet. After that, a scrim descends, a rosy light suffuses the scene to indicate a flashback, and Hamlet's Father as a Young Man sings My Little Boy to his infant son, after which he warns the child to be on the lookout when he grows up for wicked, oversexed uncles, and lightning rends the sky.

Hamlet, alone, sings to his own echo, "Grapple them to thy breast, my girl," reading aloud now with gathering relish, "as well as Yip Harburg is on his way to Boston now to see about the rights." "The rights to what?" "To Hamlet, stupid." "My," she murmurs, "they're finally doing it."

"Emily," I warn, "do not read to me from the Times..."

You and I might think that Shakespeare was in the public domain by this time. Emily knows better. From close study of the drama columns she has learned that there was once a musical called Hamlet II which made it to Broadway in the 1890's "The protagonist," she is reading aloud now with gathering relish, "as well as Laertes, Rosenkrantz, and Guildenstern were all played by girls in tights. One of the big climaxes of the evening was a skirt dance performed by Hamlet which stopped the show. Since the estate of the librettist renewed the copyright for a 1924 revival..."

Emily knows all sorts of things about musicals. She can tell you that Mae West made her first appearance on the musical stage in 1918 in a Rudolf Friml operetta called Sometime. Although she was not even born by then, she gives the impression of cherishing fond memories of a 1917 Jerome Kern hit called Oh, Boy, which harbored such upstarts in its cast as Marion Davies and Edna May Oliver, who later came into full bloom as Captain Andy's scolding wife in Show Boat. Emily's second-hand recollections also include Gilda Gray's shimmy dance in the Ziegfeld Follies of 1922; Grace Moore singing Yes, We Have No Bananas as part of the operatic sextette which graced The Music Box Revue of 1923; Cary Grant, while he was still a young British actor named Archie Leach, blundering his way through...
a Shubert revival of *The Fledermans*; and Fred Allen's monologues in *The Little Show* of 1929. I am indebted to Emily for much of what I know about the musical theater, some of which, to be perfectly honest, I would just as soon forget. Marion Davies, indeed! Anyhow, that Sunday I told her, "Emily! Please! Don't read to me anymore. Make coffee..."

Six months later there appeared the inevitable item that *Hamlet III*, the name of which had since been changed to *The Play's the Thing*, was in terrible trouble. Jean-Paul Sartre was on his way to Detroit to see if he could fix up the book. Later it was announced that *Get Thee to a Nunnery* might fold before it reached Detroit—what with the quarrels between Sartre and Shakespearean expert Dover Wilson, summoned from England to tinker with the story, while Abe Burrows flew to Indianapolis to replace Mr. Harburg following his latest altercation with composer Jerry Herman, who had replaced Julie Styne, over a reportedly tasteless song and dance routine assigned to Queen Gertrude in the second act....

Well, here we are tonight, thanks to the mumps that have attacked my sister-in-law's youngest son on the night she and her husband were supposed to be here, happy in our seats at the Hamlet musical (which has finally opened to mixed reviews under the witty title *Shreds and Patches*) just two weeks after Martha Raye has replaced Miss Andrews in the role of Ophelia. We feel lucky at that. It's usually Mindy Carson by the time we get seats.

On the way out two hours later we experience a few misgivings, of course. Emily feels that Miss Raye was a bit too strident in her portrayal of the ethereal Ophelia. Alfred Drake looked peaked beyond the requirements of his role as Claudius, probably due to that operation last summer, and the changes in the relationship between Hamlet and Horatio instituted by Jean Anouilh during the New Haven trial run tended to dislocate the true impact of their clever duet. Still and all, how could that man on the *Times* have said the things he did? I, personally, would have changed the ending since all those corpses on the stage did not seem to me appropriate for the finale of a musical, and maybe I would have enjoyed a more memorable tune or two. But you can't have everything.

One has to face the fact that musical comedy has "grown up." It is no longer mere vulgar escapist fantasy for the tired businessman. It must deal with the "realities." In fact, it was Mr. Yip Harburg himself, author of *Finian's Rainbow* and veteran of such other earnest enterprises as *Bloomer Girl* and *Jamaica*, who once said, "Of course I want to send people out of the theater with the glow of having had a good time. But I also believe the purpose of a musical is to make people think." Now, for many years I simply did not know that. I thought a Broadway musical was where a psychiatrist sent his patient when he was all tensed up. I had this mistaken idea that such shows constituted a form of escape, if a somewhat costly one, from the troubles of the world outside.

I know better now, for I not only had the good fortune of having Emily quote to me from Mr. Harburg's illuminating remarks, but of her further generosity one Sunday last spring in sharing with me another newspaper item which shed a new light on the whole business. This year, it seems, is the one hundredth anniversary of the American Musical Comedy, and one merry evening in April, Mrs. Lyndon B. Johnson, Ambassador Arthur J. Goldberg, Mayor John V. Lindsay of New York City, William Schuman, President of Lincoln Center for the Performing Arts, and other glittering persons...
in high places lent their names in welcome to the “giants of the American musical theater” at a special celebration. Despite our passionate interest in the subject, the invitation to Emily and me must have found its way into the wrong mail box, but such idols of ours as Leonard Bernstein, Richard Rodgers, Dorothy Fields, Sam and Bella Spewack, Jule Styne, and Stephen Sondheim did get theirs and showed up that evening. They saw a musical production which dramatized the history of the “art form” of the musical from the time of The Black Crook, a big hit in the 1866-67 season, down through the years to the present day. The real trend of our times, though, was made clear when Emily read to me from the same article that the Manhattan School of Music, which sponsored this “salute to the American theater,” will soon be offering courses on the subject as a part of its curriculum. The idea is to “train” the new generation of musical-comedy composers in their craft.

I am sure it is a good idea. No doubt musical comedies which “make people think” are exactly what the doctor ordered for our troubled world. It is obvious that Irving Berlin would have been writing more singable tunes all these years if he’d taken courses first at the Manhattan School of Music. Still, Emily tells me that Mr. Berlin ran away from home at fourteen and began his career as a song plugger and singing waiter. Jerome Kern practiced ghostwriting tunes for other people’s operettas before he got a chance to do a score of his own for the Princess Theatre. Richard Rodgers learned how to write melodies for musicals by attending Saturday matinees. Gershwin studied under Rubin Goldmark, but he wanted to find out how to compose symphonies and concertos as well as songs. Cole Porter went to Yale and never had to plug songs in Tin Pan Alley, but more of his time was spent, I am told, in the company of high society among music professors.

As a matter of fact, a hundred years ago if you wanted to produce a musical you didn’t look for a composer at all. You worried first about a chorus line in flesh-colored tights and plenty of fancy scenery. Tunes you took where you found them, from this composer and that. Amusement came before uplift. In place of the “bread and circuses” supplied to the people by the emperors of ancient Rome, the producers of American musical comedy offered sex and spectacle.

When The Black Crook opened at Niblo’s Garden at the corner of Broadway and Prince Street in New York on September 12, 1866, the last objective its backers had in mind was to “make people think.” Finding themselves with a melodrama by an unknown author on their hands, these fellows took advantage of the fact that the Academy of Music on 14th Street had just burned down, leaving the entire Parisienne Ballet homeless. It was decided to incorporate dance and music into the play and to work in the dispossessed ballet company. By the time The Black Crook opened it had cost $25,000 to rebuild Niblo’s Garden and turn the show into a lavish display. (Several zeroes would have to be added to that figure to get an idea of its modern equivalent, but the backers recovered their investment and then some.) Bare knees vied with elaborate scenery to titillate the ticket-buyers, and there was no ceiling on vulgarity. And so The Black Crook packed them in for years, getting longer, broader, and less serious all the time. By the summer of 1867 it boasted a “baby ballet” with one hundred children. A few months later a whole ballroom scene was tacked on, including a carnival and masquerade. I am sure Emily and I would have loved every minute of it. The show was revived in New York eight times during the nineteenth century and once in Hoboken in 1929. I wish they’d do it again.

Before The Black Crook, the American musical stage struggled along as best it could with open air concerts, minstrel shows, circuses, puppet shows, and pantomimes. If people wanted to think, they stayed home and read or went to see Hamlet without music. But in 1796 a show opened in New York which already carried the seeds of what was going to happen to the American musical a century and a half later when it decided to “grow up.”
It was called The Archers or The Mountaineers of Switzerland, and it had a plot about liberty. It also had love songs and comic songs as well as dances, marches, and choral music which the critics of the period largely ignored, preferring to expand in their reviews on the uplifting nature of the book. The Archers, I suspect, with its solemn story of virtue rewarded, sounded the first ominous notes of earnestness on Broadway and paved the way for the coming of Richard Rodgers and Oscar Hammerstein.

Emily has a theory that from then on the American musical split off into two main branches. The first type sought to titillate people and make them laugh, goggle, and go away humming. The second set out to move, inspire, instruct, uplift, and "make people think." Sometimes the two motives got mixed up together in the same show, but mostly it was one or the other.

In the frivolous spectacle, or Black Crook category, we find such historic examples as Around the World in Eighty Days, a super-production which opened at the Academy of Music (rebuilt after the fire) in 1875; Excelsior, a piece offered in 1883 by the same producers, which cost $75,000 and bragged of its "novel electric effects by the Edison Electric Company under the personal direction of Mr. Edison"; The Brook, a New York hit in 1879 with a flimsy plot elastic enough to allow plenty of room for comic songs and dances, the patter of fast-talking comedians, skits and blackouts; The Wizard of Oz, which opened at the Majestic Theatre on Columbus Circle in 1903 with five elaborate scene changes in the first act alone, starting with a cyclone in Kansas; the stylish comic operas performed by The Gaiety Girls, who were imported from Britain and eventually superseded by such all-American phenomena as the Floradora Girls, the Follies Girls, and, of course, Lillian Russell.

Meanwhile, the "serious" musical went its own self-conscious way, from The Archers to adaptations in the 1870's of Evangeline and Hiawatha, with forgotten scores by Edward E. Rice. Then it lumbered along through a rash of semi-classical operettas like Reginald De Koven's Robin Hood in 1891 and ultimately "uplifted" millions, including my entire family, with the operettas of Victor Herbert, Franz Lehár, Rudolf Friml, and Sigmund Romberg.

Although Washington Heights, where I spent my childhood, shared the island of Manhattan with Broadway, it might just as well have been Peoria. Growing up in that neighborhood, the nearest I ever got to a Broadway musical was the Saturday matinee of the vaudeville show that accompanied the movie in the Audubon Theatre on 164th Street, but there were uncles who arrived with reports of smart doings at the Greenwich Village Follies and Earl Carroll's Vanities. Apparently there were people who avoided learning history from The Vagabond King and attended the irresponsible Garrick Gaieties instead. As far back as 1912 the sophisticated had been standing in line to see farces like Oh, Oh, Delphine, a strictly non-instructive story about an artist in search of a girl to model the left shoulder of Venus, and by the 1920's the decadent were attending even more light-headed farragos such as No, No, Nanette, La, La, Lucille, and Yes, Yes, Yvette. Audiences got so sophisticated that Charleston Review of 1924 was able to accommodate both Gertrude Lawrence and Beatrice Lillie on the same stage.

(Continued overleaf)
1949—South Pacific: Ezio Pinza and Mary Martin enchanted practically everybody in this long-running Rodgers and Hammerstein hit.
1949—Along Fifth Avenue: Comedienne Nancy Walker had them rolling in the aisles in one of the funniest revues of the postwar years.

1967—The Apple Tree: Barbara Harris, left, provides humor and glamour in a show that has no message other than entertainment.
1967—Cabaret: Jill Haworth, as Sally Bowles, sings the title song in a musical of the modern, grown-up, make-people-think variety.

When Paul Robeson sang Old Man River in Show Boat in 1927, American musical comedy started to "come of age," a condition from which it has never fully recovered. But Show Boat had its lovely tunes, an astonishing parade of haunting duets and lilting ballads. In fact, all during the great Depression, whether Wintergreen was running for President in Of Thee I Sing or Irving Berlin and Moss Hart were satirizing the New York police force in Face the Music, or Kurt Weill was setting anti-capitalistic propaganda to music in Johnny Johnson or Harold Rome was contributing songs of social significance to the union-made revue Pins and Needles, the tunes kept getting lovelier. The melodies of Jerome Kern were made by hand—as were those of Cole Porter, Harold Arlen, Richard Rodgers, Kurt Weill, Arthur Schwartz, and, a little later, Leonard Bernstein.

During the Depression years, musicals of the "make people think" variety attempted to cope with the plight of the workers, as in Marc Blitzstein’s The Cradle Will Rock and No for an Answer. But most of the people I knew were out of work at the time and could not afford tickets for such productions. Cole Porter, never corrupted by the seriousness of anything, managed to make even the darkest years bearable with his scores for Fifty Million Frenchmen, The Gay Divorcee, Anything Goes, and Red, Hot, and Blue, winding up with Mexican Hayride and The Seven Lively Arts in 1944.

In the 1940’s, Richard Rodgers met Oscar Hammerstein II, and together they all but delivered the coup de grace to the happy childhood of the Broadway musical. Since then, the old “art form” has never been the same. Hammerstein, grandson of the man who had produced Naughty Marietta in 1895, once said, “I believe not that the whole world and all of my life is good, but I do believe that so much of it is good and my inclination is to emphasize that side of life.” Rodgers, apparently converted in a twinkling from the exuberant urbane cynicism of his previous partner Lorenz Hart to the complacent middle-class sentimentality of Hammerstein, actually has remarked, “What is wrong with sweetness in life? It has been around quite a while. Even a cliche has a right to be true.”

What happened from then on was a direct result of this championing of the rights of the American cliche. Now, I want you to understand that Emily and I both loved Oklahoma, every outdoorly moment of it. Corn that was high as an elephant’s eye was all right with us—
As long as it was fresh. But with each successive package of schmaltz from the Rodgers and Hammerstein kitchen, it seemed to get a little more like warmed-up leftovers, until, when The Sound of Music was heard, it seemed to get a little more like schmaltz from the Rodgers and Hammerstein kitchen has grown more coherent and less carefree by stages. The stuff.

Under the Hammerstein influence, the American musical has grown more coherent and less carefree by stages. Instead of providing relief from the plot, the songs now "further its development." A classic example is the much-admired score of My Fair Lady, in which the songs are so cleverly worked into the story and the story itself so skilfully mounted and staged that the threadbare, boiled-beef quality of the tunes is overlooked by most audiences to this day.

We now appear to be headed into a period where complete musicals—story, scenery, and score—are to be manufactured to specifications by the kind of tune-producing machine George Orwell described so well in 1984. From the Rodgers and Hammerstein heritage the logical end seems to be the sticky fatuities of long-running lollipops like The Fantasticks. From the cooler climes of a more carefree tradition typified by Gershwin, Dietz and Schwartz, Noel Coward, and Cole Porter, values came to the fore this time that it didn't matter so much. There was Joel Grey, resilient as a rubber band, singing the title song surrounded by the eerie dancers. In fact, on Broadway, there are always the dancers. No matter what else goes wrong, the chorus comes leaping on with astonishing proficiency, the one element in any show you can almost always count on to save the day. But in I Do! I Do!—already a sentimentalized, cloying account of a middle-class marriage as Jan De Hartog's play The Four Poster before it became a musical—there

was no chorus to brighten things up. Even the radiance of Mary Martin and the high-powered antics of Robert Preston could not breathe life into that corpse.

Since we got around to *Funny Girl* some time after the high-strung Barbra Streisand had abandoned it, what we saw was a kind of frame without a picture. The story of Fanny Brice, her rise to riches and her dreary affair with gambler Nicky Arnstein, desperately needed a star to fill the whole stage with the sunburst of her personality and to put over its hit songs *People* and *Don't Rain on My Parade*. Mimi Hines did her best, but a performer who can make an audience quite happy in the intimate setting of a night club was not enough for the huge stage of the Broadway Theatre.

On we staggered, from musical to musical. *Fiddler on the Roof* didn't make us think much, but at least it made us feel. Even here, though, the candy manufacturers had added saccharine to the astringent humor of Sholem Aleichem's stories about Tevye the Dairyman and stirred in such syrupy ingredients as a pseudo-liturgical Sabbath prayer that still leaves a bad taste in my mouth. *Hallelujah, Baby!* turned out to be a well-meaning confusion about the rise of a Negro girl in a white man's world. It had a stereotyped Harlem mama and a message, but Leslie Uggams did her best to make every bad song sound better than it was. She almost saved the evening.

At last we got to *The Apple Tree*, a whole triptych of musicals without a single preachment! Were the producers trying to keep us from thinking? Some critics had singled out one or another of the acts for praise, but we liked all three. Whether Barbara Harris was prowling around the Garden of Eden as Eve, camping it up as a princess in a semi-barbaric Oriental kingdom, or transforming herself from a smudge-faced Cinderella to a super-breasted movie queen, for us she could do no wrong. Our puritanical American hearts were faintly uneasy at the idea of spending an entire evening just being entertained and not instructed, but, guiltily, we managed to enjoy ourselves. There were no tunes to hum afterwards, however. There seldom are, nowadays.

What has happened to musical comedy? It is always growing up, but, fortunately, like a kind of city-bred Peter Pan, it never quite makes it. It is always being pronounced dead but, like Finnegan the hod carrier, manages to embarrass its obituary writers by getting up in the middle of its own wake. When it seeks to teach, it merely palls. Spectacle, sex, and sweet tunes remain its most reliable ingredients, yet the musical theater of Broadway is always hoping to be accepted as a lady, and would rather be introduced as a dance-hall hostess than a plain old whore. Like all who are old, she tends to repeat herself. Her tunes get less hummable, her books less comical, her lyrics less original, her formula for gaining the huge sums necessary to keep her alive in the style to which she is accustomed ever more predictable. Emily and I are inclined to doubt that these can be put to rights by the curriculum at the Manhattan School of Music. Yet, within the confines of its own conventions and impossible economics, the "art form" of the Broadway musical can still afford its audiences an occasional evening of honest, if expensive, pleasure.

Only one thing puzzles Emily and me. One night we ventured out of our usual orbit over to Theatre Eighty St. Marks in the East Village for a piece called *You're a Good Man, Charlie Brown*, a musical version of Charles Schulz's *Peanuts*. The show in no way resembled musical comedy as we have grown accustomed to it over the years. Instead of great turntables, lavish drops, whole towns and cities, ballrooms and ballets appearing and disappearing at will, there was no scenery at all—just a blank stage and a couple of geometric forms resembling oversized children's blocks, which were used at the whim of the cast as pianos, dog houses, park benches, or TV sets. Here were plain, homely songs by Clark Gesner and a book by John Gordon—two people we had never heard of—and every one of them, if not particularly memorable, at least was right for the occasion. Here was Bill Hinnant playing Charlie's dog Snoopy, in a completely convincing way, without even bothering to wear a dog costume, and here was Charlie Brown himself, portrayed by Gary Burghoff with the roundest and most innocent brown eyes that ever stared from a stage. There wasn't a trace of molasses. In fact, here was a total cast of six actors doing more to entertain us, without a single set or a hint of spectacle, than all the hordes of Broadway casts we had been watching for months had been able to do.

Is it possible that the gigantism of Broadway will simply bring about its downfall, even as with the dinosaur? Will the new breed, specializing in simplicity without scenery, emerge from off-Broadway to travel light as the first mammals, and take over? Never mind. The second hundred years is already under way. Even as I write these words, on a gray Sunday morning in Manhattan, Emily has the drama section of the paper open and is beginning to read to me. Did I know that Alan J. Lerner is working on another spectacular called *Così*? Oh, and listen to this—David Merrick is bringing in another blockbuster named *How Now, Dow Jones!* And Steve Lawrence and Eydie Gorme will be doing a show together on Broadway. And—oh, my!—Leslie Uggams and Richard Kiley will team in a musical based—can you believe it?—on Shakespeare's *Antony and Cleopatra*! We simply must get tickets!

Paul Kresh, a contributing editor to this magazine, has just been appointed Vice President of Spoken Arts, Inc. The American Judaism Reader, edited by Mr. Kresh, was published in October.
HI FI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS
BEST OF THE MONTH

CLASSICAL

J. S. BACH'S "LITTLE ORGAN BOOK"

Nonesuch instructively couples the chorale preludes with their original hymn versions

J. S. Bach's Orgelbüchlein, or Little Organ Book, was written at the end of the composer's Weimar employment and consists of forty-six chorale preludes. These were part of a large-scale project (never completed) to compose chorale arrangements of one hundred and sixty-one hymns, arranged in the order of their use in the liturgical year.

There have been a number of fine recordings of these works in the past, that by Helmut Walcha for DGG Archive being a particular favorite of mine. I also recall a version made about a decade ago by E. Power Biggs, who appended to each of Bach's settings the original chorale on which it was based, a most instructive procedure. Listening to Bach's chorale preludes by themselves is, of course, a profound experience, but one is really made aware of the scope of Bach's achievement, his incredible imagination, and the extent of his harmonic adventurousness only by having the opportunity of comparing the original chorale with Bach's version.

An extraordinarily interesting album of four discs (the Orgelbüchlein by itself takes two) has just been released by Nonesuch, and it includes both Bach's organ settings and the original chorales. The latter are sung by a choir (not played on the organ, as in Biggs' version) with, on occasion, a small instrumental accompaniment. The settings are mostly by Bach, although occasionally, where Bach did not himself provide a harmonization, that of another composer (such as Praetorius or Gastoldi) is used. What makes this procedure even more enlightening is the manner in which the original chorale and the chorale-prelude setting are linked in performance, for the aim of the album, as Jason Farrow points out in his excellent notes (which include complete texts and translations), is "to demonstrate the relationship of the organ compositions to their models in the Lutheran liturgy." Thus, listening to the first of the Advent chorales, "Nun komm, der Heiden Heiland," one hears a performance that could easily have taken place in Bach's own day: first Helmuth Rilling plays Bach's chorale prelude, then the choir sings the two verses, and then Rilling plays the Bach setting once more but with a varied organ registration. The procedure is sometimes reversed, with the choir coming first, or the chorale prelude may be interspersed between the different sung verses. In one case, "Lieber Jesu, wir sind hier," Bach actually provided two slightly different chorale prelude settings.

The opportunity to compare the vocal with the instrumental settings is a fascinating one, and, further, with such a tune as "In dir ist Freude," the manner in which Bach has added a counterpoint to the original chorale is quite startling. One begins to realize just why Bach's congregation was so disturbed by the organist's freedom of invention—they could scarcely distinguish the chorale melody from what Bach had added (he was severely criticized for this in Arnstadt).

The performances are altogether impressive. The organ playing is not always as buoyant or as spir-
It is virtually profound as Walcha's on the Archive discs, but it is well conceived, with excellent registration, and the tempos, of course, are perfectly matched to the vocal settings. The choir is obviously at one with the music, and the singing has an excellent church atmosphere. Nonesuch's recording (from tapes originally produced by Bärenreiter of Germany) is first-rate.

Igor Kipnis


AN ADVENTUROUS RECITAL
BY CHRISTA LUDWIG

Angel's imaginative song program spotlights a voice of quiet intensity and lush beauty

Christa Ludwig and Angel Records alike deserve a medal for thinking up the imaginative and adventurous program of the mezzo-soprano's new disc "The Shepherd on the Rock." Its overall success is qualified only by the small concession that some of these songs suit the singer better than others. Accordingly, her work ranges from "merely" good to outstanding.

Brahms' subdued, elegiac "viola songs" come off to perfection. Miss Ludwig sings them with a dark tonal quality and with a quiet intensity that bursts into rapturous climaxes. She lightens her timbre for the elaborate Schubert song, and handles its roulades with surprising agility, but the music nonetheless calls for a brighter, more ethereal sort of voice.

In the Ravel cycle, a comparison with Madeleine Grey's version (performed under Ravel's supervision) reveals striking dissimilarities. I prefer Ludwig's expansive, lyrical approach to the voluptuous Nabanoué, but Grey is considerably more convincing in the fierce Aona! aona! because her direct, declamatory treatment makes more of the song's savage, elemental character. (Neither rendition is ideal, of course, for the cycle is written for a male interpreter.)

The Saint-Saëns item is pretty, but not very consequential. In the Rachmaninoff songs, the artist is again in her element, and the voice shines in all its lush beauty. These are the only songs in the program which are limited to piano accompaniment, and here is where Geoffrey Parsons is most impressive. The other players are also very fine, particularly Gervase de Peyer in Der Hirt auf dem Felsen.

The recording is clear and neatly balanced. George Jellinek

CHRISTA LUDWIG: The Shepherd on the Rock and Other Songs with Chamber Accompaniment. Brahms: Geistliche Sehnsucht; Geistliches Wiegenlied (Op. 91, Nos. 1 and 2). Schubert: Der Hirt auf dem Felsen. Ravel: Chansons Madécasses. Saint-Saëns: Une flûte invisible. Rachmaninoff: O cease thy singing, maiden fair; The harvest of sorrow. Christa Ludwig (mezzo-soprano); Geoffrey Parsons (piano); Gervase de Peyer (clarinet); Douglas Whittaker (flute); Herbert Downes (viola); Amaryllis Fleming (cello). ANGEL ® S 36352 $5.79.

ENTERTAINMENT

MICHEL LERAND'S YOUNG GIRLS OF ROCHEFORT

The jazz-inflected score for the film soundtrack has a fresh, uncluttered appeal

On the back of Philips' original-soundtrack recording of the film The Young Girls of Rochefort, Jacques Deny, who made the film, has this to say about it: "I
I want to combine beautiful music, beautiful cinematography and beautiful color to create a happy film about happy people who are not burdened with problems, except the universal one—searching for love and making it flourish.” That quotation alone would make this a film I’d want to see, and after hearing Michel Legrand’s charming score, it is one I know I will see—probably more than once. I am an old fan of Legrand, from his days on the Columbia label (“I Love Paris” and “Music of Cole Porter”) when his brilliant arrangements were years ahead of their time, to his superb score for The Umbrellas of Cherbourg, another film by Jacques Demy. Demy, as is his custom, provided the lyrics here, and again, as in Umbrellas, the wonderfully intertwined responsiveness of the lyrics to the music is a revelation.

Since Legrand’s scores are all pre-recorded before the shooting of the film begins, and since he uses a group of professional singers to sing the various roles (during shooting the actors mouth the words), there is a firm and natural unity to the soundtrack album. The only performer actually singing here is Danielle Darrieux—and she sings quite well too, I might add. Even Gene Kelly is provided with an audio-ego in the voice of Donald Burke. Singing for the coolly beautiful Catherine Deneuve is Anne Germain; for Francoise Dorléac (who was tragically killed in an auto accident shortly after finishing this film) is Claude Parent. Two other American performers, George Chakiris and Grover Dale, are supplied with the voices of José Bartel and Romauld, respectively.

I won’t burden you with the plot of the film: Demy is such an outrageous sentimentalist that no written synopsis could possibly describe the tender nostalgia, the haunting evocation of the factor of chance in matters of love, the warm and gentle quality of irony that he is able to impart to his work. Legrand picks up all these plot attributes in his music and adds something quite his own—a sharp edge of modern feeling. His music is heavily spiced with jazz inflections, but it retains a formal, almost austere outline. As you listen, you begin to realize that the strength of his composition is not so much displayed by any individual song or dance sequence, but by a structured total conception of a score on which he can then improvise or experiment. Not that there is any sensational experimentation going on here. In the main, as in Darrieux’s Chanson d’Yvonne and Chanson des Jumelles (Twins’ Song), and in La Chanson d’un jour d’été by Germain-Deneuve and Parent-Dorléac, it is mostly delicately textured, rather fragile music with an uncluttered and fresh appeal. In the nearly seven-minute Village Fair number, Legrand gets a little more adventurous, and with excellent results.

Not so excellent, in itself, is the short piano concerto provided for the closing minutes of the film: taken out of context, it is noticeably thin and frequently melodramatic. However, as I hope I have made clear, this is not a score for the realist, but for the romantic. Romantic, that is, if you are the sort of person who can respond to music shot through with the silvery radiance of humanity and basic happiness. For Demy and Legrand, The Young Girls of Rochefort was obviously a labor of love, about love, and in my opinion we need all of that we can get. Peter Reilly


SPANKY AND OUR GANG IN FULL FLOWER

An enchanting discful of wit and musicality from a startlingly original new pop group

Dust off the old Movieola and turn the handle. Out comes Mercury Records’ Spanky and Our Gang, the most enchanting pop group to blossom on the hip hop flower scene this year. Maybe ever. Of all the groups living on a couple of hundred bucks a week in rooms with Pooh...
Bear wallpaper and hot- and cold-running daisy-haired Girl Fridays, this one seems least likely to make the big-money big-time because they are tremendously sophisticated and exceptionally talented. But they already have one big hit record, a delicious song called Sunday Will Never Be the Same, so maybe I'm wrong. I hope so. I can't imagine the dirty-toenail set digging Spanky and Our Gang. They are too good. They wear all the insane clothes and pose for all the daguerreotype photos and go in for all the gimmicks of album-cover psychedelia. But they can't fool me. They know what they are doing. They are so talented they are likely to get bored with this bag and ditch it for more serious goals, and then where will they be?

There is a startlingly individual pop talent and, on the basis of this debut collection, I am completely carried away by them. At their best (for example, Lazy Day) they swing in a geranium-colored stratosphere which blends the cool subversiveness of flower power and the jazz hipness of groups like the Signatures (where are they now?). At their worst, they are mere parodies of show-biz, movie-nut camp (as in their to-vier East Side version of Bob Preston's Trouble from The Music Man). They are definitely not rock-and-roll singers, though their hit recording of Sunday is tempered for and constructed in that overworked genre. Then they turn around and turn right on with Commercial, which has got to be the most refreshing song ever written about pot smoking. It's a song about a garbage man who discovers hippiness is not restricted to the young—it takes up only a minute and twenty seconds of side one, but I played it five times in succession to catch all its nuances. Recorded in the style of a TV aspirin commercial, it starts out down in the dumps, uplifts the listener with retail advice, and ends with a super-charged vocal explosion that sounds like the John LaSalle Quartet on a trip.

The cleverness continues to burst like a dahlia on Byrd Avenue, a jazz-waltz "prescription for convalescent hippies" which threatens to sail right out of the room on its own technicolor cloud as it switches from the Northwest Orient Airlines jingle into metaphors of pure poetic wizardry. Jazz, in fact, lies at the core of all the action. Commercial sounds like King Pleasure grooving. Lazy Day sounds like the Hi-Los hi-loing. Bobby Dorough's Five Definitions of Love is a witty, verbatim account from page 498 in Webster's New Collegiate Dictionary. Jet Plane is a mock Near Eastern hootenanny of glorious jazz funk.

There are so many musical minds doing calisthenics on this disc that it is hard to know where to begin the praise. Two of the group's arrangers are magnificent jazz musicians in their own right: the aforementioned Bobby Dorough is a first-rate singer who has also written and arranged for Jackie Cain and Roy Kral (you can't get much hipper than that), and Jimmy Wisner, who has arranged big-band rock arrangements of three of the songs, is Mel Tormé's former pianist. Unfortunately, none of the excellent musicians on the sessions are identified, but they are all great. The "gang" is superb, especially the long-haired, Vitamin-injected Spanky, who is strictly major league. Dig her solo on E. Y. Harburg's old coconut, Brother Can You Spare a Dime? She sounds like Annie Ross used to sound when she was young and still in good voice.

I could go on, but it would take me into the middle of the next issue to list all the individual flashes of brilliance. Spanky and Our Gang have sensed the need to pepper the hash flooding the pop market. They have risen to the challenge with a mature vision and a swinging vitality. Frankly, I can't, in my wildest fantasies, imagine pop music getting much better than this.

Rex Reed

SPANKY AND OUR GANG: Spanky and Our Gang. Spanky and Our Gang (vocals); unidentified accompaniment, Jimmy Wisner, Bob Dorough, and Joe Renzetti arr. Sunday Will Never Be the Same; Lazy Day; Byrd Avenue; Trouble; Commercial; Brother Can You Spare a Dime?; Jet Plane; Five Definitions of Love; and four others. Mercury ® SR 61124, ℗ 21124* $4.79.
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His name is Weissenberg. He is an internationally acclaimed pianist.

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All over Europe, Central and South America, South Africa and Israel the name Weissenberg is synonymous with virtuosity. And now Americans are discovering this great pianist. For his first RCA Victor Red Seal recording, Weissenberg has selected works by Chopin: the Sonata No. 3 in B Minor, Scherzo in B Minor and Scherzo in B-Flat Minor.

Weissenberg is making a two-month tour of the U.S. right now. But why not hear him this very night on RCA Victor?
BACH: The Art of the Fugue (transcribed Munclinger). Victoria Sviatchenová and Josef Hala (harpsichords); Ars Rediviva, Milan Munclinger cond. CROSSROADS ® 22 26 0008, @ 22 26 0007 two discs $4.98.

Performance: Munclinger among the best treatments; Ristenpart Romantically oriented
Recording: Both excellent
Stereo Quality: Both satisfactory

Bach's Art of the Fugue, an apparently didactic work, has puzzled musicians and scholars for many years. Is it to be performed, or only studied? If it is to be played, what instruments are involved? (Record on separate staves, specifies only that Contrapunctus 17 is for two claviers, i.e., two harpsichords?) On records, all sorts of editions and orchestrations are available, ranging from Walcha's on the organ and Leonhardt's on the harpsichord to full orchestrations such as those used by Scherchen and the present one by Ristenpart. The latter begins with simple strings and ends with a mighty combination of strings, winds, and brass. Which of these many versions you prefer will to a great extent depend on your taste and your conception of a proper "Bach sound." Certainly, the entire Art of the Fugue can be played on a keyboard instrument, if, however, you lean toward a greater variety of tonal colors and insist on an orchestration, it is important to consider the quality of sound and makeup of the orchestra that Bach himself had at his disposal.

This Milan Munclinger has done, perhaps better than anyone before him. He uses the same sort of small chamber orchestra that Bach called for in the Brandenburgs or the suites. There are only strings and winds, and overall one does not have the annoyance of hearing a fugal theme shift incomprenhensibly—as it often seems to in the usual orchestrations—from, say, strings to winds, so that the line becomes disjointed or pointillistic. Munclinger eschews such coloristic devices, one hears an orchestration that resembles far more than most what Bach himself might have done.

Not everything is orchestrated: the canons are played on a harpsichord (some sounding a little stolid and rhythmically inflexible, but others having a good virile effect), and the two-keyboard mirror fugue is quite properly played on two harpsichords. The final fugue is cut off at the point where Bach stopped—for he never completed the work—but Munclinger avoids sentimentalizing the break-off (as Scherchen did in his recording); his purposeful treatment here is consistent and thought out.

Ristenpart's version is quite the opposite in style: full-blown, long-lined, and highly un-Baroque in sound. The conductor's previous recording (using an orchestration by Helmut Wieschermann and available on Musical Heritage Society) was far more consistent with correct style. Not even the playing (by what sounds like a fairly good-sized orchestra) is particularly commendable, for there are moments of imprecision. The particular orchestration used here scores everything, including the keyboard fugue, but the chorale, "Vor deinen Thron," is omitted (Munclinger does include this). Nonesuch's recording is generally adequate, although the reverberation is somewhat excessive. That company's program notes are exceptionally fine, it must be added.

J. S. BACH in OLD AGE

An anonymous contemporary oil painting

At the risk of playing this magazine's musical Scrooge, I will admit I've never been able to go all to pieces, as so many do, over Berlioz's L'Enfance du Christ. Its occasional and pretty pastoral moods, its rustic air and comparative restraint seem to me more patronizing and tricky than honestly felt. In any case, the dichotomy between the greater part of L'Enfance and the Big, Bad Berlioz we've all made up our minds about one way or the other seems to me highly exaggerated. In spite of its "simple, eloquent" stretches—particularly in Part II—the piece is by no means without melodramatic flourish, grand-opera gesture, and tire-some pages. (Besides, I like gregel for Christmas breakfast.)

As it so happens, the work first became very popular in New York when Thomas Scherman's Little Orchestra Society revived it with relatively modest musical resources. Even Munch's performance with the Boston forces retains a certain simplicity. This new version is brilliant from the word go, but everyone—surprisingly enough, even the sensitive Victoria de los Angeles—is singing away as if the piece were The Damnation of
There is real competition when it comes to this version and Bruckner's earlier edition of 1878—indicating that the problem of a wholly satisfying performance text might be solved by taking up Heribert Leibacher's suggestion to combine the best elements of both. The differences between the two can be sampled through a hearing of the Haitink-Amsterdam Concertgebouw disc on Philips, which offers the Bruckner Third in its earlier form. Regrettably, the recorded sound of that disc is by no means on a par with what we get either from Szell or Jochum.

This is not my favorite Bruckner symphony, for it seems to me to fall stylistically between the two Brucknerian extremes of the Schubertian manner of the First and the "Nullo" symphonies and the apocalyptic manner of the later ones. The thematic material lacks the sheer distinction of that in No. 7, for instance, and the progress of the finale seems more episodic than inevitable.

Both Jochum in this fine DGG recording and Szell on the Columbia disc do their level best to minimize these weaknesses and short of working from a new "synthetic" performing edition, it is unlikely that they or anyone else could come up with a totally convincing recorded performance.

Tempo differences between the two readings are minor. Szell's scherzo and finale being just a shade more deliberate and his dynamic contrasts more emphatic. Szell seeks out the drama in the piece, while Jochum generates the maximum lyrical flow, and in so doing is careful not to let the musical texture become too dense through overblown climaxes. The recorded sound in each instance abets the manner of interpretation. Szell's is sharply focused and this, says H. H.: Jochum has more depth and warmth, but is also softly focused to the point that one must strain a bit to catch some of the ppp detail. A choice between the two discs is largely a matter of sonic taste; Bruckner buffs should also have the Haitink Philips disc on the 1878 edition as a supplement, regardless of its sonic shortcomings. D. H.

BRUCKNER: Symphony No. 9, in D Minor. Vienna PO. conducted by Karl Schuricht. Decca. 2LP, £5 10 0. Performance: Magnificent Recording: Excellent Sound Quality: Excellent

Presumably this recording of Bruckner's mighty Ninth Symphony was done by the late Carl Schuricht in 1963, when he taped the lengthier and equally imposing Eighth (available on the Angel label). In reviewing the Eighth, I complained about the excessive prominence of the Vienna PO's brass choir at the expense of its string sonority. But the problem is not so evident in this strong reading of the Ninth. Under Schuricht's baton the Herrenchiemsee's orchestra of the opening movement emerge in monolithic grandeur. Lyrical contrasts are soft-pedaled, compared with the approach taken by Eugen Jochum in the recent DGG two-disc set. The caggy dissonances of the Scherzo make their full effect here, but a somewhat longer-breathed finale would seem to be called for here. Nevertheless, the performance as a whole is a fine one, and the recorded sound is very impressive, especially for the depth illusion. D. H.
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Beethoven: Symphony No. 5; Schubert: Symphony No. 8 (Unfinished)
*MS 6506/ML 5906
Mozart: Eine kleine Nachtmusik; Overtures—The Marriage of Figaro; 3 more
*MS 6395/ML 5756
Andre Watts
Album shown:
Chopin: Concerto No. 2 (Schippers, conductor); Liszt: Concerto No. 1 (Bernstein, conductor)
*MS 6955/ML 6355
John Williams
Album shown:
Two Favorite Guitar Concertos—Rodrigo: Concierto de Aranjuez; Castelnuovo-Tedesco: Concerto in D (Ormandy, conductor)
*MS 6634/ML 6234
CHRISTMAS
Albums shown:
Leonard Bernstein/New York Philharmonic
Handel: Messiah—Highlights (Vocal soloists; Westminster Choir)
*MS 6928/ML 6328
Mormon Tabernacle Choir/Richard P. Condie, Director
Handel: Messiah (Vocal soloists; Ormandy, conductor)
*MS 6777/ML 6177
Eugene Ormandy/Philadelphia Orchestra
A Christmas Festival—It Came Upon a Midnight Clear; Little Drummer Boy; Jingle Bells; 9 more (Temple University Concert Choir)
*MS 6639/ML 6039

Philadelphia Brass Ensemble
A Festival of Carols in Brass—Joy to the World; Silent Night; The Twelve Days of Christmas; 22 more
*MS 7033/ML 6433

The Joy of Christmas—O Come, All Ye Faithful; Joy to the World; Silent Night; 13 more (Bernstein, conductor)
*MS 6499/ML 5899

The Mormon Tabernacle Choir Sings Christmas Carols—O Holy Night; What Child Is This? Silent Night; 12 more
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The Glorious Sound of Christmas—Little Town of Bethlehem; God Rest Ye Merry, Gentlemen; O Come, All Ye Faithful; 11 more
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CARISSIMI: Jephth: Judicium Salomonis.
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**RECORDING OF SPECIAL MERIT**

Judgment of Solomon story is very much in style of the piece. In many ways the best, with a real feeling for the and some sixteen *Historiae sacrae* have come down to us from his pen. These rather sparse in orchestration and primarily homophonic in texture—are simple-sounding and ostensibly undramatic when compared with the oratorios of, say, Handel. And yet, upon repeated hearings, there is much that compresses one in Carissimi, and most particularly in his best-known work, *Jephtha*. Of the several recordings of the piece, this one is in many ways the best, with a real feeling for the style of the piece.

Giacomo Carissimi (1605-74) is usually credited with being the father of the oratorio. If he was not in fact, he was at least greatly pressed one in Carissimi, and most particular the oratorios of, say, Handel. And yet, upon thinking about this composer's *Judicium Salomonis* to *La Peri*, I haven't even given any thought since Walt Disney and April Cantelo (sopranos); Wilfred Brown and Gerald (contralto); Christopher Keyte (bass); Consortium of Instruments; Raymond Leppard (director of vocal ensemble).

Although Debussy's *Jex* is the work of a master, the fact that it has never worked as musical form for me is not minimized by the knowledge that it was composed for the dance stage. In any case, Ansermet is a little reticent with the piece; let someone like Bernstein loose on it, let him turn on its orchestral glamour, and it passes the time nicely.

Ansermet does an enchanting throw-away of the Debussy-Ravel *Dance*, and he does about all I am prepared to ask of any conductor with the Dukas. The recorded sound and stereo are not the *dernier cri*, but at the bargain retail price they should prove quite serviceable.

The recording is highly professional, and texts are included. I. K.

**Next Month in**

**HiFi/Stereo Review**

**The who, what, where, when, and why of COUNTRY-AND-WESTERN MUSIC**

**A Basic Library of Country-and-Western Music**

**Eddy Arnold**

**Buck Owens and His Buckaroos**

**Grand Ole Opry**

**A Buyers' Guide to Turntables and Record Players**

**DOWLAND: Songs and Ayres.** Were every thought so good as mine; Shall I sue?; Go, Say, Love, if ever thou didst find; Welcome, black night; Sorrow stay; and ten others. Janina Noorman and April Cantelo (sopranos); Janet Baker (soprano); Grayson Burgess (countertenor); Wilfried Brown and Gerald English (tenors); Christopher Keyte (bass); Consort of Instruments; Raymond Leppard (director of vocal ensemble).

**Nonesuch ® H 71167 $2.50.**

**Performance: Best in vocal ensemble pieces Recording: Excellent Stereo Quality: Fine**

This collection of Dowland's vocal music, a fine survey of familiar and unfamiliar with some sacred songs thrown in for good measure, was originally issued by EMI and was included. It wavelength, that is supposed to move slowly into our standard repertoire, and a mounting incidence of Elgar recording is apparent. One of these new issues from Dover, for example, includes the second recording of the String Quartet to cross my desk in the last few months.

The three works under consideration here were, according to Dover's annotator, under simultaneous progress during the summer of 1918. The Violin Sonata, the first to be completed, is unhappily a little too true to form: stylistically colored by the influence of Brahms, staunchly but insecurely academic in structure, and highly revolutionary in harmonic language. It's not a piece I'm much taken by. Although the Quartet can be described in very similar terms, its slow movement has stretches of eloquence that I do not find in the Sonata. With both works, that damming-with-faint-praise word "repeable" comes most readily to mind.

The Piano Quintet, if we are to judge by opus numbers, was the last of the three works to be completed. Even if this didn't seem to be the case, I think most cultivated listeners would guess as much and guess that more time, more trouble went into the work. Its formal scheme is braver and more ambitious, its harmonic techniques more developed, its textures more unorthodox and complex. It also moves into fresh and unexplored exotic, pressure areas—I am thinking, for example, of a curiously evocative waltz-like moment, in muted strings, that pops up most compellingly in the first movement. Taken in sum, the work is an impressive one, and it seems company very believably with the Cello Concerto and *Enigma* Variations. It's good to have it on records.

Arnold Bax is one of those stick-in-the-
Hi Fi/Stereo Review

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(Continued on Page 106)
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as Hercules, whose rough, blustery voice is unable to negotiate Handel's florid writing; he has a commensurate fervor, but little subtlety or tonal variety. Norma Lerner, in the role of the herald Lichas (originally written for a female contralto), is not vocally comfortable in the low register, nor does she give much indication of dramatic or stylistic awareness; her handling of musical lines is often embarrassing as Quilico's inability to sing rapid runs. The two remaining minor parts could also have stood improvement.

Overall, the chorus is satisfactory, and (perhaps the only really satisfying element of the proceedings) the harpsichord continuo of Martin Isepp is quite distinguished. The quality of the sonor production is excellent, although the wide separation of channels is perhaps exaggerated. A libretto is included, along with an essay by Winton Dean. I. K.

RECORDING OF SPECIAL MERIT

HAYDN: The Seasons (Die Jahreszei-
ten). Gundula Janowitz (soprano); Peter Schreier (tenor); Martti Talvela (bass); Kurt Rapf (cello); Vienna Singverein and Vienna Symphony Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON 10490/41/42 three discs $17.57.

Performance: Excellent
Recording: Good
Stereo Quality: Understated

For all its beauties, The Seasons is generally regarded as inferior to The Creation, Haydn's masterpiece in the oratorio form. Although I share this view, I question the wisdom of comparing two works that, though cast in the same formal mold, tackle such utterly dissimilar subjects in appropriately dissimilar ways. Unlike the majestic Creation, with its cosmic scope and participatory divinity, The Seasons has a simple and thoroughly human philosophy: it is an enthusiastic paean to nature, love, family, and life's innocent pleasures. There is nothing "simple" about the music, however. Though somewhat overlong, the work is rich in color and mood, and admirably so in its pictorial imagery, and ceaselessly beautiful in its invention.

DG's new recording eclipses not only the currently available domestic alternates, but also the Oepon import I reviewed here in November 1965. It is uncut, well though not faultlessly recorded, and conducted in a masterly fashion. Karl Böhm's strong theatrical sense imparts a vivid dramatic tone to the proceedings and prevents the work from falling into sentimentality. Autumn, with its rousing hunt episode and rustic celebrations, benefits particularly from the conductor's vigor, but the pastoral scenes come off no less appealingly. Orchestra and chorus are excellent, and the ensembles (especially Nos. 8, "O wie lieblich ist der Anblick") are delightfully done.

The most impressive singing comes from the bass, Martti Talvela, who manipulates his stentorian voice with exceptional skill. At times he produces almost vibro-less tones that may not please every listener, but his vocal solidity, expressiveness, shading, and agility are quite astonishing. Schreier sings the demanding tenor part with grace, steadiness, and unfailingly artistic phrasing. The love duets are deliriously moving. Gundula Janowitz's singing is again abundantly in evidence, but she is somewhat lacking in involvement and animation. Here I think Edith Mathis (Odeon) and Teresa Stich-Randall (Nonesuch) have a slight edge.

Technically, the recording is a shade remote, and the balances favor the strings at the expense of woodwind detail. This is noticeable at such junctures as the opening of Summer, in which the clarinet is barely audible, and in No. 22, in which the vocal duets get little support from the important woodwind interplay. This, however, is my only reservation about what is a truly distinguished performance. G. J.

HONEYGER: Joan of Arc at the Stake. Vera Zorina and Alec Clunes (speaking roles); Heather Harper and Gwenyth Ann near (sopranos); Helen Watts (contralto); Alexander Young (tenor); Forbes Robinson (bass); Orpington Junior Singers; London Symphony Orchestra and Chorus, Seiji Ozawa, cond. WM/EX 106140/41/42 three discs $17.37.

Performance: Exceptional
Recording: Brilliant
Stereo Quality: Good

I find this Claude-Honegger oratorio (1938), or parfait music theater if you will, tough musical sledding—although less so in the original French than in the English translation recorded here. I heard the original wartime 78's recorded in Belgium for French HMV, as well as the 1953 French-language recording in which Vera Zorina was backed by Ormandy and the Philadelphia Orchestra. I don't care for the combination of cinema- and stage-effects music and spoken rhetoric of the French classical theater, but at least it gets little support from the important woodwind interplay, the ground. This, however, is my only reservation about what is a truly distinguished performance. G. J.

LESSLARD: Sonata for Cello and Piano (see STEVENS)

MONTEVERDI: Madrigals. Zefiro torna; Si chi'io vorrei morire, Chienne d'oro, Obi-
miel! Se tanto amate; Io mi son giovine; Amor (Lamento della Ninfa); Interrotto spevanza; Amor, ch'io desio d'amante al sepolcro dell'amante (Settina). New York Pro Musica, Noah Greenberg dir. ODYSSEY 51 16 0087 $2.49.

Performance: Exceptional
Recording: Good

This reissue of a 1957 Columbia disc is extremely welcome, not only because it provides an excellent selection of Monteverdi madrigals (including the six-part collection "Tears of a Lover at the Tomb of the Bel-

oved") but because it shows the New York Pro Musica at an earlier stage of its career, with a number of very illustrious members. The personnel at that time included the sopranos Betty Wilson and Jean Hales, contralto Russell Oberlin, tenors Charles Bressler and Arthur Squires, bass Brayton Lewis (the only one, I believe, still with the organization), violist Sony Monosoff, gambist Martha Blackman, recorder player Bernard Kramis, and harpsichordist Paul Bower, who welded these performers into an exceptionally fine ensemble; this is among the finest singing of Monteverdi to be heard on records, stil-

ically acute, passionate, and admirably full of affect. The Odyssey reissue has good sound, though with a slight distortion. The jacket gives only partial texts and trans-

lations (first lines). I. K.

MOZART: Don Giovanni. Dietrich Fisch-
er-Dieskau (baritone), Don Giovanni; Martti Talvela (bass), Commendatore; Bir-\ngit Nilsson (soprano), Donna Anna; Peter Schreier (tenor), Don Ottavio; Martina Arroyo (soprano), Donna Elvira; Ezio Flagello (bass), Leporello; Reri Grist (so-

prano), Zerlina; Alfredo Mariotti (bass), Masetto. New York Pro Musica, Noah Greenberg dir. DUETSCHE GRAMMOPHON 139260/-

1/2/3 four discs $23.16.

Performance: Very good-in part
Recording: Very good
Stereo Quality: Good

To produce a memorable Don Giovanni on records nowadays is no easy task: all-star casts, outstanding conducting, and topnotch engineering are no longer sufficient. Deutsche Grammophon makes its new production distinctive by choosing Prague—the city in

(Continued on page 108)
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which this supreme masterpiece was first staged in 1788—for the recording locale. Yet the end result will not cause an upset among established listener preferences in what is a gratifyingly distinguished field.

It would be ungenerally to pay tribute to the set's many virtues. Marta Arroyo offers an extremely appealing Donna Elvira: her voice is warm, sensuous, perfectly attuned to the character, and strikingly beautiful. Yet, she does not handle the florid runs with absolute ease, but she scores on virtually all other points. Ezio Flagello is one of the best Leporellos on records, resonant in voice, pointed in diction, strong on characterization. In the major roles, Freni and Tatavla, and in the recitatives, crystaline soprano of Reri Grist, the roles of the Commendatore and Zerlina have absolutely satisfying interpreters; the Masetto of Alfredo Mariantoni is also first-rate.

Peter Schreier won the assignment of Don Ottavio here upon the tragic death of Fritz Wunderlich. Although his voice is very light, it is agreeable in timbre, and his musicianship is impressive. His steady, fluent singing of "Il mio tesoro" alone would mark him for praise. But I urge him to undertake immediately the project of his Italian pronunciation immediately.

Regrettably, the performance is weakest in the roles most vital to its dramatic success, Don Giovanni and Donna Anna. Dietrich Fischer-Dieskau is, I am afraid, hopelessly off the mark as the Don. His voice lacks weight, there is strain at the top, and it is not particularly attractive in quality elsewhere. His offhand, sometimes inaccurate, rendering of the recitatives obscures several dramatic points. But, above all, the underlying characterization is all wrong: his Don is not an irresistible seducer but a rapist. Birgit Nilsson's Donna Anna has the natural splendor of her unique vocal instrument to recommend it. But that instrument was not created for the music of Mozart: Miss Nilsson's determination to sing fluid passages accurately—and she succeeds to an acceptable degree—sacrifices the boldness that is one of the most exciting elements of her vocal art.

Karl Böhm conducts a meticulous performance, characterized by generally sensitive tempos and very fine ensembles. Excitement and dramatic urgency, however, are in short supply. "Li ci darem la mano," for instance, is an invitation to slumber (right direction, not the left). But that instrument was not created for the music of Mozart: Miss Nilsson's determination to sing fluid passages accurately—and she succeeds to an acceptable degree—sacrifices the boldness that is one of the most exciting elements of her vocal art.

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Mozart: Sonata No. 12, in F Major (K. 332); Sonata No. 13, in B-flat Major (K. 333); Andante in F Major (K. 616); Variations on "Ah, vous dirai-je, Maman" (K. 265). Christoph Eschenbach (piano).

DEUTSCHE GRAMMOPHON® 138949 $5.79.

265). MOZART: Sonata No. 12, in F Major (K. 332); Sonata No. 13, in B-flat Major (K. 333); Andante in F Major (K. 616); Variations on "Ah, vous dire-je, Maman" (K. 265). Christoph Eschenbach (piano).

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Performance: Sensitive but unfulfilled

Recording: Excellent

Stereo Quality: Natural

This group of Mozart works for DGG reveals much of the same sensitivity, but it also shows Eschenbach to be without much charm or humor. He is quite serious in his Mozart; one would like to hear him unbend a little. His touches are delicate, if fine; his pedaling is refined; some slow movements are quite lovely. Still, I had the impression of a Mozart not yet fully explored. This is a side from the fact that Eschenbach does not yet show much knowledge about Mozartean ornamentation or embellishment, but he uses the simple version of the K. 332 slow movement rather than Mozart's embellished one. DGG's sound quality is excellent.

PROKOFIEV: Symphony No. 5. Czech Philharmonic Orchestra, Ladislav Sokolov cond. Crossover 22 16 0116 $2.49.

Performance: Clean

Recording: Good

Stereo Quality: Okey

What with the Szell-Cleveland, Ottly-Philadelphia, Leinsdorf-Boston, and Ansermet-Suisse Romande versions of this symphony all (I should imagine) indifferently available, I am not about to play comparative games with them and this big-scored, long-lined, and thoroughly dazzling new version by Bernstein and the New York Philharmonic. In fact, let me just concentrate on the virtues of this newest American recording of the symphony. This, of course, is the sort of music Bernstein is so intuitional about that, even when one "disagrees" with him, one believes him thoroughly. I have, in any case, few disagreements. It could be, for one thing, that his tempos are ponderous in certain stretches of the first movement, but in the process he opens up the musical texture so illuminatingly that one wonders, on second thought, if he might not have the right idea here. Furthermore, his recording sound can't come close to the Colburna version. But, then, $2.49 is a fair distance from $5.79.


Recording: Superior

Stereo Quality: Excellent

RECORDING OF SPECIAL MERIT


Performance: The last word

Recording: Superb

Stereo Quality: Excellent

Stereo Quality: Natural

Recording: Excellent

Stereo Quality: Natural

Stereo Quality: Natural

RECORDING OF SPECIAL MERIT


Performance: The last word

Recording: Superb

Stereo Quality: Excellent

Stereo Quality: Natural

Stereo Quality: Natural

Stereo Quality: Natural

RECORDING OF SPECIAL MERIT


Performance: The last word

Recording: Superb

Stereo Quality: Excellent

Stereo Quality: Natural

Stereo Quality: Natural

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RECORDING OF SPECIAL MERIT


Performance: The last word

Recording: Superb

Stereo Quality: Excellent

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RECORDING OF SPECIAL MERIT


Performance: The last word

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Performance: The last word

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RECORDING OF SPECIAL MERIT

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Performance: Rough, with one exception
Recording: Shriek
Stereo Quality: No help

This recording is a veritable object lesson in how not to record a vocal ensemble. The upper voices hog the microphones, reducing the audible bass to a few thin grunts; individual voices jut out of the ensemble like those rock masses in the Auvergne landscape; and the whole thing has a shrill whine that I couldn't get down to a tolerable level even by rolling my treble control almost to zero. On top of this, the choir is barely acceptable. Too bad: the Scarlatti Stabat Mater especially is a lovely piece, and the direction is spirited and sometimes even sensitive.

But if your local record shop has listening booths and carries this disc—an unlikely concatenation of circumstances, I'll admit—give it one whirl in order to hear a tenor named Robert Peters. His voice has lovely quality, a free and open ring in the midrange, and a good top; he can get a variety of colors into it, and his musicality is impressive. My attention had flagged midway through the Stabat Mater, but when Peters entered on the words 'Inflammatus et accensus,' he startled me into that kind of riveted awareness that only the true artist can call forth. He is to appear in a performance of L'Enfance du Christ in New York just before Christmas; I hope that there are some perceptive American a-ca-tcho men in attendance.

Robert S. Clark


Performance: Drolc taut; Parrenin lyrical
Recording: DGG warm; Odeon transparent
Stereo Quality: Both good

The Schumann string quartets have been so sparingly represented on LP that it is a surprise to encounter simultaneous issues of the first two of the three works of Op. 41. The A Minor is tightly knit in structure, and save for the first-movement introduction and the slow movement with its recollection of the opening of the corresponding part of the Beethoven Ninth Symphony, it is rather fierce and hectic. The precise yet warm-toned ensemble of the Drolc Quartet is beautifully suited to convey the essence of this score, whereas the more open-textured playing and easier pacing adopted by the Parrenins is less convincing. The latter also omit the first- and last-movement repeats.

In the performances of the free-flowing and lyrical F Major Quartet, the positions of the German and French groups are reversed. Here the Parrenins come forth with a beautifully textured and naturally phrased reading, while the German group seems choppy rhythmically and short-breathed in phrasing. Not having heard the Kohon Quartet performances of the complete Op. 41 in a Vox Box, I can't speak for an alternate choice as against the two discs reviewed here. If your preference is for the music of the A Minor Quartet, then purchase of the DGG performance is unquestionably indicated. However, there can be no doubt of the superiority of the Parrenin Quartet in the F Major. Take your choice.

D. H.
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SCHUMANN: Symphonic Etudes, Op. 13;
Carnaval, Gary Graffman (piano). COLUMBIA ® MS 6978, ® ML 6978 $5.79.
Performance: Browning preferred
Recording: Two different piano sounds
Stereo Quality: Both adequate

I looked forward to hearing Browning's Schumann but was wary of the Beethoven; the results were exactly the opposite of what I had expected. Beethoven's Op. 110, one of the most-played sonatas in recent years, receives a very beautiful and sensitive performance, but the Schumann, after an attractive start, does not seem to shape up as well. I think I know why. Browning, for all his technical assets, is basically a musician who thinks melodically; he sings out, projecting a series of very beautiful phrases. The sonata, like much late Beethoven, is very strongly linear and full of singing melodies—deceptively simple on the surface but full of subtleties. With Browning we are not awe-struck in the presence of a divine and towering masterpiece, but I am not at all sure this must always be the effect that late Beethoven should make on us. This is, if not a terribly profound performance, not an unsubtle one either, and it is always expressive.

But Browning's expressive and melodic powers, added to his unfailing technical prowess, are not enough to carry him all the way through the Schumann. Since these are "etudes in the form of variations," the basic melodic statement is at the beginning. In the course of making variations, Schumann does extract all kinds of new melodic material from the basic melody, but, as is often the case with his piano sets, the etudes are basically a series of character pieces that constantly change mood and color. Bel canto is not enough; one must be ready to play the rejected lover, the dreamy poet, the angry young rebel, the nature lover, the philosopher, and all the rest of the characters in Schumann's romantic commedia dell'arte. In musical terms, of course. Browning's pianism is elegant and often very beautiful, but seldom achieves sufficient range of characterization.

Graffman is disappointing. He has certain qualities that Browning lacks: vigor and, occasionally, demonic power. But his driving, big-scale, hard-line approach, sometimes very effective in the concert hall, does not come across well in this recording. The piano tone has a rather insistent, darkish sound on the recording, and I had tracking trouble in the final grooves of the packed Carnaval side.
Browning gets a hard, clear sound.
E. S.

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RECORDING OF SPECIAL MERIT

(Continued on page 116)

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Damping factor: 8 to 20 for 4-ohm speakers; 16 to 40 for 8-ohm speakers; 32 to 80 for 16-ohm speakers. Lower figures apply at 20 Hz; higher figures apply from 75 Hz to 20 kHz. Measurements taken with AGC-3 speaker fuses in circuit.
Dmitri Shostakovich's Tenth Symphony (1953) marks for this writer the most powerful large-scale distillation of his musical language. It is free of the somewhat sprawling quality of the fascinating and long-suppressed Fourth (recorded by Ormandy on Columbia) and is equally free of the public-square bombast that mars otherwise remarkable pages in the wartime Seventh and Eighth symphonies (namely, the slow movement and finale in the wartime Seventh and Eighth symphonies). In that sense, the Tenth Symphony stands as a fine piece of music and a moving personal document—comparable to (and in its own way anticipating) the poems of Yevtushenko and Veselovsky that have marked the post-Stalin “thaw” in Russia.

For proper performance this music needs both a great conductor and a virtuoso orchestra, as well as the finest recorded sound that modern technology can provide. The 1954 Dimitri Mitropoulos recording met two of the requirements, but even in its much improved Odyssey reissue, the end result does not measure up to the standards set by Herbert von Karajan, the Berlin Philharmonic Orchestra, and the Deutsche Grammophon recording staff. The Melodiya recording, offering as it does authenticity of performance style from the composer's own countrymen, is not to be dismissed lightly. The tempos are broader than those of either Karajan or Mitropoulos—in common with most Russian versus non-Russian performances of Shostakovich. The recorded sound is full but reverberant; the orchestral playing is good, but no match for the virtuosity of Karajan's Berlin ensemble.

In the Karajan disc, we have a superbly nuanced reading which brings out unerringly all the intense power and textual subtlety of Shostakovich's writing. It has everything that the old Mitropoulos reading had, plus a little more—including superb recorded sound.

Herbert von Karajan is the last conductor I would ever have expected to record the music of Dmitri Shostakovich. Possibly his decision to take on the Tenth Symphony grew out of his re-study of the three last Tchaikovsky symphonies. In any event, the end result is a listening experience both stunning and deeply affecting—not to be missed on any account. D. H.

RECORDING OF SPECIAL MERIT

SOLER: Six Concertos for Two Keyboard Instruments. Joseph Payne and Anthony Newman (harpsichords and organs). Turnabout @ TV 34136S, @ TV 34136 $2.50.

Performance: Sparkling
Recording: Excellent
Stereo Quality: Emphasis on separation

This is the fourth complete recording of these six concertos by Antonio Soler, works that are pleasantly diverting but not nearly so stimulating as some of this Spanish master's other pieces. But even though the number of available recordings is excessive in view of the quality of the music, one cannot complain of this latest version, for in many ways it is the finest so far. There have been recordings on two organs (Biggs and Pinkham, Alain and Tagliavini) and also on combinations of organ and harpsichord (the Hellers). Since the scores permit any keyboard instrument to be used, Joseph Payne and Anthony Newman have chosen to provide some variety; they use both organs and harpsichords, two models of each, with the result that the sonorities over an entire side do not become tiresome, as they do elsewhere. Both players seem bent on avoiding the heavy-handed approach: tempos are bright, the playing is sparkling, and enough ornamentation has been added to make this occasionally uninspired music quite delightful. The players even manage to invest the harpsichord is recorded fairly close-up where. Both instruments stand out of his re-study of the three last Tchai-

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(Continued on page 120)
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CIRCLE NO. 63 ON READER SERVICE CARD

DECEMBER 1967

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"There must be musicians who are, above all, theater people...."

Emmerich Kalman

By George Jellinek

Of the many gifted young Hungarian musicians who attended Professor Hans Koessler's composition classes at Budapest's Franz Liszt Academy in 1903, one named Béla Bartók had his first symphony performed by the following year, and another, named Zoltán Kodály, was offered a professorship at the same academy a year later. A third member of the group, Imre (Emmerich) Kalman, harbored similar serious ambitions until the overwhelming success (in 1905) of Franz Lehar's The Merry Widow aroused an interest in the lighter muse. Three years later he became famous overnight with his very first try—the operetta Ein Herbstmanöver—and remained firmly anchored in operettaland for the rest of his life.

Kalman never had cause to regret that decision. Nor did he feel apologetic about it, since he never underestimated the difficulty of writing melodious and memorable music: "With a symphony it is possible perhaps to pretend a meaning that in reality does not exist. You can always say that your artistic personality forbids you to express yourself in such a way as to please the next fellow. But even a simple song or a little waltz must be inventive; it must have charm, melody, and that special kind of infectious spark that carries one away. The great composers will always have their admirers. But there must also be musicians who are, above all, theater people, and who are not ashamed of writing light, merry, witty, attractive, and harmonious musical comedies in the classic tradition of Johann Strauss."

Kalman was indeed a superb melodist, no less prodigiously gifted in that area than his friendly rival and Bad Ischl neighbor, Franz Lehar. Unlike Lehar, however, Kalman did not seem to have an ambition to raise operetta to a higher, quasi-operatic level. He fully shared Lehar's predilection for demanding vocal writing and colorful orchestrations, if not the older composer's preference for minor keys. The Lehar trademark—smiling through tears, resignation and gentle heartbreak as the curtain falls—were not his style, for Kalman was irrevocably committed to happy endings. There were also differences in the musical idiom of the two masters. Both wrote enchantingly in the Viennese tradition, but, while Lehar developed into a true cosmopolitan, Kalman remained rooted in his Hungarian heritage. Nonetheless, it was Kalman who experimented more with such un-Viennese elements as tangos, fox-trots, and other characteristic dances of the 1920's. The prevalence of dotted rhythm in Kalman's music lends itself to varied syncopation; it so happens that some of his tangos sound even better when played in csardás rhythm.

It is an almost forgotten story today, but Kalman's popularity once rivaled that of Ruman and Kern in America. Beginning with Ein Herbstmanöver, which was imported under the title of The Gay Widow in 1909, most of his operettas appeared on Broadway. Sari (1914) and Countess Maritza (1926) were spectacularly successful here despite the fact that they must have presented serious problems of adaptation. Even Manika, Kalman's next-to-last operetta, had a respectable run of twenty-one weeks, followed by a national tour after its Broadway premiere in 1945. (Kalman had spent the war years in the United States; he returned to Europe in 1940 and died in Paris on October 30, 1953, a few days before his seventy-first birthday.)

It is safe to say that today the Kalman operettas, with their dated librettos and virtually unadaptable continental milieu, are among the least likely candidates for American resurrection. In Europe, however, their popularity remains evergreen, prompted by an enormous Kalman renaissance in Germany as a reaction to the absolute silence imposed upon his works by the Nazi regime. As a result of this enduring European vogue, his music can be heard today on records of unprecedented excellence and variety. Most of these have originated in Austria and Germany, with Hungary as a new source of worthy additions to the Kalman discography.

Highlights from Kalman's two strongest scores—Die Csardasfürstin (1915) and Gräfin Mariza (1924)—are offered on Odeon 83449. Both are superb operettas, teeming with grand tunes. The Viennese and Hungarian elements are neatly balanced in both, with a light infusion of Peony flavor added to Die Csardasfürstin in the form of the bright march "Die Madis vom Chantau." Space does not permit a listing of highlights from this work, but such a list would have to include a rendering of Mendelssohn's Wedding March, Kalman's fox-trot "Grazioso," and the rhapsodic, super-Hungarian "Komma, Zigeuner." Odeon has grouped the selections into an exemplary sequence; it is remarkable how much of the richness of these scores has been retained in the abbreviated versions. The selections are expertly sung by performers born to the style, and played with all the color and fire the Kalman orchestrations deserve.

Portions of these same excerpts are also heard in a Kalman tribute entitled Komma, Zigeuner (Odeon 84026), although "Gräfs mir mein Wien!" is sung here by Peter Arno, the Enzy instead of Rudolf Schock. Selections from four other scores lend variety to the program, three of them tenor showpieces. The most elegant performance among them is Nicolai Gedda's rendering of "Heut Nacht hab' ich geräumt!" from Der Vincenz vom Montmartre (1932). Brief narrations are provided by the composer's widow between selections, and the voice of Kalman himself is also heard introducing "Mein alter Stradivari" from Der Zigeunerprimas. This is a pleasing souvenir release, although the duplication of so much material from the other Odeon disc is regrettable.

The best of the three Hungarian Qualiton releases is the one combining seven excerpts from Der Zigeunerprimas (Zigeu-serprimas in Hungarian, Sare in its American incarnation) appropriately paired with selections from Lehar's Zigeunerliebe. The former, dating from 1911, is Kalman's most Magyar-flavored score; even in waltzes it has a special melancholy coloration. Baritone Radnai, in the role of the male lead (tenor), what with the melodic, ultra-Viennese "Gräfs mir mein Wien," and the rhapsodic, super-Hungarian "Komma, Zigeuner," has an absolute silence imposed upon his works by the Nazi regime. As a result of this enduring European vogue, his music can be heard today on records of unprecedented excellence and variety. Most of these have originated in Austria and Germany, with Hungary as a new source of worthy additions to the Kalman discography.

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essin (1926), to call them by the more familiar German titles. (Like Massenet, Kalman named his works after their heroines.) The former is Kalman's sole excursion into the oriental style, which made it possible for him to write a lush ballet sequence. But it is not oriental to the point of excluding some very attractive waltzes. A "shimmy" number attests to the work's topicality anno 1921. Die Zirkusprinzessin also displays an awareness of American rhythms, but its strength lies in its sensuous love music. Both of these works demand a great deal from the soprano and tenor, and the Hungarian artists meet the challenges only half way. Particularly frustrating is the tenor's effortful way with "Zwei Marchenjuven," an excerpt characteristic of Kalman's melodic prodigality. Offering more melodic invention in its elaborate introduction, verse, and chorus than Broadway has witnessed during its entire past season. (This number is sung with considerably more style and effectiveness by Fritz Wunderlich on Odeon 84026.) Orchestra and recorded sound are laudable on both discs; the Zirkusprinzessin release is also distinguished by the portrait of the stunning Miss Hazy on its cover.

KALMAN: Die Bajadere (highlights). Marika Németh and Anna Zentay (sopranos); Tibor Udvardy and Árpád Kislegyi (tenors). State Concert Orchestra, Tamás Bródy cond. QUALITON ® LPX 6549 $5.98.


KALMAN: Der Zigeunerprimas (highlights). LEHAR: Zigeunerliebe (highlights). Erzsébet Hazy, Anna Zentay, and Zsuzsa Petresi (sopranos); Róbert Illosfalvy and Árpád Kislegyi (tenors); György Radnai (baritone). Orchestra of the Budapest State Opera House, Tamás Breiner cond. QUALITON ® LPX 6550 $5.98.

KALMAN: Die Zirkusprinzessin (highlights). Erzsébet Hazy and Valeria Koltay (sopranos); Tibor Udvardy, Róbert Ráday and Árpád Kislegyi (tenors). The Symphony Orchestra of the Hungarian Radio and Television, Tamás Bródy cond. QUALITON ® LPX 6553 $5.98. All Qualiton releases are sung in Hungarian.
Michael Tippett is a curious case of a composer I find easy to understand and difficult to place. Some of my British friends look me square in the eye and tell me that Tippett is a greater composer than Britten, and I have been criticized—with some justice, I now think—for linking the two in my book on 20th-century music. Tippett—who is older than Britten, although he is a shade a few years later than his compatriot—has much less to do (in his earlier work at any rate) with neo-classicism, and the temper of his music has much more to do with late Romantic tradition, reinterpreted with a great deal of fresh charm. The Concerto is pastiched, in character, with simple, open thematic ideas, a rippling arabesque piano style, and little imaginative touches of color which barge in where least expected—but in a not unheartwarming way. The Sonata, a much more recent work (1962 as opposed to 1956 for the Concerto), is also sparer and far more original in form. It is built out of bits of chordal blocks, repeated fragments, and skitters of keyboard sound that come together and separate in striking patterns. Some of the fragments evoke traditional expressive procedures, but even these are constantly cut into by the harsh chips of piano sound. I am not completely sure that the form altogether works, but this is only a striking and fascinating piece of work, as harsh and austere as the Concerto is graceful and accessible.

Tippett has had good fortune to have so brilliant and sympathetic an interpreter as Ogdon. The pianist is effective in both works, but especially impressive in the Sonata. The solo piano sound is good in the Sonata; the Concerto seems uneven, with the orchestra having much less presence in the slow movement than elsewhere.

**COLLECTIONS**

**RECORDING OF SPECIAL MERIT**

PIERRE BERNAC/FRANCIS POULENCE: Recital. Poulenc: Bagatelles; Chansons Villiennes; Quatre Poèmes de Guillaume Apollinaire; Tu vois le feu du soir; Main donnée par le coeur; Calligrammes. Ravel: Histoires naturelles; Three Hebrew Songs. Chabrier: L’Heure unbelievable; Villanelles des petits canards. Debussy: L’Echelle-ment des bas; Le Promeneur des deux amants. Satie: Trente melodie; Pierre Bernac (baritone); Francis Poulenc (piano). Odyssey 32 26 0009 two discs $4.98.

Performance: Legendary
Recording: Holds its own

Before I get into the matter of my curious reaction to this Odyssey reissue of a French song recital by baritone Pierre Bernac and the late Francis Poulenc, I suppose I must make certain things immediately clear. The program itself—the Debussy songs, the cream of Poulenc’s own crop, and Ravel’s far-too-little-known Histoires naturelles—is as appealing as any you’ll find chosen from the more recent French repertoire. The performances are sensitive, melodic, and penetrating, both vocally and instrumentally. And the

(Continued on page 122)

**RECORDING OF SPECIAL MERIT**

TIPPETT: Piano Concerto; Piano Sonata No. 2. John Ogdon (piano); Philharmonia Orchestra, Colin Davis cond. Odeon ASD 621 $5.79. Performance: Excellent
Recording: Good in the Sonata, uneven in the Concerto
Stereo Quality: Modest but helpful

STEVENS: Sonata for Solo Cello. GROSS: Epode for Solo Cello, Gabor Rejto (cello). LESSARD: Sonata for Cello and Piano, Bernard Greenhouse (cello), Menahem Pressler (piano). COMPOSERS RECORDINGS, INC. @ CR1 208 $5.95.

Performance: Sounds fine
Recording: Excellent

Since this CRI release involves two works for solo cello, I should straight off confess something of a prejudice against extended modern works for solo instruments outside of the keyboard family. It daries back, I think, to my student days, when tonality was "in" and atonality was "out," and a student required a good "ear" and a command of advanced traditional tonal vocabulary to convince anyone that he was a composer. Every so often, the student deficient in these gifts would duck the issue by writing some terribly significant-sounding work for a solo string instrument—the pieces sounded imitating "modern" and impressed the innocent mightily—wherefore one knew privately that the composer would be stopped dead if asked to write a plausible (never mind imaginative) sonata. Nowadays, except for the regalement of the instrument—the pieces are written with twelve-tone organizational techniques ordinarily interest me more than the plastic procedures, but even these are constantly cut into by the harsh chips of piano sound. I am not completely sure that the form altogether works, but this is only a striking and fascinating piece of work, as harsh and austere as the Concerto is graceful and accessible.

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(Continued on page 122)
The New Age of Angel

Daniel Barenboim, 25, pianist/conductor

The dramatic young Israeli is poised for his tenth tour of the United States. He is acclaimed as a pianist, conductor and soloist-conductor. And TIME praises a "... sense of structure lacking in many musicians twice his age."

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Barenboim is like Israel itself. Full of fascinating promise.
two-record package is cheap. The recorded sound, moreover—if you can live without stereo—is remarkably contemporary, and I think only a practiced ear would suspect its age. On these counts alone, I label it a recording of special merit. The "curious reaction" to which I have referred follows.

When composers of my generation were toddlers (well, not really toddlers), almost all of the Poulenc song repertoire was pretty much an in-group mystique. I can think of more than one party at which one or another well-known American composer rendered, live and a little tipsy, a distinctly undisciplined performance of, say, Hôtel. But this same period (part of the Forties) produced a special breed of singers, those who couldn't sing much, but had lots of 'taste' and 'artistry' (just as often really none), who "specialized" in contemporary song. Pierre Bernac, while very much on top of this particular heap—a singer of sensitivity and style, always—never, in my recollection, had any serious claims made for his vocal endowment. On records and in concert, it was from Bernac and Poulenc that we cultists learned our practice. Having been so initiated, it is impossible for me to listen to Odysseus' reissue without sentiment and cool appraision coming into conflict.

For, pupil of Bernac though he is, Gérard Souza has come along; he lacks neither his teacher's sensitivity nor his intelligence, and has a lovely voice to boot. Bernard Krusen, just about as richly endowed, has recently put out an all-Poulenc recital for Westminster. Both of these men sing Bernac's repertoire with exquisite vocal perfection.

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Performance: Enjoyable
Stereo Quality: Excellent


Performance: Competent but not always inspiring
Recording: Superior
Stereo Quality: Excellent

These two recordings survey the same subject: historic organs in Switzerland. The Biggs recording provides a little more variety of repertoire and an opportunity to sample the sounds of four different instruments, whereas Hildenbrand's recording is restricted to two. One of these latter, the organ of the castle church Nôtre Dame de Valere at Sion, is heard on both discs, and although it is a small instrument, it is of extraordinary interest, for it is the world's oldest playable organ, with stops dating back to 1390. The other organs date from either the eighteenth or nineteenth centuries; descriptions and stop lists are provided with both albums. On the Biggs disc, I particularly enjoyed Biggs' In Daubaldi jubilo for the Zimbardotrup, the Raison Partacaglia (which very likely was the inspiration for Biggs' own Partacaglia), a powerful Bach B Minor Prelude and Fugue, and a number of the very early pieces, dating back to about 1300, which Biggs (Continued on Page 126)
Stereo for Dogs?

This is the Sony 50,000 cycle stereo. Human ears hear up to about 20,000 cycles. Dog ears hear more.

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Complete Stereo Music System
Vanguard's new Cardinal series, a compatible stereo line sensibly priced at $3.50 per disc, has recently made its debut appearance in record shops with an imposing first release of eleven discs, containing unhackneyed repertoire in recordings that are all new and generally quite fine sonically. In two instances, the Mahler Second Symphony and the Ernest Bloch Schelomo and "Israel" Symphony, the quality of the recordings is enhanced by use of the Dolby noise-reduction system, and Vanguard intends to employ the system more frequently for future Cardinal recordings. Add to all this the fact that in the initial release are several performances of exceptional distinction by artists of major stature, and you come up with the inescapable conclusion that Cardinal's bow is a major event and a tantalizing promise of good things to come.

The Yale Quartet may be new to the Schwann catalog, but its members—Broadus Earle, Yoko Matsuda, David Schwartz, and Aldo Parisot—are top-notch virtuosos in their own right and fine chamber musicians to boot. Their performance of the great Beethoven A Minor Quartet is one of almost terrifying power and intensity, and the recording is of such high quality that, on a large stereo playback system, one could easily be led to believe that the artists were right there in the room. With all credit to the fine readings of this music by the Budapest and the Amadeus quartets, the Yale group's disc—especially at the $3.50 price—is a must. It is also the only recorded performance available as a single disc.

Guimarães Novaes, now in her seventies, is to women pianists what Arthur Rubinstein is to his male colleagues—which is to say that this Brazilian-born artist is an interpreter of profound poetic insight and remarkable versatility, especially in the Romantic and Impressionist repertoire. I shall not soon forget hearing her, something over a year ago, do a program that included all the Chopin Preludes, the Schumann Carnaval, and the Chopin B Minor Sonata—all magnificently. The best of her long series of Vox recordings stand as classics, but it is only with this new Vanguard Cardinal disc of Beethoven sonatas that Mme. Novaes at last gets the kind of recorded piano sound that befits an artist of her standing. Her reading of the oft-abused "Moonlight" Sonata is a marvel of mood and dramatic substance; the "Lebewohl" emerges full of wit, sparkle, and lyric poetry; and the somber-to-seraphic progression of the mighty last sonata has startling impact and noble beauty in Mme. Novaes' performance. This is an exceptionally well-thought-out Beethoven-sonata package. Don't pass it up.

Earl Wild, in contrast to Mme. Novaes, is a virtuoso's virtuoso, with fingers of steel that intermittently are also capable of sensitive poetic insight. This latter aspect of his pianism shows itself more than is the rule in his disc of the four Brahms Ballades, only the second currently available recording of these pieces. The celebrated "Edward" and the broodingly poetic last of the series, in B Major, fare especially well in Mr. Wild's handling. His complete performance of the two books of Brahms' Pagani Variations subjects the music to a fiery workout, though I would have liked greater variety of tone color and nuance in the quieter numbers. The piano sound is splendid throughout.

The chief attraction of the Ives disc is the first recording of the Set for Theatre Orchestra (1911) since the short-lived Oceanic issue of 1953, with Jonathan Sternberg conducting, disappeared from the catalog. Harold Farberman, whose Cambridge disc of songs and chamber works makes a major contribution to the recorded Ives literature, does especially well with the moody and sinister Nightsection that concludes the work, but misses something of the tautly nervous rag-time energy of the first. The same kind of thing is also missing from the interpretation of the Robert Browning Overture, which I find more effective in the recordings of both William Strickland (CRI) and Morton Gould (RCA Victor). (Gould, by the way, is the only conductor who elects to take the repeat of the lengthy and elaborated first Allegro.) The Circus Band March is an orchestral version of the jaunty song The Circus Band (1894), which has been recorded in choral form as part of Columbia's Ives choral-music album. The Unanswered Question gets its fifth recorded performance here. The playing of the pianississimo string chorale, which forms the distant tonal backdrop for the whole, seems a bit tentative, and for some reason Mr. Farberman has chosen to substitute an English horn for the usual (and more effective) solo trumpet. The Bernstein Columbia disc has my vote for the most desirable recorded performance of this moving minor masterpiece. The recorded sound of Farberman's performances is wonderfully transparent, but rather lacking in bite and impact.

The Ernest Bloch disc offers a glowing lyrically reading of the composer's masterpiece Schelomo with the same soloist—Zara Nelsova—who recorded the work seventeen years ago for London with Bloch himself conducting. The somewhat sprawling "Israel" Symphony sees its first recorded incarnation since Vanguard brought out the first one back in 1952. Maurice Abravanel turns in a first-class reading here, and is supported by lovely, if somewhat distantly miked, sonics. The Cardinal entries also make two giant Mahler symphonies available for the first time in stereo at a budget price. Václav Neumann, whose readings of Dvořák and Janáček (in particular the opera The Cunning Little Vixen) are among the gems of the disc repertoire, delivers a distinguished reading of the complex and difficult Fifth Symphony. He avoids oversentimentalizing the familiar Adagietto (the one bit on the otherwise superb Bernstein album for Columbia), and he makes the knotty contrapuntal finale wonderfully lively and transparent. If Neumann had gotten a little more presence in the recording of the cli...
BLOCH: Schelomo—Hebrew Rhapsody.
Zara Nelsova (cello), Utah Symphony Orchestra, Maurice Abravanel cond. "Israel" Symphony, Blanche Christensen (soprano); Jean Basinger Franzel (soprano); Christina Politis (alto); Diane Heeder (alto); Dan Watts (bass), Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD CARDINAL ® VCS 10007 $3.50.


IVES: Robert Browning Overture (1908-12); The Unanswered Question (1906); Set for Theatre Orchestra (1906-11); Circus Band March (1894, arr. Farberman; Harold Farberman cond. VANGUARD CARDINAL ® VCS 10013 $3.50.

MAHLER: Symphony No. 2, in C Minor ("Resurrection"). Beverly Sills (soprano); Shirley Minty (contralto); Yale Symphony Orchestra, Maurice Abravanel cond. VANGUARD CARDINAL ® VCS 10006/4 $7.00.


MONTEVERDI: Vespers of the Blessed Virgin Mary (1610, ed. Denis Stevens). Ursula Corners (soprano); Shirley Sams (soprano); Shirley Mynx (contralto); Nigel Rogers (tenor); Leslie Fyson (tenor); John Noble (baritone); Christopher Keyte (bass); Franz Failer (organ); Ambrosian Singers, Accademia Monteverdiana Orchestra. Denis Stevens cond. VANGUARD CARDINAL ® VCS 10009 $3.50.

TELEMANN: Musique de Table: The Chamber Works. Concentus Musicae, Nikolaus Harnoncourt cond. VANGUARD CARDINAL ® VCS 10009 $3.50.


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Other Angel Christmas blessings include:

The Planets (S 36420), the symphonic marvel by Gustav Holst. Sir Adrian Boult and the New Philharmonia take you on an awesome tour through the universe. Ivan the Terrible (SRB 4103) is Prokofiev's stunning cantata composed originally as the score for the Eisenstein films. On Parade (SR 40018) is alive with the dashing, deafening thunder of the Soviet Army Chorus and Band.

Hildenbrand's repertoire is less adventurous, although there were two items I enjoyed enormously: the Cleormand Suite (which, however, does not have the spirit that Biggs provides in his recording of an excerpt—not to mention the notes indicate that Biggs properly applies) and a lovely Pastourelle with a Christmas feeling to it by an Italian contemporary of Bach, Domenico Zipoli. In the other pieces, Hildenbrand is a bit stolid, even the popular Daquin Noël fails to get off the ground. The quality of the recording, however, is absolutely breathtaking in the fullness and transparency of the organ sound. If I had heard just the Zipoli Pastourelle, I would be tempted to recommend the disc.

I. K.

RECORDING OF SPECIAL MERIT


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Performance Expert

Recording: Quartet over-resonant;

Contata excellent

Stereo Quality: Built-in

I suppose some people will be very shocked to discover that musicians have been working with computers for over ten years now—although probably some wise guy will say that he thought it was all being done by computer now. Since confusion (not to mention astonishment and fear) is rampant, a few explanations are in order. In the first place, ordinary, garden-variety electronic music has nothing to do with this computer stuff—although computers can be used to generate electronic sounds and thus make electronic music. Computer output can also be translated into current and used to drive a speaker or magnetize a tape, bypassing the usual apparatus of generators, filters, etc. All you have to know is what information to feed the computer in order to get the desired output—nothing to it! Writing electronic music directly for computers in this way is a recognized field today; examples of computer-generated electronic sound can be found on one Decca album produced at Bell Labs, and such sounds also appear here in the Computer Cantata. But in this kind of sound production, the computer is still the musical instrument on or through which the sounds are being produced. On a different tack, Lejaren Hiller and his colleagues at the University of Illinois have actually programmed computers to "compose"—quite a different matter altogether. The Illiac Suite—written in 1957 and named after the computer that "composed" it, is a four-movement composition produced in conventionally notated form for live performance by a string quartet. Anybody who rushes to put the Illiac Suite on his turntable in the hope of getting the first messages from some wild music of the future is going to be sorely disappointed. The final movement is the most "radical," being based on a computer-generated system of weighted probabilities—chance music, of a kind, computer style. But in all the movements, the program-composer (the live one, I mean) sets down the rules. The computer then generates (through a kind of trial-and-error process—it keeps testing possibilities until it comes up with one that fits the rules) a possible solution and this is then translated into conventional notation. Simple, no?

Actually the Illiac Suite is not, in any sense, an interesting piece of music. It is frankly experimental and, with the possible exception of the third movement, should have been left in the lab. The Computer Cantata is something altogether. This piece combines a live voice, a live instrumental ensemble with a big percussion section, and computer-generated electronic sounds in an impressive web of sound. The vocal text is based on a kind of imaginary English invented by the computer out of all possible sounds of English. Fields of pitched sound and unpitched rhythmic percussion are spayed out in big patches—something like color-field painting or certain aspects of abstract expressionism in which the big form is controlled but details fall out in "random" but perfectly consistent patterns. It is in areas such as this—projecting great patterned "statistical fields" of sound—that computers (Continued on page 128)
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Certainly have a valid role. By all means investigate this record; but skip the Illusie Suite and go straight to the fascinating, horrifying, but striking Computer Cantata. Is 1984 upon us? I seriously doubt it. Computers are here, and they are going to be used. The real question is how, and Computer Cantata begins to suggest some answers.

Among other things, this record shows off the remarkable skills of the performing musicians at the University of Illinois, probably the most active and lively modern-music center in the country. Effective sound, and much to be preferred in stereo.

E. S.

VICTORIA DE LOS ANGELES: Canciones Populares Espanolas: El Rossinyol; El Testamento d'Amelia; Adios meu bonita; Miña nav por me casare; Tengo que subir, subir; Abi tienes mi corazón: La vi llorando; Ya se van los pastores; Campana sobre campana; eight others. Victoria de los Angeles (soprano); Renata Tarrago (guitar). ODEON LALP 429 $4.79.

Performance: Ideal
Recording: Good

This folk-song anthology, representing the various ethnic regions that make up the cultural map of the Iberian Peninsula, was recorded several years ago. Victoria de los Angeles, who seems to have faded into inactivity in recent months, is captured in her provincial model is one of a family of three. There's an Early American version as well as a Contemporary style.

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DECEMBER 1967

CIRCLE NO. 31 ON READER SERVICE CARD
The music is cosmopolitan in style, utilizing a solo flute in addition to other instruments, and is quite charming.

The remaining pieces, all by French composers, involve a different performing group, Le Rondure de Paris, who present the most stylish and enjoyable interpretations in the album, with generally excellent realization of the complex ornaments. The Camerata Luteiensis plays very well (the Buxtehude, in particular, is impressively rendered), but much of the music is ornamentally bare and the ensemble plays it rather too literally. Nevertheless, this is a very pleasant collection, covering a wide variety of musical styles, and it has been recorded expertly. I. K. B.

RECORDING OF SPECIAL MERIT

THE NEW MUSIC. Stockhausen: Kow-
tra-Fonkie. Penderecki: Threnody for the
Victims of Hiroshima. Brown: Available
Forms I. Pousseur: Rites. Frederick Rzew-
ski (piano); Rome Symphony Orchestra,
Bruno Maderna cond. RCA VICTORIA ®
VICS 1239, © VIC 1239 $2.50.

Recording: Good
Stereo Quality: Conventional

The title of this RCA Italiana production is "The New Music," which—in English, at any rate—seems a little too all-inclusive; these four pieces, however interesting and important, do not quite cover all the ground. Nevertheless, this is not a bad introduction to certain aspects of the post-World-War-II generation. I suggest that the uninitiated do not begin with item number one on the program; Stockhausen, the guru of the European avant-garde, is the big name here, but this early post-Webern totally organized serial composition, like a great many other things, has become a major feature of new music in the last few years.

Bruno Maderna, who has probably conducted more new music than any other living person, does a great deal to bring these works to life. Frederick Rzewski, the American composer and pianist, does a remarkable job with the keyboard part of the Stockhausen. Otherwise, from a technical point of view, these performances are not impeccable—the most impressive job is in the Brown, in which precision is not a prime requirement—but they are always vital, and they always "sound." The recording is decent enough, but, in music which places such an emphasis on sonics and sonic directionality, much more might have been made out of the stereo.

E. S.

RECORDING OF SPECIAL MERIT

ANDRÈS SEGOVIA: Segovia on Stage.

(Continued on page 132)
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It is something of an overstatement to say that he is "the only one capable of continuing the extraordinary work of revaluation of the instrument brought to prominence by the great Spanish concertists of the twentieth century" (one of the more coherent and informative samples from the notes, by the way). He is certainly a capable and attractive guitarist, with clarity, elegance, and a natural sense of style for the popular Spanish items on side one.

Díaz takes his "classical" music straight; he is brilliant and accurate but not much more. Segovia is freer, more expressive. The larger part of his recording is taken up with his own transcriptions, including one of the Purcell piece used by Britten in *The Young Person's Guide to the Orchestra*. The English motif of this disc also appears in a John Williams transcription of Domenico Scarlatti's *Sonata*. Bach: *Suites for Unaccompanied Cello* (Complete). Complete Ballets. Minneapolis Symphony Orchestra/Antal Dorati. "Spectacularly vivid!"—High Fidelity. SRK-9121 (6 records for the price of 4)

**BACH: SUITES FOR UNACCOMPANIED CELLO (Complete)**

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<th>THIS CHRISTMAS, SANTA CLAUS IS MERCURY RECORDS</th>
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<td><strong>TCHAIKOVSKY: THE SIX SYMPHONIES</strong></td>
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| London Symphony Orchestra/Antal Dorati. "Dorati is a Tchaikovsky interpreter par excellence!"—American Record Guide. SR6-9121 (6 records for the price of 4)
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| **FOUR GREAT VIOLIN CONCERTOS** |
| By Beethoven, Tchaikovsky, Sibelius, Prokofiev (No. 2). Henryk Szeryng, violin; London Symphony. "Spellbinding!"—Cleveland Plain Dealer. SRK-9017/012-117 (3 records)

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| CIRCLE NO. 71 ON READER SERVICE CARD |


| RECORDING OF SPECIAL MERIT |

| Performance: Brilliant singing |
| Recording: Good |
| Stereo Quality: Good |

The New York City Opera Company stresses ensemble rather than individual singers, so instead of referring to Norman Treigle as one of its stars, perhaps it would be more appropriate to call him a cornerstone of the company. During his many years with that institution, this versatile artist has sung a great variety of roles, generally the kind requiring strong characterization. Figaro, Mephistopheles, and Escamillo are among them, but also Julius Caesar, King Dodon, and the Rev. Olin Bitch (Susannah).

Treigle's mature mastery of the appropriate styles, his thorough understanding of the characters and situations, is evident in every one of these arias. He colors his voice expertly, has an excellent command of *mezza voce*, and knows how to convey meaningful nuances of expression without intruding on the vocal line. His lago is dark and sinister, his Mephistopheles a fierce demon. The *Don Carlo*, *Bohème*, and *Macbeth* arias display the requisite nobility of line, and the Figaro sequence reveals an uncanny similarity to Ezio Pinza's tone production and phrasing. The Pinza image also haunts the rarely heard *La Juive* excerpt, one of the late basso's specialties, and, again, Mr. Treigle's way with this bravura air is very impressive.

His voice is a real bass-baritone, covering an extension from the profound register to a healthy and reasonably strain-free baritonal top. It appears somewhat amplified in this recording, but the characteristics are there. He projects his lines with clarity and penetration with fine pronunciation in all three languages. The vocal line is strongly sustained, with only very marginal imperfections of pitch on a few occasions. At the present time I am inclined to regard Norman Treigle as the best American basso, and his absence from the Metropolitan roster is hard to explain.

The accompanying orchestra is most assuredly not the Vienna Philharmonic, but Jussi Jalas handles matters with a capable hand.

- G. J.
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MAHLER, BERNSTEIN, AND THE ROMANTIC TRADITION

By Eric Salzman

ONE night last summer, deep in the heart of Central Europe, I was arguing about conductors with a very knowledgeable friend. We had just heard what I thought was an exceptional, although admittedly modern-style, performance of one of the great nineteenth-century masterpieces. My friend was ticked off all the reasons why the very gifted conductor of this performance did not understand "the Romantic tradition." "What Romantic tradition?" I finally burst out in annoyance.

"There is no such thing. The Romantic tradition went up in flames a quarter of a century ago. Name one conductor today who belongs to 'the Romantic tradition.'" I finally made my point.

But I was wrong. There is one—Leonard Bernstein. Asked about his affinity for Mahler—a towering figure among the late Romantics—Bernstein is supposed to have turned on his questioner: "But I am Gustav Mahler!" I for one am quite prepared to accept the anguished "Expressionism" of Schoenberg and Berg in virtually every bar; the introductory bars of the first movement at the opening of the Beethoven Ninth as Webern would have imagined it. The final, divine Adagio is, like the last song of Das Lied von der Erde, a long, reluctant, moving farewell.

SINCE, as my opening remarks might suggest, I am going to opt for Bernstein, I should say now that there is one simple reason why a great many Mahler fans are not going to be enjoying the Bernstein Mahler Ninth (or Sixth or First) this Christmas: these recordings are not available—for the moment, at least—only in the complete set. For the penurious and impatient, there are Kubelik and Klemperer. Oddly enough, both are most impressive in the outer movements, weakest in the middle. Klemperer's Tempo I in the Scherzo is lumbering. His idea is obviously further out than that—notably in its awesome first movement. But it is also somehow the last summit of the old tradition, the final expansion of Classic-Romantic symphonic tonal music. It grows out of, yet bursts, the old forms; after the Mahler Ninth there was no turning back. In the first movement, luscious as it is, one already hears the anguished "Expressionism" of Schoenberg and Berg in virtually every bar; the introductory bars of the first movement at the opening of the Beethoven Ninth as Webern would have imagined it. The final, divine Adagio is, like the last song of Das Lied von der Erde, a long, reluctant, moving farewell.

It is not necessary here to rhapsodize the parallels (and differences) between the two men and their careers. The point I want to make is that Bernstein conducts Mahler's music exactly as though he had written it himself, as though he had a personal commitment to every crescendo, every subito piano, every ritardando, every sudden accent or change of tempo. When Bruno Walter conducted Mahler, there were many beautiful things, but the vulgaries sounded like—well, they sounded like vulgaries. When Bernstein does them, they emerge as part of life. I don't mean this in a snide or snickering way. Mahler's genius and originality lie in great part in the largeness of his vision, which encompassed both the sublime and the ridiculous. It is part of Bernstein's genius that he understands this and projects it so well without excuse or apology.

With that as a preface, I can now introduce to you the all-time top Christmas stocking stuffer: Columbia's fourteen-disc set of the nine completed Mahler symphonies conducted by Bernstein. Alert Mahlerites will know instantly that this means that Columbia has released the Bernstein Mahler Ninth recorded two years ago, as well as new versions of Nos. 1 and 6. The other performances are identical with the ones already released separately, but two of these, Nos. 4 and 5, have been remastered for sonic reasons. The package includes a fifteen-disc 'artbook' of recorded reminiscences by Mahler's daughter and by musicians who knew him; there is also a thirty-six-page booklet containing an essay on Mahler by Bernstein and other material. (This review is based on test pressings, and I have not yet seen or heard the addenda.)

But just wait, there's more. After crying 'lo, these many years—for a decent stereo Mahler Ninth (the Walter Ninth dates from the end, not the prime, of that conductor's life, and the respectable Horenstein version is in mono only), I am suddenly confronted with three! Bernstein's comes hard on the heels of Klemperer's and Kubelik's. And, a fourth contender, also new to the lists, is simply out of the running. The Czech conductor and his estimable Prague ensemble come from Mahler's native Bohemia, but they are, alas, a long way from a grasp of his music (I suspect they have played very little of it). The Mahler Ninth is one of those stupendous and epochal pieces that apparently take a few generations to sink in. Like the Beethoven Ninth (don't think Mahler wasn't aware of the parallels), it is the culmination of one era and the herald of another. One can deduce almost the entire symphonic output of Prokofiev and Shostakovich from its pages (how ironic that the modern Soviet symphonic style should be based on the music of a Bohemian-Austrian Jew!). In many respects, this piece is even further out than that—notably in its awesome first movement. But it is also somehow how the last summit of the old tradition, the final expansion of Classic-Romantic symphonic tonal music. It grows out of, yet bursts, the old forms; after the Mahler Ninth there was no turning back. In the first movement, luscious as it is, one already hears the anguished "Expressionism" of Schoenberg and Berg in virtually every bar; the introductory bars of the first movement at the opening of the Beethoven Ninth as Webern would have imagined it. The final, divine Adagio is, like the last song of Das Lied von der Erde, a long, reluctant, moving farewell.

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CIRCLE NO. 50 ON READER SERVICE CARD
ED AMES: My Cup Runneth Over. Ed Ames (vocals); orchestra. Perry Botkin, Jr., Ray Ellis, Jimmy Wisten, Stu Phillips, and Sid Bass cond. and arr. My Cup Runneth Over; In the Arms of Love; Don't Blame Me; Our Love is a Living Thing; Watch Over; In the Arms of Love; Don't Blame Sid Bass cond. and arr. My Cup Runneth Over. "Watch What Happens; and six others. RCA Victor LSP 3774, LPM 3774 $4.79.

Performance: Imitative
Recording: Excellent
Stereo Quality: Very good

Ed Ames' cup may run over, but my patience with his determined imitation of the late Buddy Clark runneth out quicker. The imitation does not end with purely vocal similarities but also extends to phrasing and articulation. Since I could never work up much enthusiasm over Clark's own incessant carrotting of Linda, it can be safely deduced that my reaction to Ames' singing of Melinda from On a Clear Day You Can See Forever was distinctly weak.

Aside from its derivative pall, "My Cup Runneth Over" is a randomly pleasant album. And, if you don't remember Buddy Clark, there is no reason why you should not enjoy it. The selection of songs is extremely good—including one that is new to me, Bon Soir Dame, which is delightful. Edelweiss from The Sound of Music and Watch What Happens from The Umbrellas of Cherbourg are also nicely treated.

There are enough arrangers and conductors listed here for a performance of the Ives Fourth Symphony; however, they have all done yeoman service.

GLEN CAMPBELL: Gentle on My Mind. Glen Campbell (vocals and guitar); orchestra, Leon Russell and Al de Lory cond. and arr. Gentle on My Mind; Catch the Wind; The World I Used to Know; Without Her; Mary in the Morning; Bowling Green; It's the World I Used to Know; Without Her; Mary in the Morning should be much more rueful, whimper. Cryin' should have three times the interest than it has here, that beautiful ballad Mary in the Morning should be much more rueful, songs by Donovan should demonstrate much more feel for the twisted complexity of the lyrics. Campbell sounds like he is singing to his prize steer. The whole affair is thoroughly expendable.

COUNTRY JOE AND THE FISH: Electric Music for the Mind and Body. Joe McDonald (vocals, guitar, bells, tambourine); Barry Melton (vocals, guitar); Dave Cohen (guitar, organ); Bruce Barthol (bass, harmonica); Chicken Hirsch (drums). Flying High; Death Sound; Porpoise Mouth; Superbird; Not So Sweet Martha Lorraine; Bass Strings; and five others. VANGUARD VSD 79244, VRS 9244 $4.79.

Performance: Listless
Recording: Good
Stereo Quality: Good

Glen Campbell is a big, raw-boned country-and-western singer who performs with honesty, conviction, and a breathtaking lack of excitement which would not be nearly so disturbing if his material was not as good as it is. But when a man tackles Rod McKuen's 'The World I Used to Know' and Donovan's purple-tinged 'Catch the Wind,' he should have the vigor to deliver something more interesting than a monotone, flat-pitched whimper. Cryin' should have three times the power it has here, that beautiful ballad Mary in the Morning should be much more rueful, songs by Donovan should demonstrate much more feel for the twisted complexity of the lyrics. Campbell sounds like he is singing to his prize steer. The whole affair is thoroughly expendable. R.R.

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HIFI/Stereo Review

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

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

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Steve Gillette's songs and performances are literate, dramatic, and occasionally powerful. Most of his songs are written in tandem with Tom Campbell, who has studied ballads and folklore at U.C.I.A. This formal investigation into folk roots is perhaps what lends these new songs their disarming air of simplicity and directness. Perhaps the figure of a woman who comes to earth in the guise of a man to take the lives of children, the only ones who can see him. This is a totally ingratiating album by a young man who obviously is trying to build a serious career. Every success. P. R.

GEORGE HAMILTON IV: Folksy. George Hamilton IV (vocals); unidentified accompaniment. Go Go Round; Colours; I'm Not a Coward; For Georgia; Gentle on My Mind; Man of Constant Sorrow; and four others. RCA VICTOR ® LSP 3854, ® LPM 3854 $4.79.

Performance: Relaxed
Recording: Good
Stereo Quality: Good

After hearing this hummable grab-bag of folk-oriented ballads, I am convinced that Hamilton should confine himself no longer with his aging Ivy League image. It does this sort of thing much better than he does his pop-oriented, fully orchestrated jukebox efforts. He sounds especially relaxed in the country atmosphere. The straight-from-the-shoulder sincerity always present in his delivery is here, yet there seems also to be a newer, gentler, more assured quality. A song as homey as Gordon Lightfoot's Go Go Round stays right home with the chickens where it belongs, while Donovan's more complicated Colours on the fields of psychedelia—Hamilton remains comfortable in both. Certainly he has never sounded better than he does on Man of Constant Sorrow.

One complaint: where did he scoop up so revolting a bucket of drab as Ruby, Don't Take Your Love to Town? It's about a man who comes home maimed from the battlefield to discover he isn't the man he used to be ("It's hard to love a man whose legs are bent and paralyzed; and the wants and needs of a woman your age, Ruby, I realize; but it won't be long I've heard 'em say 'til I'm not around... so help me, he sings it straight.

HARPERS BIZARRE: Feelin' Groovy. Harpers Bizarre: Eddie James, Dick Yount, John Petersen, Dickie Scoppettone, Ted Templeman (vocals and instruments). Fifty-first Street Bridge; Raspberry Bag; The Debutante's Ball; I Can Hear the Darkness; and six others. WARNER BROTHERS ® WS 1693, ® WM 1693 $4.79.

Performance: Back of the book
Recording: Good
Stereo Quality: Good

There's nothing very bizarre about this group. (Continued on page 144)
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Schubert—Etudes, Sonata #6
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RH-304 ROSTROPOVICH:
Schumann/Saint Saens—Ctos
Prokofiev—Sinfonia Concertante
Dvorak—Cello Concerto

RH-305 RICHTER, GILELS, ASHENAZY:
Mussorgsky: Pictures
Beethoven—Cto #1
Tchaikovsky—Cto #1
Prokofiev: Sonata #7

RH-306 TWENTIETH CENTURY BALLET:
Prokofiev—Romeo & Juliet
Glazunov—Raymonda
Stravinsky—Petrouchka

THE HOLLIES: Evolution. The Hollies (vocals and instrumentalists). Carrie-Anne; Stop Right There; You Need Love; Lallaby to Tin; and six others. EPIC © BN 26515, © LN 24313 $4.79.

MORGANA KING: Gemini Changes. Morgana King (vocals), orchestra. Costa arr. Sauny; Walk On By; Watch What Happen; On the South Side of Chicago; A Time for Love; Once I Loved; Softly Say Goodbye; and five others. REPRIZE © RS 62575, © R 62577 $4.79.

ANITA KERR SINGERS: Bert Kaempfert Turns Us On! Anita Kerr Singers (vocals), orchestra, Anita Kerr cond. and arr. Strang—
erts in the Night; Spanish Eyes; Danke Schoen; Lady; Wonderland by Night; For Berg; Love; and five others. WARNER BROS. © WS 1707 $4.79, © 1707 $3.79.

The only objection I have to this disc is the material. Anita Kerr is a charming and intrinsically gifted soprano and a clever, musically a Slightly Baroque group voices. Her Anita Kerr Singers have too long been underdressed; here, they are at the top of their form. When these six homogeneous and integrated voices really get going, as they do here and in another of Miss Kerr's collections called "Slightly Baroque," they can make out what she is singing, she is

(Continued on page 146)
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AR-2αx speakers and AR INC. turntables are used as laboratory measurement standards.

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

but they were designed for music.

Offices of the Vice President and General Manager, and of the Program Director of radio station WABC-FM in New York City. AR-2α speakers and AR turntables are used throughout WABC's offices to monitor broadcasts and to check records. WABC executives must hear an accurate version of their broadcast signal; they cannot afford to use reproducing equipment that adds coloration of its own.
THE PAUPERS: Magic People. The Pau-
ners (vocals and instrumentally). Magic Peo-
ple: It's Your Mind; Let Me Be; One Rainy
Day; Tender Impressions; and five others.
VERVE ® FTS 3026, FT 3026 $4.79.
Performance: Okay
Recording: Good
Stereo Quality: Good
The Paupers (Dennis Gerard, Adam Mit-
chell, Skip Prokop, and Chuck Beal) are a
new group from Toronto, and from the
amount of promotion and publicity that has
been supplied for this, their first album, big
things are apparently expected of them. Let's
set gingerly to one side such liner-note jazz as
"if the Beatles had come out of Toronto in-
stead of Liverpool, that's who the Paupers
would be," and "with the Beatles now lead-
ing contemporary music toward the studied
sounds that can only be manu-
factured in recording studios, the Paupers
emerge on record carrying on their spontane-
ous tradition of primitive music in live per-
formances." I listened to them carefully, and
am sad to say that I don't have very much
to report. First off, the album has been very
well, and professionally, produced by Rick
Shorter. But the songs, by Skip Prokop
and Adam Mitchell, are scarcely memorable,
and any so called "primitiveness" is pure
hypertbole: they lack all of the fresh charm
that made the early Beatles efforts so per-
suasive. The album itself is a very fancy
duo-fold job with a psychedelic cover and
a back-cover photo of The Paupers peering
over some hedges at you. The whole project
strikes me as a bit pretentious and studied.

LLOYD REESE AND THE SOLID ROCK
CHORUS: Peace Be, Chorus, Lloyd Reed
dir. Where Peace Like a River; In My Soul;
Somebody Bigger Than I; New Born Soul;
and six others. VERVE ® V 5018, V
5018 $5.79.
Performance: Soulless soul
Recording: Good
Stereo Quality: Very good
The reason for this recording and the nature
of its potential audience are enigmas to me.
In undistinguished arrangements with unre-
markable soloists, Lloyd Reese has managed
to make pap out of gospel music-an al-
chemist in reverse. It's not that a large
chorus can't shake the soul-some will re-
verse the studied sounds that can only be manu-
factured in recording studios, but there is no
magic here, either. The album itself is a very
fancy duofold job with a psychedelic cover
and a back-cover photo of The Paupers peering
over some hedges at you. The whole project
strikes me as a bit pretentious and studied.

RECORDING OF SPECIAL MERIT
JIMMY ROSELLI: Saloon Songs (Vol.
Two). Jimmy Roselli (vocals); chorus and
band. Please Don't Talk About Me When
I'm Gone; When Your Old Wedding Ring
Was New; Baby Face; Five Foot Two, Eyes
of Blue; When Irish Eyes Are Smiling; My
Melancholy Baby; Nobody's Sweetheart
and eight others. UNITED ARTISTS ® UAS
6585, UAL 5385 $4.79.
Performance: Nostalgic
Recording: Good
Stereo Quality: Good
Jimmy Roselli's first album of "saloon
songs" evidently went over so well that
(Continued on page 150)
Paul Klipsch, the audio engineer who designed and built the incomparable KLIPSCHORN — a corner horn — tells why and how he developed two enclosure-type speakers: the MODEL H and the CORNWALL.

"Ideally, every speaker should be a corner horn. But not everyone has space — or money — for KLIPSCHORN speakers. That's one reason I developed the CORNWALL and MODEL H. And laboratory tests demonstrate that they are the best enclosure-type speakers available in the medium and small sizes.

"We make them with the same components as the KLIPSCHORN, wherever possible, and each one receives the same rigorous Klipsch testing.

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they've brought him back to do another. A
good idea, too. A couple of beers under your
belt might help in bringing the lump to the
throat that is almost essential to the total en-
joyment of these sentimental chestnuts. But
Roselli has such a pleasant way with a song
that even hearing him cold sober, as I did, is
a happy experience. This singer brings to the
microphone no startling resources or special
tricks—in fact, in his sleepier moments, he
could be mistaken for Perry Como—but his
straightforward, high-spirited delivery is a
joy to hear in an age in which a performer's
reputation is likely to swell in ratio to his
ability to strip his vocal cords, torture a tune,
and make lyrics unintelligible.

The songs in this group include such sa-
cred treasures of our musical heritage as
Please Don't Talk About Me When I'm
Gone, Baby Face, and Melancholy Baby, but
there are also a couple of diverting novelty
numbers, especially the Lager Saga of Al K.
Hall, a tribute to one of those obscure ath-
letes to be observed in the fly-blown photos
on barroom walls, in this case a mighty ping-
pong player whose game is ruined by alcohol.
Helping Roselli put over the songs is a
chorus that sings, rather than coos as most of
them do these days, and a small band with a
relaxed, vaguely Dixieland sound.

TONEY Sandler and Ralph
Young: More and More of Sandler and
Young. Sandler and Young (vocals); or-
chestra, Sid Feller and Billy May cond. Cab-
aret; Imagine Me: Sabor
mi; More and
More; S'posin'; I Lore You and
You Lore
Me; Late, Late Show; Marie; If You Go;
Tony Sandler and Ralph
Young: More and More of Sandler and
Young. Sandler and Young (vocals); or-
chestra, Sid Feller and Billy May cond. Cab-
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CIRCLE NO. 33 ON READER SERVICE CARD

Hi-Fi/Stereo Review
Unfortunately, receivers often don't live up to advertising claims. The consumer is forced to take most advertised specifications with a grain of salt because he has neither the technical knowledge nor the facilities to test their accuracy.

That's why we had the Studio Pro 120 certified. It simply looked too good to sell for $379.50.**

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So we turned two of the nation's leading independent testing firms loose on it. They ran it through every test in the book — and certified every one of its specifications. Now when we say the Studio Pro 120 "has an almost incredible capture ratio of less than 1 db and alternate channel selectivity of greater than 55 db" you can believe it. It's a certified statistic.

*AMPLIFIER SECTION: IHF Power Output: 120 watts total, IHF Standard at 0.8% THD, 4 ohms (60 watts per channel). RMS Power Output: 8 ohms: 30 watts per channel at 0.3% THD. Frequency Response: ±0.3 dB from 10 Hz to 100 kHz. Power Bandwidth: 10 Hz to 40 kHz. IHF Standard. Intermodulation Distortion: Less than 0.5% at any combination of frequencies up to rated output. Tone Control Range: ±8 dB at 20 Hz and 20 kHz. Damping Factor: 50 to 1. Noise Level: Below rated output. Tape Monitor: -63 dB — Auxiliary: -68 dB — Phone: -60 dB — Tape Head: -53 dB. Input Sensitivity: (For rated output) Tape Monitor: 0.4 Volts — Auxiliary: 0.4 Volts — Phone: 4 mV at 1 kHz. Input Impedance: Tape and Phone Head: 47,000 ohms — Tape Monitor: 250,000 ohms — Auxiliary: 10,000 ohms. Load Impedance: 4 to 16 ohms. FM TUNER SECTION: Sensitivity: 1.5 µV for 20 db of quieting. 3.2 µV for 30 db of quieting. IHF Frequency Response: ±0.5 db from 20 to 20,000 Hz. Capture Ratio: Less than 1 dB. Image Rejection: Greater than 90 dB. IF Rejection: Greater than 90 dB. Separation: 40 dB at 1 kHz. Selectivity, Alternate Channel: 55 dB. Drift: 0.01%. Distortion: Less than 0.5% at 100% modulation ±75 kHz deviation. Multiplex Switching: Fully automatic logic circuit. GENERAL: Dimensions: 4½” H x 16½” W x 12” D (including knobs). Weight: 17 lbs. Amplifier Protection: Three 1-ampere circuit breakers. Complement: 31 Silicon & MOSFET transistors, 21 Diodes, 2 Integrated circuits (each containing 10 transistors, 7 diodes, 11 resistors).
You Ever Have To Make Up Your Mind; Summer In The City; and eight others. Verve O V5 5034. @ V5 5034 $4.79.

Performance: Dull Recording: Good Stereo Quality: Very good

In this collection, anonymous sidemen, including strings, French horns, trumpet, harpsichord, and rhythm, fatally restricted by cramped arrangements and a repetitious beat, provide instrumental versions of (mostly) John Sebastian songs from the repertoire of the Lovin' Spoonful. I haven't the slightest idea what audience this is intended for. Only the most cautious of the young could possibly be attracted. Perhaps, since complete lyrics are included in the liner, this is for the older folk. If so, it's the kind of sterile guide to what's happening now that is exemplified by the tourist buses which cruise through Haight-Ashbury with the windows closed.

Pete Seeger: Waist Deep in the Big Muddy. Pete Seeger (vocals, guitar). Seek, Last Night I Had the Strangest Dream; Singing of the Reuben James; and ten others. Columbia O C 9505, @ C 2705 $4.79.

Performance: Vital and varied Recording: Superb Stereo Quality: Realistic

This singing valentine, jacketed with a picture of the earth encased in a big pink heart, deals with love more in the universal, or "flower-power," sense than in the romantic. Seeger has been singing songs of "social significance" like these for twenty-five years, ever since Millard Lampell, Will Hays, and he founded the Almanac Singers down town in Greenwich Village in 1941, yet his voice seems to be getting younger and his manner more engaging all the time. The same cannot be said for his programming, which has tended around itself on shoals of left-wing preachment and monotony—but such is not the case this time. Here is a bright-hued "patchwork quilt of songs," as the singer calls it, with few dull moments. Its chief virtues are vigor and variety. With a chorus of friends and neighbors from his home town of Beacon, N.Y., he offers a swinging treatment of his own number Oh, Yes, I'd Climb The Highest Mountain, as well as spirituals and traditional folk tunes. In the course of Seek and You Shall Find he pauses for a couple of entertaining anecdotes, including one about an Indian who hears Columbus greeting his tribe in Spanish and mutters, "Well, there goes the neighborhood." He plays a calypso number on his banjo, offers two moving ballads without accompaniment, and winds up the show with an intentioned if bathetic number about the civil-rights trio murdered in Mississippi. There are some stretches when, overcome by lofty sentiments, he throws in bits of strangleulating propaganda, for instance in a clumsy piece called My Name Is Linx Kellmango, which seems to have been made up for by such high spots as an anti-war song about a captain who nearly drowns his whole company, called Waist Deep in the Big Muddy—the rendition of which is so lively that you can practically see the Seeger adam's apple bobbing in time to the tune.

Nina Simone: Silk & Soul. Nina Simone (vocals); orchestra, Sammy Lowe cond. and arr. The Look of Love; Cherish; Turn Me On; Consummation; and six others. RCA Victor O LSP 3837, @ LPM 3837 $4.79.

Performance: The material pulls her down Recording: Good Stereo Quality: Good

Nina Simone certainly projects individuality, force, and bristling sensuality; but she is not so overwhelmingly compelling (Billie Holiday was) that she can gloss over obviously manufactured material. Considering how independent a soul she is, it's remarkable that she allowed herself to be stifled by such routine songs and arrangements as she has here. Only two tracks are worthy of her capacities: Love o' Love, in which she accompanies herself on piano, the orchestra having fortunately disappeared; and Turn Me On. The latter settles into an attractively earthy groove, but here too the lyrics are ordinary. We can't say "Nina never knew" about this one. The question is why, knowing as she did, she wasted her time on such superficialities. N.H.

RECORDING OF SPECIAL MERIT

FRANK SINATRA: The World We Knew. Frank Sinatra (vocals); orchestra, various cond. and arr. Somethin' Stupid (with Nancy Sinatra); The World We Knew; This Town; Born Free; You Are There; Drinking Again; and four others. Reprise O FS 1022, @ S 1022 $4.79.

Performance: One Man's Family Recording: Superb Stereo Quality: Excellent

This is surely one of the most beautifully produced albums that Frank Sinatra has ever made. While the three bands conducted and arranged by Gordon Jenkins—This Is My Love, You Are There, and Born Free—seem to me to hold a slight edge over the work of Ernie Freeman, Billy Strange, and Claus Ogerman, this whole album is a really superior production job. A special nod should go to the two engineers, Eddie Brackett and Phil Ramone. They have lent a remarkably attractive quality to the large accompanying orchestra, yet kept Sinatra's voice intimate without over-miking—a rare achievement indeed in these days of thousand-piece orchestras in the star soloist's tightest exhalations evenly divided between speakers.

Sinatra is in very good voice and form here. He does a liitle and lovely job on This Is My Song, a piece of sentimental claptrap performed in tandem with his daughter Nancy, an unabashed delight, and for me the best thing in the album. Not very much else to report—except that Sinatra's vocal condition seems to vary enormously from album to album, that he is one of a handful of the great popular entertainers of our time, and that his decision to record Some Enchanted Evening in the version offered here with a Las-Vegas-type arrangement by H. B. Barnum (he sounds like a cheap parody of himself) was a gross error in judgment.

P. R.

SPANKY AND OUR GANG: Spanky and Our Gang (see Best of the Month, page 89).

THE STONEMANS: Stonemans' Country. The Stonemans (vocals and instrumental). Got Leaving on Her Mind; Shady (Continued on page 154)
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Today, Kenny Burrell (guitar), Ron Carter
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<tr>
<th>RECORDING OF SPECIAL MERIT</th>
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<tr>
<td>STEVE LACY: The Forest and the Zoo</td>
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<tr>
<td>Steve Lacy (soprano saxophone); Enrico Rava (trumpet); Johnny Dyani (bass); Louis T. Moholo (drums); Forest; ZEP DISK ® ESP 1060 $5.98</td>
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<tr>
<td><strong>Performance</strong>: Absorbing</td>
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<tr>
<td><strong>Recording</strong>: Good</td>
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<td><strong>Stereo Quality</strong>: Good</td>
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Steve Lacy began his jazz career as a traditionalist (Cecil Scott was an early influence). He went on to work with Cecil Taylor, Gil Evans, and Thelonious Monk, and then with his own ensemble, which specialized in Monk compositions. More recently, during a long stay abroad, he has developed his own adaptations of that approach to jazz which is concerned with free melody and a non-explicit, non-regular pulse. In this recording, made in Rome in 1966, Lacy gamutted in a four-way conversation with trumpet, bass, and drums through long pieces. The bassist and drummer have as integral and discretionary a part in the proceedings as the two horns. Each of the four, as I understand it, responds spontaneously to the Gestalt of the performance as it is taking place. For this kind of jazz not to collapse into hopeless fragmentation, it obviously requires unusual empathy among its participants—a capacity to respond continually without being totally submerged. For me, these four succeeded in this peculiar undertaking, and I found both sides continually arresting thematically, texturally, and rhythmically.

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<tr>
<td>HERBIE MANN: Impressions of the Middle East</td>
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<tr>
<td>Herbie Mann (flute) and various instrumental combinations; Turkish Coffee; Odalisque; Utkuvar; Dance of the Semites; and five others; ATLANTIC ® SD 1476, ® SD 1476* $5.79</td>
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<tr>
<td><strong>Performance</strong>: Unconvincing</td>
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<tr>
<td><strong>Recording</strong>: Good</td>
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<td><strong>Stereo Quality</strong>: Excellent</td>
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Having been commercially—though seldom musically—successful in various fusions of Latin music and jazz, Herbie Mann is now exploring the possibilities of Middle Eastern idioms. Here he uses original melodies from that area as well as his own facetious compositions “in the Middle Eastern manner.” One expects from music of this genre spiraling excitement and sensuous textures. But Mann manages to dampen those qualities without adding anything of substance of his own. He simply lacks inventiveness as a soloist and resourcefulness as a mixer of modes. But what can you expect of a man who titles one of his tunes “The Oud and the Psalms”? Especially vulgar is Mann’s treatment of the anguished Hebrew chant Eli Eli, which emerges here as lush and twirling. This is one of the most expendable albums in many years.

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<tr>
<td>JIMMY SMITH AND WES MONTGOMERY: The Dynamic Duo</td>
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<tr>
<td>Jimmy Smith (organ), Wes Montgomery (guitar); orchestra, Oliver Nelson cond. and arr. Down by the Riverside; Night Train; James and Wes; 13 (Death March); Baby, It’s Cold Outside; VERVE ® V 8678, ® V 8678* $5.79</td>
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<tr>
<td><strong>Performance</strong>: All too predictable</td>
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<tr>
<td><strong>Recording</strong>: Excellent</td>
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<td><strong>Stereo Quality</strong>: First-rate</td>
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Perhaps I’m ungrateful: here are two fluent fiery soloists, an orchestra containing a number of the most prestigious sidemen in New York (among them Joe Newman, Phil Woods, and Clark Terry), and vivid arrangements by Oliver Nelson. Yet their fire and digital proficiency satisfy only briefly. The problem is that Smith and Montgomery, particularly Smith, have narrow imaginations. They do their thing, which is essentially swinging, well; but their ideas, fleet though they may be, are thin. Similarly, Nelson’s scores sound exciting, but if you listen for content beneath the sound, there’s not much there. Solo space for others beside Smith and Montgomery could have made a sizable difference. But as it is, this is an album which adds nothing distinctive to the jazz discography. On two tracks, “the dynamic duo” is accompanied by percussion alone.

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<tr>
<td>IRA SULLIVAN: Horizons</td>
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<tr>
<td>Ira Sullivan (tenor saxophone, trumpet, flugelhorn, soprano saxophone), Dolphie Castellano (piano), electronic harpsichord), Lon Norman (trombone, baritone horn), William Fry (bass), Jose Cijugo (drums, timpani); Norwegian Wood; Adah; Horizons; Nineveh; and three others; ATLANTIC ® SD 1476, ® 1476* $5.79</td>
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<tr>
<td><strong>Performance</strong>: Impressively wide-ranging</td>
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<tr>
<td><strong>Recording</strong>: Excellent</td>
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<td><strong>Stereo Quality</strong>: Very good</td>
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Ira Sullivan, long based in Chicago and now in Miami, where this album was recorded, has unaccountably never received the attention his musicianship merits. Perhaps this session may finally provide a larger section of the jazz audience to his unique attainments. First of all, he is equally expert on tenor, soprano, trumpet, and flugelhorn—utilizing fully the resources of each. Secondly, and this is a recent development, he is astonishingly at ease in a diversity of styles ranging from lyrical balladry to driving bop to various kinds of free jazz. Yet, despite this breadth of expression, he is not an eclectic. Whether moving into the domains of the avant-garde in Flat Tabo G, or distilling the lyrical essence of jazz romanticism in Everything Happens to Me, Sullivan is firmly himself. And in Miami, he has found colleagues who share his decidedly uncommon ability to speak authoritatively in many idioms. Not all of the tracks are indispensable, but the level of performance and imagination is high and the stylistic range is unparalleled.

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<td>CAL TJADER: Along Comes Cal</td>
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(Continued on page 160)
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**FOLK**

**ASI CANTA ARAGON.** Cecilio Navarro, Jose Otto, Pascuala Perie, others (vocals); instrumental accompaniment. *De brillante y corona; La feria; Jotas de ronda; La magallanera;* and twenty-four others. REGAL LSX 3301 $5.79.

Performance: Soaring, vibrant
Recording: Adequate

**EVELYNE, ROBERT, AND MARTHA BEERS: Singers sweet and true**

A Capitol import, this is the second disc in Regal’s series of Spanish folk music. The material has been available in Spain on extended-play records, but this is apparently its first compilation on a twelve-inch LP. The recorded sound is satisfactory, but lacks the immediacy that better equipment or perhaps more astute engineering could have provided.

All the music is from Aragon, in northeast Spain—a region more open to European influences than any other part of Spain, but one that also harbors some of the most ancient forms of Spanish folk music. The singing is intense, almost demonic at times; but unless you know the idiomatic language of Aragon, your appreciation of the recital will be quite limited—there are no notes providing background or texts.

P. K.

**THE BEERS FAMILY: Dembowski’s Drums.** Robert, Evelyne, and Martha Beers (vocals, guitar, psaltery, straws, banjo, limberjacks, and other instruments). *My Love Loves; Peg Leg Warner; Golden Skein; High Wind;* and twelve others. COLUMBIA CS 9472, CL 2672 $4.79.

Performance: Honest and attractive
Recording: Excellent
Stereo Quality: Intelligent

**THE HADARIM ENSEMBLE: Folk Songs and Dances of Israel.** Hadarim Ensemble (vocals, instruments). CAPITOL DT 5 10490 $4.79.

Performance: Energetic
Recording: Fair
Stereo Quality: Faked

This is an old favorite re-mastered in what the manufacturers call “duophonic” sound for use with stereo systems, which, as far as I could make out from switching the controls from stereo to mono and back again, simply means they’ve added echo. The record itself, a potpourri of debkas, horas, pastoral folk dances, and ballads popular in Israel, has long enjoyed a high reputation with collectors, and is an item to be welcomed back to the catalog. The Hadarim Ensemble is a group of Israeli dancers and musicians who tour the towns and settlements of their country with this repertoire. I personally found their orchestral pieces—the Arab-flavored Debake Rafaeh, for example, and the Horah Eilat—more attractive to the ear than their slightly ragged vocalizing, especially in the solo singing, but on the whole this is a vigorous and engaging collection, with the added virtue of unquestionable authenticity. The sound, despite Capitol’s tampering, remains somewhat raw and dated.

P. K.
RECORDING OF SPECIAL MERIT


Performance: Saucy and sensual
Recording: Good
Stereo Quality: Satisfying

Carlo Rustichelli has composed a score suitable for just about any Italian movie, a suite of pieces whose basic rhythm may be best understood by studying from the rear the swivel effect of Sophia Loren's classic walk down a Roman street. The whole suite rolls amiably along like a Fiat convertible rolling down the Via Appia on a sunny afternoon. And even though its parts are readily interchangeable with those of a dozen other carefree sound tracks accompanying the lighter-hearted products manufactured at Cinecitta, it is altogether enjoyable. P. K.

CAROUSEL—selections (Richard Rodgers—Oscar Hammerstein II). Jan Clayton (vocals); chorus and orchestra, Camarata cond. DISNEYLAND ® STER 3939 *, ® ST 3939 $3.79.

Performance: Spiceless
Recording: Fair

The score of Carousel, that bland and sentimental adaptation of Ferenc Molnar's Liliom, steals away even this flinty heart by the charm of its tunes, especially the touching ballad If I Loved You, with its echoes of the Cesar Franck quintet. Original-cast albums are still on sale as souvenirs of the 1945 Broadway version, the Lincoln Center revival, and the movie. Since all three capture the wholesome elation of this musical's atmosphere—as does Command's big-sound album with Alfred Drake and Roberta Peters—still another record of Carousel seems superfluous. Miss Clayton, who starred as Julie in the first stage production, sings everything herself and brings only one dimension to all of it: a pallid blandness. More vigor and variety are needed to put over such exuberant items as June Is Bustin' Out All Over and When the Children Are Asleep. She fares better with Julie Jordan's solos, which were far too long her very own, but even here it is evident that her sweet soprano is no longer, alas, what it used to be. P. K.

THE KING OF HEARTS. Original sound-track recording. Orchestra, George Delerue cond. UNITED ARTISTS ® UAS 5150, ® UAL 4150 $5.79.

Performance: Adequate
Recording: Very good
Stereo Quality: Good

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Joan Baez or Beethoven, Brubeck or Brahms, everything sounds better through the acoustically matched speakers of this new Telex stereo headphone. Wide range sound, distortion-free purity, extra bass response guarantee greater enjoyment of all music. Lightweight for comfort, quality built for sound, made for the fun of easy listening, the Combo is yours in pastel brown finish for less than $20.00.

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George Delerue’s score for Philippe De Broca’s new film King of Hearts is, unhappily, one of those sound-track albums that are unable to stand on their own feet. Having seen and enjoyed the film, I found the album to be a pleasant enough souvenir. But again and again my listening attention failed and tendrils of memory began to search out the specific scenes which the music accompanied. In the past I have found this to be a fairly accurate test of the importance of film music. Although I admire some of Delerue’s past work, I fear that the wispy, cutely “period” score he has provided here (I soon got very tired of the piano’s being deliberately played and recorded as a player piano) is at most only a chic little diversion. For those who demand no more, then this album should suffice. After seeing the film, it seems to me that what would suit it ideally would be a score something on the order of the satiric and cheerfully looney music that was a speciality of such composers as Jacques Ibert and Erik Satie. Delerue’s efforts show that he obviously has been listening to a good deal of both but not, unfortunately, to much avail.

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SOUTH PACIFIC (Richard Rodgers-Oscar Hammerstein II), 1949. Music Theater of Lincoln Center production. Florence Henderson, Giorgio Tozzi, others; (vocals); chorus and orchestra, Jonathan Anderson cond. COLUMBIA © SS $100, © OL 6704 $5.79.

Performance: Rousing
Recording: Good
Stereo Quality: Good

As Liz Smith so pungently put it in her article in the copy of the Playbill accompanying the performance: "The sun seldom sets on a world without a production of South Pacific somewhere." And as one critic once wrote: "If you didn't like it, well, keep it to yourself.

Yes, I do like South Pacific, but unfortunately I have never heard a perfect recording of its happy score. The first original-cast album is ruined for me because to this day I still cannot understand half of Ezio Pinza's lyrics. And, although the movie soundtrack was better, I really have much better male choruses in Hollywood, maybe because the budgets are so big they can hire more voices—something that seems to me an absolute requirement if songs like These Is Nothing Like a Dame and Bloody Mary are to reap their just rewards, mitzi Gaynor wasn't Mary Martin. Now we have the annual summer-stock-in-the-big-time production at Lincoln Center (last year it was Ethel Merman roasting Annie Get Your Gun), and although Giorgio Tozzi is a much more understandable Emile de Becque than Pinza, the orchestrations seem tinny and flat, like a road company traveling on a bus-and-truck tour that picks up musicians in each town on the schedule and jobs in the local barber onuba.

Still, there is Nellie Forbush (Florence Henderson) who can sing better than Mary Martin (but doesn't have half the personality), and a de Becque who may be the best singer ever to tackle the role (he was also the sound-track voice for Rosanno Brazzi in the film). The new Bloody Mary (Irene Byatt) is no Juanita Hall, but Lt. Joe Cable is well sung by Justin McDonough.

What I would really like is a recorded South Pacific with Mary Martin and Giorgio Tozzi (whom I played just recently to my knowledge) supported by Juanita Hall as Bloody Mary and the male Seabees from the movie sound track. Alas, that's dreaming. So, meanwhile, this revival is, all things considered, the best of the lot.

THE YOUNG GIRLS OF ROCHEFORT—Michel Legrand (see Best of the Month, page 88)
LAFAYETTE ‘New Era’ Stereo Super-Receivers

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Symmetrical Control System
Another feature exclusive with TEAC and available with both models. This is a piano-key touch control operation for fast-winding in both directions, playback and stop. We say touch, we mean touch.

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The reel drive motors in the professional type deck or recorder you own now are probably of the hysteresis torque type. They're very good, but TEAC's new outer-rotor motors are better. Their movement is comparable to the movement you'll find in a fine, expensive watch. And this means incredibly smooth, steady reel drive with far less tape rewinding tension. Less wow and flutter, too! The dealer who demonstrates TEAC will prove it for you.

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Two units for recording, another two exclusively for playback. Another point: Model A-6010 uses costly silicon transistors for additional reliability, strength and sound quality.

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A tape tension control switch which assures total protection of thin long-playing tapes. Automatic shut off, of course. A pair of easy-to-read jumbo VU meters. 100 KHz bias-frequency. Independent LINE and MIC input controls to permit mixing signals from two recording sources. And an optional remote control unit.

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A-4010S Specifications: Four heads, 4 track, 2 channel. 7" maximum reel size. Tape speeds 7½ and 3½ ips (±0.5%). Dual speed hysteresis synchronous motor for capstan drive, 2 eddy current outer-rotor motors for reel turntables. Wow and flutter: 7½ ips: 0.12%; 3½ ips: 0.15%. Frequency response: 7½ ips: 30 to 20,000 Hz (±2 db 50 to 15,000 Hz); 3½ ips: 40 to 12,000 Hz (±3 db 50 to 7,500 Hz). SN Ratio: 50 db. Crosstalk: 50 db channel to channel at 1,000 Hz. 40 db between adjacent tracks at 100 Hz. Input: (microphone): 10,000 ohms, 0.25 mV minimum. Output: 1 volt for load impedance 100,000 ohms or more.

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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE


Performance: First-class
Recording: Very good
Stereo Quality: Good with one reservation

To the best of my knowledge neither of these piano and wind quintets has been available on tape before, although there have been some excellent disc couplings of these two pieces. The combination of Ashkenazy and the London Wind Soloists (Jakob Hesler, clarinet; Terence MacDonagh, oboe; Alan Civil, horn; William Waterhouse, bassoon) is a felicitous one. The pianist plays most beautifully (although I think his Mozart could show a little more personal involvement), and the wind execution is exquisite in blend, tone, and precision. I had the distinct impression that the disc version of this coupling did not spread the piano quite as much as one hears on this tape, and of this coupling did not spread the piano sound as neatly into the whole by observing repeats where called for in the score. His perfor-

RECORDING OF SPECIAL MERIT


Performance: First-rate
Recording: A-1
Stereo Quality: Good

There are not going to be many more opportunities to review Fritz Wunderlich releases; it is now over a year since the gifted German tenor, just on the edge of artistic maturity, was killed in an accident. Listening to his Schöne Müllerin is a curious experience, for it seems to mature as it goes along. The earlier songs come across in a straightforward, fresh, rather light, untroubled tone (in both meanings of that last word). Later on, there seems to be a growing sense of involvement beginning with Mäu—unique in the set for its operatic qualities—and picking up in expressive and generating performances of the final five or six songs. The verses include the inevitable Serenade and Heidenröslein as well as the less familiar Liebhaber in allen Gestalten, plus the very beautiful Frühlingsgläube, Der Einsame, An Silvia, and An die Musik, the last song he recorded. Giesen is an excellent partner. The first-class recording captures the freshness and nuance of the voice and balances it perfectly with the piano. The tape quality is very good, and full texts and translations are provided in the box.


Performance: Handsome
Recording: Superb
Stereo Quality: Striking

Both sides of this tape come from complete opera recordings that have been available in four-track format for some time. Thus we have here Gerhard Stolze and Grace Hoffman singing the brief but dramatically crucial bits for Herod and Herodias in the Salome closing scene, and Gottlob Frick's voice is actually the last to be heard in the Götterdammerung finale as Hagen grasps for the ring only to be pulled under the waters of the flooded river by the Rhine maidens who at last have recovered their treasure. There is no other version of the Götterdämmerung scene on tape, and Leontyne Price's performance (RCA Victor) of the last

Explanation of symbols:

= stereophonic recording
= monophonic recording

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scene of Salome, without supporting singers, must be considered as a brilliant (and brilliantly recorded) concert performance.

Birgit Nilsson is at her splendid and stunningly powerful best throughout both sides of this London tape, and conductor Georg Solti shows to better advantage in the virtuoso complexities of Richard Strauss than in the tragic solemnities of Wagner. For me, his pacing of the opening pages of the latter is stodgy rather than solemn. Nilsson, too, displays an over-flowing passion in the Salome music that creates a sense of genuine terror and almost unbearable dramatic tension. If the Götterdämmerung side can be called good, the Strauss is altogether great. The London stereo recording has been praised to the skies in previous reviews of the complete operas and needs no further buzzes from me. It is shatteringly effective, especially in the Strauss.

D. H.

VERDI: Un Ballo in maschera. Leontyne Price (soprano), Amelia, Carlo Bergonzi (tenor), Riccardo; Robert Merrill (bass), Renato; Shirley Verrett (mezzo-soprano), Ulrica, Reri Grist (soprano), Oscar, Ezio Flagello (bass), Samuel; Ferruccio Mazzotti (bass), Tom; other soloists; RCA Italiana Opera Orchestra and Chorus, Erich Leinsdorf cond. RCA VICTOR'S TR3 8002 $17.95.

Performance: Splendid vocalism
Stereo Quality: Very good
Speed and Playing Time: 3 3/4 ips; 127'31".

The most impressive attribute of this performance is the high quality of the vocal participants: there is not one weak member among the principals, and most of the singers are as fine as one could ever hope to hear. That includes first-rate, passionate depictions of their roles by Leontyne Price, Carlo Bergonzi, and even by Robert Merrill. Shirley Verrett does extremely well as Ulrica, while Reri Grist makes a suitably vivid sounding page. The orchestra plays with great precision and control. RCA Victor's tape processing has resulted in reproduction that is slightly superior to the average tape of this slower speed, with climaxes that sound almost as natural and as those on the tape. The library's supply with the discs can be obtained by sending in the usual postcard.

WAGNER: Die Götterdämmerung: Imolation scene (see STRAUSS)

WALTON: Symphony No. 1—1935 (see NIelsen)

ENTERTAINMENT

CANNONBALL ADDERLEY QUIN TET: Mercy, Mercy, Mercy! Julian "Cannonball" Adderley (alto saxophone); Nat Adderley (trumpet); Joe Zawinul (piano, electric piano); others; Oscar, Guskin (bass); Roy McCurdy (drums); Frances; Merci, Mercy, Mercy; Sticks; Hippodolephia; Sack o' Woe; Capitol Y1T 2663 $6.98.

Performance: Competent but narrow
Recording: Very good
Stereo Quality: Good
Speed and Playing Time: 3 3/4 ips; 41'10"

Cannonball Adderley is a fluent alto saxophonist who stopped surprising himself some years ago. His brother, Nat, is eclectic but witty and sometimes can be suddenly eloquent. Pianist Zawinul, wholly eclectic, is persistently dull. These three in company with a sturdy bassist and drummer play only those tunes by the Adderley brothers and Zawinul that are catchy but thin. The most celebrated in this collection is "Mercy, Mercy, Mercy." Its substance is about equal to these notes from the back of the box: "... he plays like blue smoke, sweet preachin', like nobody is ever going to do without honey butter again." If you look too hard, there's just nothing there.

Ali H.

LAINIE KAZAN: Lainie Kazan (vocals); Peter Daniels cond.; Don Costa arr. I'M All Right Now! The Trolley Song; Summertime; Peel Me a Grape; Show Me; and seven others. MGM @MGC 4385 $6.95.

Performance: Good
Stereo Quality: Very good
Speed and Playing Time: 7 1/2 ips; 30'59".

Of the record, Lainie Kazan has two very impressive things going for her. On the record (in this case, tape), her voice isn't bad either. As heard here, it is a big and emotional instrument, and it is hissing and complicated arrangements by Don Costa. Peter Daniels, who once performed the same task for Barbra Streisand, is Miss Kazan's accompanist in her personal appearances and performances on the radio. Furthermore, Miss Kazan was, for a brief period, understudy for Miss Streisand in Funny Girl. With credentials like these you might logically expect performances more than a little ringer with Streis-o-mania.

Unfortunately, there are many, far more than tinges here. Miss Kazan, it seems to me, has attempted actual duplication of Streisand's conceptual approach to her material. It extends beyond mere vocal duplication — though there is often that — to an attempt to conjure the same psychological air of wittiness, melancholy, and the sort of impelling velocity of a good Streisand and range) and her performance catch some of the impelling velocity of the sort of impelling velocity of a good Streisand. Ultimately, however, this tape is a failure — as indeed all such attempts to imitate personal conceptions must be.

Streisand as a performer is a combination of paradoxes that through some alchemy unite into an imitable whole: a devastating psychological insight matched against the desolate desperation of the child-woman; the old style dialect comedienne versus the bleak and disenchanted mistresse of contemporary black comedy; the awkward and empathetic shyness on the one hand and the almost megalomaniac urge to involve the listener with her and with her song on the other; and, finally, the ability to incite her fans to almost riot proportions and equally the ability to bore them. Mere execution is, of course, no exceptions that they never want to hear her again.

There is no paradox about Miss Kazan. She has a good voice. She knows how to sing. Presumably she could cast off the Streisand cloak if she wished to. Granted, it takes courage to be known as a singer and be apparently that, in large measure, one's

— (Continued on page 170)
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P. R.

CHARLEY MUSSELWHITE'S SOUTH
SIDE BAND: Stand Back! Charley Mussel-
white (harmonica and vocals), Harvey Man-
del (guitar), Barry Goldberg (piano and
organ), Bob Anderson (bass), Fred Below
Jr. (drums). Chicken Shack; Strange Land;
Help Me; 39th and Indiana; My Baby; Early
in the Morning; 4 P.M.; Sad Day; and four
others. VANGUARD 3 VGX 9323 $5.95.

Performance: Noisy
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 1/2 ips; 46'49"

"Stand Back!" is a perfect title for this tape,
because if you don't you may suffer perman-
ent damage to the auditory canal. Folk-gen-
res, start throwing your rocks—I just can't
get up with this junk. I've spent too much time
listening to the hard-core stuff Negro blues
is made of to dig the post-war urban blues
now gaining popularity in folk circles. Not
that I put it down. It is sincere and a point of
view and a kind of asphalt vitality that is
lacking in most of the primitive cotton-
field blues where I come from. But there
must be a better way of performing it than
this. Charley Musselwhite has been featured
on other albums, but this is his first solo
appearance. He has phenomenal strength,
range, and relish for the job at hand, but
the stuff he writes sounds like it was strained
through a rhyming dictionary. A few of the
songs, like Chicken Shack and 39th and
Indiana, are clever, but the total picture is
meaningless and exasperating to listen to.
Everybody seems to be trying too hard to
make an impression, and they all end up
drowning each other out. What tape
lacks more than anything else is a unity of
concept. As Jimmy Durante might say, it's
like a cross between Froggy the
Gremlin and Madame Spivey, and his piano
is hard-driving, funky, and throbbing with
soul. This is music right out of the Twenties,
with a modern, meat-and-potatoes urgency
of now about it. All in all, a most memorable
experience.

R. R.

A GERSHWIN HOLIDAY. Frankie Carle.
Morton Gould, Al Hirt, Norman Luboff,
Peter Nero, The Three Suns and Hugo Win-
terhalter (vocals, instrumental). RCA Vic-
tor 3 TP3 5004 $9.95.

Performance: Over-demonstrative
Recording: Excellent
Stereo Quality: Vivid
Speed and Playing Time: 3 1/2 ips; 67'17"

That hardy perennial, the Gershwin tune,
is treated so lovingly in the gaudy arrange-
ments which make up this program that it's
almost smothered to death with adoration.
Here is more than an hour of old favorites
assembled from the efforts of some of the
most popular performers in the business, all
knocking themselves out to put over the mel-
colies they admire in ways to ingratiate the
public of today, but the bouquet of
topping to the infectious rhythms of these
songs is liable to end up doing so in some impa-
tience at the self-conscious tenderness of it
all. The lush, "big sound" approach shared
between Froggy the
Gremlin and Madame Spivey, and his piano
is hard-driving, funky, and throbbing with
soul. This is music right out of the Twenties,
with a modern, meat-and-potatoes urgency
of now about it. All in all, a most memorable
experience.

R. R.

Three of Chicago's best South Side groups
have been assembled on this tape to provide
an interesting cross-section of what you find
available in its clubs and neighborhood bars.
The Junior Wells Chicago Blues Band fea-
tures Junior himself batting out heat-up voc-
als and playing a funky harmonica. All
Night Long is the best number on his set, but
dig his tributes to Sonny Boy Williamson. It
moves. J. B. Hutto sings louder and higher
but his guitar passages are fiery and full of
gusto. His Going Ahead has an intro that
sounds like One Mint Julep. He is called a
"bottleneck" singer, possibly because his mu-
sic sounds tight and violent, as though it
were let out of a bottle just before it blew
the top off.

The most interesting of the three groups
is Otis Spann's. Spann is a well-known per-
sonality in Chicago. And there is such a
great demand for his music that he some-
times even plays uptown in the Loop. He
sounds like a cross between Froggy the
Gremlin and Madame Spivey, and his piano
is hard-driving, funky, and throbbing with
soul. This is music right out of the Twenties,
with a modern, meat-and-potatoes urgency
of now about it. All in all, a most memorable
experience.

R. R.

The Junior Wells Chicago Blues Band:
J. B. Hutto and His Hawks; Oris Spann's
South Side Piano. Viertong Blues; Too Much
Alcohol; Married Woman Blues; Marie;
Burning Fire; and ten others. VANGUARDS
3 VGX 9323 $5.95.

Performance: Noisy
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 1/2 ips; 46'49"

"Stand Back!" is a perfect title for this tape,
because if you don't you may suffer permanent
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soul. This is music right out of the Twenties,
with a modern, meat-and-potatoes urgency
of now about it. All in all, a most memorable
experience.

R. R.

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can music is the dying out of its traditions.
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Snap in cartridge convenience / Stereo record and play through any stereo component or console system / Solid state preamplifiers/Flux Field heads / Frequency response: 30-20,000 cps @ 7½ ips; 50-15,000cps @ 3¾ ips < 3db/Wow & Flutter: less than 0.15% @ 7½ ips; less than 0.18% @ 3¾ ips / Signal-Noise ratio: better than 50db/Solid state electronics/Stereo headphone monitor jack/Flawless sound recording and reproduction/Under $280.00.

Concord Tape Decks — quality that lasts. To achieve this, we take great pains to manufacture our motors, heads, transistors, condensers, coils, potentiometers — all our parts in Concord’s factories to Concord’s strict quality control standards. A Concord Tape Deck may cost a bit more but it’s a sound investment in quality that lasts.

The Signature of Quality

CONCORD ELECTRONICS CORP.
1935 ARMACOST AVE. • LOS ANGELES, CALIFORNIA 90025

Radiocorder, Sound Camera, and Reverse-A-Track are registered trademarks of Concord Electronics Corporation.
THE CUSTOM of Christmas caroling has not entirely disappeared, but it has become rare. And so, a reader reports, he pricked up his ears last Christmas when he heard his house serenaded by what sounded like a most expert group of carolers. And no wonder—for the source of the caroling was one small boy with apparently a very good battery tape recorder carolling at a steady 3 3/4 ips. Tradition does die hard, though—the lad was singing along, and rather nicely, too, I'm told.

William Stocklin, Editor of HiFi/Stereo Review's more technical sister publication Electronics World, also serenades his neighbors during the Christmas season. His is a warmer method, though: every year he tapes all the Christmas records he can get his hands on (he has the entire to-be-reviewed bin of HF/SR to choose from), ties a pair of outdoor speakers under his eaves, and broadcasts tidings of comfort and joy—in stereo—throughout the neighborhood. In case you are wondering, late-evening sign-off time is arrived at by consulting the closest neighbors.

I'm nothing much as a caroler, myself, but a while back I got roped into the chorus of a club I belong to and found myself in a bit of vocal difficulty over a busily contrapuntal number by Bach. Alone, I can carry a bass part well enough (at least, I think so), but add the soprano, alto, and tenor parts within my hearing, and I begin to stray away from the bass line into the melody-usually ending in some musical no-man's-land halfway between the bass and tenor voices and clashing horribly with each and all.

What I needed, I thought, was some kind of training tape. So with the cooperation of our chorus, I recorded the bass part on one track of my stereo machine and the other three parts on the other track. Then I listened through headphones and practiced singing along. By gradually turning the basses down and everybody else up a bit at every playing, I gradually learned to overcome my problem—well enough for an amateur group such as ours at least.

My next-door neighbor got the bright idea a year or two ago of bugging his tree on Christmas Eve with a sound-operated tape recorder set to start at the first rustle of wrapping paper the next morning. As expected, he got an earful of his children's reactions to their presents (ranging from real joy over a model train to real scorn for flannel pajamas)—and as a bonus, he learned that the kids' letters to Santa Claus were strictly an attempt to humor Daddy. The Santa suit, this year, will rest in mothballs.

But tape can contribute to the Santa illusion. Now that my brother's tots are reaching the age of cynicism (four in one case, five in the other), he's assembling a "Santa-effects" tape of hoofbeats (reindeer variety), heavy thumps, and hearty "Ho-Ho-Ho's." With the help of an extension speaker in the attic above their heads, he hopes to create two wide-eyed believers—for this year, at least. The ethics of his approach are obscure, but it should be fun.

Incidentally, perhaps it doesn't need saying, but I'm always interested in tape ideas, comments on this column, and thoughts as to what you, the reader, would like to see in it. Letters should be addressed to me in care of HiFi/Stereo Review, 1 Park Avenue, New York, N.Y. 10016.
The music you want, where you want it... comes from here:

On a ride in the country, driving to work or wherever you're on the move, the world's fine music can be yours with RCA Stereo 8 cartridges. Nearly 600 titles are now available including the great artists of other labels manufactured and distributed by RCA.

In the confines of your car, the brilliant sound of RCA Stereo 8 is comparable to home stereo systems. And these cartridges can be enjoyed at home, too. Complete cartridge players or cartridge tape decks that plug right into the amplifier of your home stereo system are available.

There's no need to worry about the quality of these cartridges. RCA Stereo 8 is fully backed by a one-year warranty against factory defects.

These cartridges must be rugged to withstand the heat of a closed car stearing in the blazing sun as well as the cold of a winter night. That's one reason RCA Stereo 8 uses tapes made on a base of Du Pont's MYLAR® polyester film. MYLAR stands up to temperature extremes without drying or becoming brittle. And MYLAR is so strong that tapes made from it can be extremely thin, so cartridges hold more tape for longer play.

For the music you want, where you want it, you can depend on RCA Stereo 8—and MYLAR.
High-fidelity performance plus absolute mastery of time... yours with a 4-dial Omega Speedmaster chronograph

Chosen by NASA as standard issue for Gemini and Apollo astronauts... Omega will also time the Olympic Games in Mexico 1968

Hobbyists, sportsmen, scientists... men to whom split seconds are important... who must know elapsed time and be absolutely confident of its accuracy... rely on the Omega Speedmaster chronograph. Four separate dials are used for time reckoning. The full-size 1 to 12 dial gives you standard time of the day, plus split-second timing that starts and stops with a press of the button. The small right-hand dial measures elapsed minutes, the bottom dial measures elapsed hours and the left-hand dial reports the total number of continuously running seconds. Another function of the Omega 4-dial chronograph is the measurement of speed. This is accomplished by reading the tachymetre scale on the outside rim. The 4-dial chronograph is one of many high-precision Omega watches for men and women priced from $65 to $15,000. Available only at fine jewelers and better watch departments, selected for their professional integrity and technical know-how. Sold and serviced in 156 countries.

Write for free style brochure illustrating 80 men's and ladies' models, Omega Building, 301 E. 57th St., New York, N.Y. 10022
HI-FI/STEREO REVIEW
CLASSIFIED

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GENERAL INFORMATION: First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ extra per word. All copy subject to publisher’s approval. Closing Date: 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to: Hal Gymes, HI-FI/STEREO REVIEW, One Park Avenue, New York, New York 10016.

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EQUIPMENT

WRITE for quotation on any Hi-Fi components. Send 30c for our catalog. 34 New St., Newark, N.J. 07102. Mitchell 2-8616.

HI-FI Components Tape Recorders, at guaranteed "Wull Not Be Undersold" prices. 15 day money-back guarantee. Two year warranty. No Catalog. Quotations Free. Hi-Fi Fidelity Center, 239 (HC) East 149th St., New York 10451.

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RECEIVING & INDUSTRIAL TUBES, TRANSISTORS. All Brands—Biggest Discounts. Technicians, Hobbyists, Experimenters—Request FREE Giant Catalog and SAVCI ALITRON, 469 Jericho Turnpike, Mineola, N.Y. 11501.

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HI-FI Components Tape Recorders, at guaranteed "We Will Not Be Undersold" prices. 15 day money-back guarantee. Two-year warranty. No Catalog. Quotations Free. Hi-Fi Fidelity Center, 239 (HC) East 149th St., New York 10451.


TAPEMATES makes available to you ALL 4-TRACK STEREO TAPES—ALL POSTAGE-paid to your order. Free catalog. For free brochure write: TAPEMATES, 5772 W. Jefferson Blvd., Los Angeles, California 90016.

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PROTECT YOUR LPs! Heavy poly sleeves for jackets 5¢; poly lined paper sleeves for LPs 10¢; your own inner sleeves 3¢/53¢. Record jackets which 75¢. Top quality, best prices. Insured shipping. Minimum order $5.00. Record Supplies, Hillburn P.O., New York 10931.

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WANTED: SHOSTAKOVICH SYMPHONIES Numbers 2, 3—records or tapes—buy or rent. Paul Rapson, 90 Chown Hill, Toronto 10, Ontario.

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Classified Advertising

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The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF).sm

DCF is an index of maximum stylus performance when a cartridge is related to a particular type of playback equipment. This resultant number is derived from a Dimensional Analysis of all the parameters involved.

For an ordinary record changer, the DCF is 100. For a transcription quality tonearm the DCF is 400. Like other complex engineering problems, such as the egg, the end result can be presented quite simply. So can the superior performance of the XV-15 series. Its linear response assures 100% music power at all frequencies.

Lab measurements aside, this means all your favorite records, not just test records, will sound much cleaner and more open than ever before.

All five DCF-rated XV-15 models include the patented V-Guard stylus assembly and the Dustamatic brush.

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The woofer that lost its whistle

The woofer cone in a very small enclosure must move a long way to provide all the bass you want to hear. In the new E-V EIGHT, for instance, the 6-inch cone moves back and forth over one-half inch. But in most woofers something strange happens as it moves. It whistles!

You see, the air trapped inside the speaker is literally "pumped" in and out past the voice coil. The whistle is almost inevitable. Except, that is, in the E-V EIGHT.

We did two things almost nobody else bothers to do. First, we vented the woofer. Air can't be trapped inside. Then we punched six big holes in the voice coil form. Air can't be pumped back and forth. And that's how the E-V EIGHT lost its whistle (and gained almost 2 db extra efficiency in the low bass in the bargain!)

The E-V EIGHT tweeter was another story. We aimed to eliminate the "buzz" and "fuzz" so typical of modestly priced speaker systems. What was needed was a better way to control cone motion at very high frequencies. And it literally took years of testing to solve the problem.

The answer looks deceptively simple. We put a ring of short-fiber polyester felt behind the cone, and a precisely measured amount of viscous vinyl damping compound under the edge. Plus a light-weight aluminum voice coil to extend the range to the limits of your hearing. Highs are remarkably uniform and as clean as a (oops!) whistle!

Even the E-V EIGHT enclosure is unusual. Examine the walnut grain carefully, especially at the corners. It's a perfect match because we use one long piece of wood, folded to form the cabinet! And we add a clear vinyl shield on every finished surface, to protect the E-V EIGHT from the mars and scratches of day-to-day living.

There are so many good ideas inside the tiny new E-V EIGHT, you may wonder how we found room for them all. Chalk it up to top-notch engineering talent and facilities, plus a very real dedication to the ideal of better value in every product.

Listen to the E-V EIGHT with the whistle-free woofer at your nearby Electro-Voice high fidelity showroom today. Then ask the price. At no more than $44.00 it's the best story of all.