Review of New Components: The Fall Audio Shows
An Opera Library * American Composer Roy Harris
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I suppose I may be numbered among those who, in Dickens' words, "knew how to keep Christmas well." We were a large family, much given to stringing cranberries, popcorn, and wallpaper beads to decorate the tree, and to singing carols around the piano on Christmas Eve. But times and customs change; popcorn Christmas trees have largely given way to the sleek, the chic, and the fireproof, and the delightful chore of family caroling has been assigned, by those who think it worth doing, to the turntable. This is not altogether a bad thing, at least as far as quality of performance is concerned, but judging from this year's comparatively thin harvest of records, even the turntable Christmas is falling on hard times.

There are, to be sure, any number of seasonal discs on the market, but too few of them, for my taste, fall within the aura borealis (as opposed to the neon) category. One that does is "Now Make We Merthe" (Argo ® ZRG 526), a compendium of Christmas songs from the twelfth through the sixteenth centuries. They predate most of those we customarily lump together as "Christmas carols," but their attractively rough style is quite "accessible," particularly in Lux bodie: Orienti partibus (thirteenth century) and the wildly syncopated Rin, rin, chiu: El lobo rabioso (1556). Another is "What Child Is This" (Columbia ® MS 7033) and Joan Sutherland's incandescent "Joy of Christmas" (London ® OS 2943), coupled with Purcell's Te Deum, both performed at King's College Chapel Choir and the English Chamber Orchestra.

For closer, and perhaps more introspective, listening there is an unusual treat in For closer, and perhaps more introspective, listening there is an unusual treat in "A Festival of Carols in Brass" (Columbia ® MS 7164), tape recording of Anneliese Rothenberger on both the Schubert and the Bach-Gounod Aurora borealis (as opposed to the neon) category. One that does is "Now Make We Merthe" (Argo ® ZRG 526), a compendium of Christmas songs from the twelfth through the sixteenth centuries. They predate most of those we customarily lump together as "Christmas carols," but their attractively rough style is quite "accessible," particularly in Lux bodie: Orienti partibus (thirteenth century) and the wildly syncopated Rin, rin, chiu: El lobo rabioso (1556). Another is "What Child Is This" (Columbia ® MS 7033) and Joan Sutherland's incandescent "Joy of Christmas" (London ® OS 2943), coupled with Purcell's Te Deum, both performed at King's College Chapel Choir and the English Chamber Orchestra.

For closer, and perhaps more introspective, listening there is an unusual treat in "A Festival of Carols in Brass" (Columbia ® MS 7033) and Joan Sutherland's incandescent "Joy of Christmas" (London ® OS 2943), coupled with Purcell's Te Deum, both performed as beautifully as they deserve by the King's College Chapel Choir and the English Chamber Orchestra, David Willcocks conducting. And Deutsche Grammophon's Archive Division offers "Christmas in the Holy Land" (© 198421), a survey of the pre-Gregorian liturgies of the Eastern churches, sung in Latin, Ghez, Arabic, and ancient Greek (Capitol ® STBB 2977), Perry Como (RCA ® LSP 4016), and the Lennon Sisters (Capitol ® STBB 2979). And, last of all, I am sorry to have to report that there has been no word at all from Tiny Tim. Strange.
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Letters to the Editor

Pleasantson Britten
- As an admirer of the Aldeburgh Festival, of Benjamin Britten, and of Henry Pleasants, may I say that Mr. Pleasants has done both Britten and Aldeburgh a disservice in his rather hasty summing up of the 1968 Aldeburgh Festival—the twenty-first, by the way—in your October issue?

Mr. Pleasants is, of course, entitled to his own opinion of the composer, and I would certainly not deny that Britten has frequently turned to older forms—Elizabethan and medieval—for his compositions, especially his vocal and operatic works. But surely Mr. Pleasants is oversimplifying and overgeneralizing when he characterizes the Aldeburgh Festival as a reflection of Britten he chooses to describe as "bland, cozy, antiseptic, and curiously innocent."

Isn't it, furthermore, a little unfair to talk of only two works, and then to sum up the composer as a man whose music has virtues which "disguise the absence of compelling emotional involvement?" Does he find it absurd in such works as the War Requiem, the Serenade for Tenor, Horn, and Strings, and Peter Grimes?

Just as Britten has written widely, up and down the whole range of styles and emotions, so the Festival reflects his whole style, together with that of Imogen Holst and Peter Pears, and encompasses a great deal more music (and art, literature, and film) than Mr. Pleasants mentions. He leaves the reader with the impression that two decades of Aldeburgh Festivals have been very "antiseptic" affairs. Indeed. That, I'm glad to say. is very far from true.

Vincent C. Brann
Amherst, Mass.

Mr. Pleasants replies: "Aldeburgh, as I wrote, is difficult to discuss critically without appearing churlish. Mr. Brann, by the time he reached the end of my article, seems to have forgotten my statement that in terms of the makeup of a three-week program and its presentation, Aldeburgh is pretty hard to fault, and my description of Britten's compositions as masterpieces of skill, ingenuity, taste, and discretion. I can think of few other composers of today of whom I would say as much. But the intricate question Mr. Brann poses about the War Requiem and so forth is yet another thing.

Gottschalk
- I have just finished reading the article "Louis Moreau Gottschalk" (September) by Robert Offergeld. What an enjoyable and informative piece this is! I am extremely glad that someone has finally done research on this American composer. When I read Notes of a Pianist, I found that Gottschalk was not only a famous pianist-composer, but also a fascinating individual—an American Liszt. Perhaps now that the door is opened, more music of Gottschalk will be published.

One thing bothers me: won't someone do something about Gottschalk's crumbling grave with its "all but indecipherable name?

Alan Clarke Hudson
Williamsport, N. J.

Perhaps Mr. Hudson or another interested observer can provide the impetus for restoration by enlisting the aid of a foundation or public-spirited individual. For inspiration, we publish here an engraving of the original monument, which appears to have had a grandeur entirely suited to Gottschalk's stature.

(Continued on page 8)
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<td>DON COSSACK CHOIR: Ave Maria &amp; 11 other Russian choral works—Serge Jaroff, Cond.</td>
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<td>SIBELIUS: Symphony No. 5—S/Mazurka—BPO/Karajan</td>
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<td>MOZART: Eine kleine Nachtmusik—Divertimento No. 15 in B flat, K. 287—BPO/Karajan</td>
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<td>BEETHOVEN: &quot;Fidelio&quot;—As the firm Gefellere, &quot;Adellaide,&quot; &quot;As a tempo toma oto,&quot; 13 others; Dietrich Fischer-Dieskau, Iorg Demus, Piano (Loclet of texts)</td>
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<td>BEETHOVEN: Missa Solemnis—Jans, Ludwig, Wunderlich, Virna Singen—BPO/Karajan</td>
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<td>SCHUBERT: &quot;As the firm Gefellere, &quot;Adellaide,&quot; &quot;As a tempo toma oto,&quot; 13 others; Dietrich Fischer-Dieskau, Iorg Demus, Piano (Loclet of texts)</td>
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<td>WAGNER: Tristan und Isolde—Bosch, Windgassen, Wotanka, Bayreuth Festival/Böhm (Loclet of texts)</td>
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<td>MOZART: Piano Concerto No. 21 in C major, K. 467—BPO/Karajan</td>
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STEREO ONLY

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CIRCLE NO. 44 ON READER SERVICE CARD

STEREO REVIEW
the birth of the AR-5

This is a photograph taken immediately after our final test of the prototype of the AR-5. The speaker system was measured while buried in a flat, open field, facing upward, its front baffle flush with the ground. This technique provides more accurate information than indoor tests, especially at low frequencies, where the precision of such measurements is adversely affected by the limited size of an anechoic chamber.

Our standard of accuracy when measuring the AR-5 prototype was the sound of live music, that is, absolute accuracy of reproduction. At AR, the best response curve for a speaker system, like that for a microphone or amplifier, is the one which most closely matches the input.

The specifications which AR advertises are obtained from production units, not prototypes. All AR-5 systems must match the performance of the prototype within close tolerances. To see that this is true, every AR-5 is tested numerous times in ways which permit it to be compared to the prototype. Only in this way can we be certain of what we have made, and consumers certain of what they are being offered.

AR speaker systems have uniformly received favorable reviews in publications which carry test reports. But even more accurate and comprehensive tests than most of these magazines perform are made on the AR production line, of every AR speaker system which will go into a listener's home.

The AR-5 is priced from $156 to $175, depending on cabinet finish.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Mass. 02141
Overseas inquiries: Write to AR International at above address
CIRCLE NO. 2 ON READER SERVICE CARD
Should you be a nitpicker when it comes to selecting a stereo deck? Only if you want to get yourself a deck you’ll be happy with for years to come.

Because every manufacturer claims to have the “guts” to make the best sound. But, if you had the opportunity to “tear apart” most of the tape recorders on the market, you’d find a lot of surprises inside.

Like flimsy looking little felt pressure pads to hold the tape against the heads which actually cause the heads to wear out six to eight times faster than Ampex heads.

Like stamped sheet metal and lots of other not-so-solid stuff that gets by but who knows how long? And all kinds of tiny springs and gadgets designed to do one thing or another. (If you didn’t know better, you’d swear you were looking at the inside of a toy.)

Like heads that are only adequate. Heads that might work fine at first, but wear out sooner and diminish the quality of sound reproduction as they wear.

There are lots of other things, but that’s basically what not to get in a deck.

Okay, now for a short course in what to get.

Exclusive Ampex dual capstan drive. No head-wearing pressure pads. Perfect tape tension control, recording or playing back.

Exclusive Ampex rigid block head suspension. Most accurate head and tape guidance system ever devised. Solid.

Exclusive Ampex deep gap heads, Far superior to any other heads on the market. Last as much as 10 times longer. There’s simply no comparison.

So much for the “general” advantages of Ampex decks. Ready to nitpick about specific features on specific machines? Go ahead. Pick.

Pick the Ampex 755 for example. (This is the one for “professional” nitpickers.) Sound-on-sound, sound-with-sound, echo, pause control, tape monitor. Three separate Ampex deep gap heads.

Or, pick the 1455. For lazier nitpickers, because it has automatic two-second threading and automatic reverse. Plus sound-with-sound, pause control and tape monitor. Four separate deep gap heads.

One more thing you should get on your next deck, whichever one you choose: the exclusive Ampex nameplate on the unit. Just big enough to let everybody know you’ve got the best. (Who says a nitpicker can’t be a name-dropper too?)

So, pick, pick, pick. And you’ll pick Ampex. Most straight-thinking nitpickers do, you know.
Go ahead.
Nitpick to your heart’s delight.

There’s an Ampex Tape Recorder or Tape Deck for every kind of nitpicker. All with the following features:
- Exclusive Deep Gap Heads
- Solid-State Circuitry
- Dual Capstan Drive
- Rigid-Block Head Suspension
- Die-Cast Aluminum Construction
- Interlocked Tape Controls
- Precision VU Meters.
The first stereo cassette non-stop playback deck.

The new Norelco '2502' automatic stereo changer holds 6 cassettes at one time so you can play up to 6 hours of continuous music. Flip them over and there are 6 more.

Now just plug the Norelco Cassette Changer into any existing system—console or component—and you can enjoy prerecorded cassettes along with everything else.

See your Norelco dealer and put the convenience of the stereo cassette sound into your stereo system.

WILLIAM PHIPPS
Jackson Heights, N. Y.

Thanks to Rex Reed for the continuing kind things he writes about Spanky and Our Gang discs. I was with Mercury Records before getting a grant to write a play, and I was an ardent enthusiast of the group from the day they first were brought into the offices in Chicago for what was a very impromptu audition.

Mr. Reed has no doubt heard the old Riverside LP by Little Brother Montgomery (issued about 1963, I believe), which has a single vocal by Elaine "Spanky" McFarland—she does Oh, Daddy. She's in great form. The disc was in Riverside's series "Chicago: The Living Legends."

I also appreciate the succinct wit (and the occasional bitchiness) he incorporates into what for me are invariably delightful reviews.

JEFF REAL
Charlottesville, Va.

As a Canadian, I suppose I ought to be indignant about Mr. William Flanagan's review (September) of Glenn Gould's recording of the Liszt piano transcription of Beethoven's Fifth Symphony, but I am not. I agree with Mr. Flanagan, not about this recording specifically, for I have not heard it, but about the recent development of Mr. Gould. I can speak only for myself, of course, not for all Canadians. However, we were once all very proud of Mr. Gould. Here was one of the most original talents ever to hit the concert stage: we could forgive his eccentricities as those of a genius so absorbed in what he was doing as to forget his audience. Now his forgetfulness has become disdain, if not outright contempt, for the audience, and his eccentricities seem to be stages posturings. Worse than that, his playing, so eloquent and fluid in his early performances and recordings, is now so harsh, percussive, mathematical, and clinical, or else exaggerated. It is to be hoped that the Gould of the Goldberg Variations is still around and some day will reappear.

Rev. JOHN E. MARRIOTT
Winnipeg, Man.

Mr. James B. Greer of Greeley, Colorado, isn’t quite correct (Letters to the Editor, October). The theme of radio’s great "Vic and Sade Show" was not from Blackbird of Slaves, but from Blackbird of the Antilles. (Continued on page 21)
In hundreds of Pioneer franchised high fidelity dealers across the country, the SX-1500T is drawing enthusiastic attention because it is a no-compromise receiver. Its highly sensitive front end pulls in the most difficult stations... and is consequently pulling in the crowds. The SX-1500T was made for the thousands who wanted the finest receiver possible... at a reasonable price.

The specifications and quality of the SX-1500T are substantiated by its performance and, more importantly, its sound. It boasts an output of 170 watts of music power, an extraordinary capture ratio of 1 dB, a signal-to-noise ratio of 65 dB, and harmonic distortion actually below 0.1% at half rated power (0.5% at full rated power). FM sensitivity is outstanding at 1.7 uv. Frequency response is 20 to 70,000 Hz ± 1 dB.

If you want a better receiver, don’t be misled — pick the one with the honest price. You owe it to yourself to compare the SX-1500T with any other receiver on the market regardless of price.

See and hear the SX-1500T now. Or write for literature and name of nearest dealer.

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PIioneer’s NEW SX-1500T AM-FM STEREO RECEIVER

170 WATTS, FET FRONT END, AND 4 IC’s

* (The SX-1500T Price, only: $360.) Shown with PIONEER CS-88 Speaker Systems at $195. each.

CIRCLE NO. 68 ON READER SERVICE CARD
A perfectly proper introduction to the Smooth Canadian.

There's no reason to be shy when you first meet Seagram's V.O. It's such a smooth, light whisky, it tastes comfortable right from the start. Try VO. It could be the start of a beautiful friendship.
Happiness. It was an equally goocy affair called Chanson Boht'inienne, a fact.

Not only were we able to obtain tickets, but darned good ones at that, and for a very small price. Thus heartened, we made attempts at every theater we had planned on attending. At each one we were gloriously successful. We saw Verdi's Macbeth at the Holland Festival, a glorious production of Cosi fan tutte at Covent Garden. In Paris it was Faust at the Opera, in Rome Aida, in Vienna Rossini's Signor Bruschino. In Germany we saw the centennial production of Die Meistersinger in Munich, and wonder of wonders, we got good seats for Die Rheingold at the holy of holies, Bayreuth.

Tell Mr. Kresh that if he wants advice on how to see festivals in Europe next time, let us know. We'll be glad to supply him with suggestions.

Harry L. Monroe
Chicago, Ill.

**Festival Shoo-In**

After reading Paul Kresh's article on the "Music Festival Runaround" (July), it was with fear and trembling, not to mention heavy hearts, that we set off for Europe, expecting to be denied access to any but the smallest European festivals. But either Mr. Kresh is awfully picky about what he goes to see, or he is lacking in either imagination or fortitude—or both. With a great deal of trepidation we approached our first box-office, in Brussels, for the National Opera's Don Giovanni. Not only were we able to obtain tickets, but darned good ones at that, and for a very small price. Thus heartened, we made attempts at every theater we had planned on attending. At each one we were gloriously successful. We saw Verdi's Macbeth at the Holland Festival, a glorious production of Cosi fan tutte at Covent Garden. In Paris it was Faust at the Opera, in Rome Aida, in Vienna Rossini's Signor Bruschino. In Germany we saw the centennial production of Die Meistersinger in Munich, and wonder of wonders, we got good seats for Die Rheingold at the holy of holies, Bayreuth.

Tell Mr. Kresh that if he wants advice on how to see festivals in Europe next time, let us know. We'll be glad to supply him with suggestions.

Larry J. Whitson
Seal Beach, Cal.

**Milanov**

What a delight it was to see Mr. Jellinek's favorable review on the Victrola reissue of the Zinka Milanov aria recital (September)! I have been an ardent devotee of Mme. Milanov for many years, and I have regretted the disappearance of her many excellent recordings from the RCA catalog. I am glad to see that Victrola is adding a few of them to its listings. I would also call for the restoration of the superb 1955 recording of Aida, in the title role of which Mme. Milanov was second to none. And does RCA have any unreleased Milanov material? I know she recorded a complete "Casta d
cita" in Rome in the mid-Fifties. This (and any other unreleased vault treasures) should be issued by RCA.

Edwin K. Einstein, Jr.
Baltimore, Md.

**Monoxide**

I appreciate the modern sounds of stereo and the Dobly and even Dynagroove processes, but I'd like to ask you to keep hammering away at the criminal bodem of removing mono recordings from availability. I for one just can't buy up these treasures fast enough (there are so many, and my finances don't stretch that far so quickly). Anyone responsible for closing off these avenues to musical greatness just has to be a clot-head of the first clout.

George Cole
Portland, Ore.

Around recording and motion picture studios, our name is almost a generic term. Audio engineers swear by our equipment and rely on it for realistic sound reproduction and playback.

But we're just as much at home around people who want studio quality sound in their living rooms.

One reason is our full-sized A7-500W-II Magnificent speaker system you see above.

Its hand-crafted, oiled walnut cabinet and wood fretwork grille handsomely houses our famous A7-500 "The Voice of the Theatre": a hefty HF driver that works from the lower mid-ranges to beyond audibility with-out distortion or the need for another crossover; a 25" cast aluminum horn that smoothly distributes frequencies above 500 Hz over a wide, room-filling angle at all frequencies; a precision, two-section 500 Hz crossover network that permits this combination of components to perform at peak efficiency.

Another reason is that we don't let a Magnificent out of our sight until all these components are mounted, tested and tuned to perfection.

This way, the perfection-ist can be sure of getting full bass, clean mid-range and silky highs, with the greatest dynamic range heard anywhere today. From anyone.

If the Magnificent's measurements of 44-32-25 are a bit much for your home, it has two smaller brothers named Valencia and Flamenco (left and right below).

Though they're just half the size of the Magnificent, there's no sibling rivalry here.

Full-sized systems in themselves, their 800 Hz "The Voice of the Theate-re" components make beautiful sounds from behind contemporary or Spanish styled grilles and oak or walnut cabinetry. (Their price is a little smaller than the Magnificent, too.)

Whichever one you choose to take into your home is fine by us. The Magnificent, Valencia or Flamenco.

All three are the last word in speakers for the home—just like the name Altec is among professionals.

Our speaker is now a household word.

**Unknown Author**

A Dec. 1967 Altec speaker system, though not a Magnificent, was tested and tuned to perfection. Audio engineers like the sound.
Two of most outstanding have nothing

Well, hardly. It's a matter of relativity. Whether you want a compact with all the attributes for great listening, or a big impressive unit that gives you serious listening with the grace of a master-crafted piece of furniture. You have the choice. Just as when you buy a car. Will it be a Cougar or a Rolls Royce?

The Speaker Systems shown here are made to appeal to different tastes, fit different situations, serve different attitudes, fill different music rooms. The choice is yours. But perhaps we can offer you a little help.

Take the ADC 404. It's top-rated by the leading independent consumer study. An ideal bookshelf system. One that accommodates itself practically anywhere.

On the other side, the ADC 18A. It's not a bookshelf operator. It's a floor sitter. Made that way. Big, imposing, majestic.

With the ADC 404, you can make your own little ivory tower music room. It's designed for that. The room needn't be big. And the sound will fill the room superbly with maximum performance. Even in minimum space, the horizon for listening pleasure is expanded, delimited...with great sound.

With the ADC 18A, you have true sound that will fill any size room. It gives you just what you would ideally expect from a great speaker. No loss...whatever the area. A beautiful combination of extremely smooth response, low distortion. It's a master of accurate musical reproduction.

Back to the ADC 404. You have the adaptability of its use as an auxiliary quality system for bedroom, den, patio. With the ADC 18A you want to give it its rightful place since it's a master and top of the class.

Now for the nitty-gritties.
today's speaker systems in common.

ADC 404 combines a high flux mylar dome tweeter with a high compliance 6" linear travel piston cone to provide firm extended bass performance out of all proportion to its compact size. The versatility is limitless. And it will match the capabilities of the newest in amplifiers.

ADC 18A is something else again. Its unique rectangular polystyrene woofer presents the extreme bass in perfect proportion, with a flat radiating surface more than double the area of the average 12" woofer. A high linearity 5 1/2" driver carries the upper bass and midrange, while the treble is handled by the exclusive ADC wider dispersion high flux mylar dome tweeter. No coloration, unwanted resonances, boom, distortion or any of the sound annoyances that result in listener fatigue.

You may want to go with the power packed compact model that charms with easy accommodation. Or you may choose the graceful floor speaker that is the ultimate in musical entertainment. With either one you have the common quality and uncommon sound of ADC. That's the payoff. Some of you will want both, for the same reasons that some of you own a compact car and another as well.

See and listen to the ADC story at any of our authorized dealers. While you're there ask them for a copy of our free 'Play it Safe' brochure. Or write to Audio Dynamics Corporation: Pickett District Road, New Milford, Connecticut 06776.
NEW PRODUCTS
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

- **Harman-Kardon**'s Model SC2350 stereo compact music system has 50 watts IHF music power output and comes with two HK-50 omnidirectional speaker systems. The control center incorporates an AM/stereo FM receiver and a four-speed Garrard record changer. Specifications include a frequency response of 18 to 30,000 Hz ±1.5 dB at 1 watt output, less than 1 per cent harmonic distortion, and 0.25 per cent intermodulation distortion at 1 watt. The FM tuner has a sensitivity of 2.9 microvolts IHF and better than 40 dB image rejection. The controls include knobs for input selection, AM and FM tuning, volume, balance, bass, and treble. Four rocker switches control two pairs of speakers, loudness compensation, and automatic shutoff at the end of the last record. Also provided are a front-panel headphone jack and a center-of-channel tuning meter.

The speaker systems have a frequency response of 35 to 18,000 Hz, using an upward-facing 8-inch acoustic-suspension woofer and a 2½-inch tweeter. The crossover frequency is 2,000 Hz. The enclosures are of oiled walnut with a simulated slate insert in the top. The speakers measure 10¾ x 7¼ x 5½ inches. Price: $399.50. The speakers will also be available separately for $95 each.

- **Heathkit**'s Model AA-18 is a solid-state, monophonic amplifier kit with 4 watts music-power output and a frequency response of 25 to 100,000 Hz ±3 dB. At a power output of 1 watt, harmonic distortion is 0.7 per cent and intermodulation distortion is under 1.5 per cent. The AA-18 has a single high-level input suitable for use with a tuner or ceramic cartridge. Controls include volume, tone, and power on/off. A headphone jack is mounted on the front panel. Price for the kit, including a metal cabinet: $20.

- **Claricon** has introduced the Model 56-240 solid-state AM/stereo FM receiver. The unit is rated at 30 watts music power at 1 per cent harmonic distortion. Frequency response is 25 to 25,000 Hz and stereo separation is 40 dB. The FM sensitivity is 4 microvolts, and stereo separation is over 30 dB. The AM section has a built-in antenna and a sensitivity of 200 microvolts. Jacks are provided for magnetic phono cartridge, auxiliary inputs, and a low-impedance headphone output. The controls include a six-position selector switch, volume/power, bass, treble, balance, and tuning. An indicator lights when the receiver is tuned to a stereo FM broadcast. Overall dimensions of the unit are 13¾ x 7½ x 5½ inches. Price, including an oiled walnut cabinet: $124.95.

- **Radio Shack**'s Realistic 909 is a solid-state, quarter-track stereo tape recorder with detachable speakers that form a cover when closed. The three-speed transport, controlled by a single large lever, has a 7-inch reel capacity. The specifications include a frequency response of 50 to 18,000 Hz at 7½ ips, less than 0.25 per cent wow and flutter, a signal-to-noise ratio of 50 dB, and a total power output of 7 watts. The controls include power on/off, left- and right-channel record pushbuttons and level controls, speakers on/off, mono or stereo mode, and tone. There are front-panel jacks for microphone inputs and headphones, a three-digit, pushbutton-reset counter, and two record-level meters. Price, including two dynamic microphones with stands: $159.95.

- **3M** is offering free copies of *Sound Talk*, a technical bulletin on recording tape published quarterly. The first of the series deals with the intrinsic magnetic properties of recording tape, such as coercivity and remanence. Future issues will deal with other aspects of tape, including backing materials and related physical properties. Copies are obtainable on request from 3M Company, Magnetic Products Division, Marketing Services Department, 3M Center, St. Paul, Minnesota 55101.

- **Packard Bell** has introduced the Model CC-9000, a color television set intended for installation as part of a component hi-fi system or as a self-contained receiver with its own amplifier and 4-inch speaker. When used as part of a component audio system, the set provides a 0.75-volt, low-impedance output signal suitable for feeding into the high-level auxiliary input on an amplifier. Audio-output jacks are provided on both the front and rear of the set. Built-in connectors permit plugging in an external video tape recorder or television camera. The set is designed for either cabinet or wall installation. A fan is built in to assure adequate ventilation. Mounting depth required is 22 inches, width is 29 inches.

(Continued on page 26)
The Sit-Where-You-Want, Put-It-Where-You-Want
Omnidirectional Music System from Harman-Kardon.

You are looking at the first high performance omnidirectional compact music system. It’s called the SC2350. And it sounds quite different from any compact you’ve ever heard. In fact, it sounds quite different from any component system you’ve ever heard.

The difference is in the speakers.

The SC2350’s speakers are designed to more faithfully recreate the conditions in the concert hall. Because of their omnidirectional “scatter” design, you can put them behind chairs or draperies, use them as end tables or place them anywhere in the room where they look best and still hear the full effect of the music. Hot spots, pinpointed directionality, gritty, ear-shattering highs are eliminated by diffusing the sound over the entire room. You hear 360° of sound. The walls of the listening room seem to disappear and you get the feeling that the music extends beyond the room without any sensation of discontinuity.

The SC2350’s control center has a Garrard record changer with a specially designed high compliance, low-tip mass phono pick-up, an ultra-wideband solid state 50 watt AM/FM stereo receiver which includes newly developed integrated micro-circuits, defeatable contour, tuning meter, speaker selector switches for stereo in two rooms, plus many other truly outstanding features.

No matter what your orientation—compact or component—you owe it to yourself to hear the SC2350. We think you’ll agree that it represents an entirely new and totally refreshing approach to music listening.

See it soon. It’s at your Harman-Kardon dealer now.

For more information write Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803. Box No. HFSR12.
NEW PRODUCTS
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

height is 22.5 inches. Total weight is 155 pounds. The picture tube measures 25 inches (diagonally) and uses rare-earth phosphors for enhanced brightness and color fidelity. Vacuum tubes, transistors, and integrated circuits (IC's) are used in the set, which has a built-in degausser. Price: $730. A ten-function wireless remote-control is available for $125.

Circle 151 on reader service card

Cizek Enterprises has introduced the Model 205 two-way speaker system, with a frequency response of 35 to 20,000 Hz ±3 dB. A 10½-inch high-compliance woofer with a butyl-rubber surround is crossed over to a 2½-inch tweeter at 1,000 Hz. The woofer cone is treated with a rubber coating to prevent air leakage through the pores of the cone material. The system has an input impedance of 4 ohms and a peak power-handling capacity of 60 watts. The enclosure measures 26 x 14 x 10 inches and is available in cherry or walnut. Price: $78 finished, $71 unfinished.

Circle 152 on reader service card

Telex has introduced the Encore, a new, low-cost set of stereo headphones. Frequency response of the phones is 50 to 18,000 Hz. The ear pieces are made of molded plastic and have foam-filled cushions that can be removed for cleaning. The headphones come with an 8-foot cord that is terminated with a standard three-conductor phone plug. The headphones are brown, with avocado-green trim. Price: $9.95.

Circle 153 on reader service card

Allied has introduced the Model 2300CK, a three-way acoustic-suspension speaker-system kit with a frequency response of 25 to 20,000 Hz. The woofer is a 12-inch cone speaker with a 6¾-pound ceramic magnet. The mid-range is handled by a compression horn driver, and the tweeter is a compression-type ring radiator. Crossover frequencies are 1,000 Hz and 5,000 Hz. The system has an input impedance of 8 ohms and a power-handling capacity of 30 watts. Minimum required amplifier power is 10 watts. The enclosure is made of 3/4-inch walnut-veneered panels. Oil is supplied for finishing the enclosure. The only tool required to assemble the system is a screwdriver. Overall dimensions of the system are 14 x 25 x 13½ inches. Price: $79.95. Assembled, the system costs $99.95.

Circle 154 on reader service card

Transcriber Company has introduced the Model TSR-1300 AM/stereo FM receiver, rated at 70 watts music power, 15 watts continuous output per channel at less than 1 per cent distortion. The specifications include a frequency response of 20 to 30,000 Hz ±1 dB, and signal-to-noise ratios of 50 dB at the magnetic phonograph inputs and 70 dB at the auxiliary inputs. The FM-tuner section has a sensitivity of 1.8 microvolts for 20 dB quieting, image rejection of over 80 dB, and stereo separation of 36 dB. The receiver has inputs for both magnetic and crystal phonograph cartridges. The controls include a six-position input selector plus mode, volume, balance, bass, treble, and tuning controls. Switches control interstation noise, tape monitor, loudness, high- and low-frequency filters, AFC, speakers on/off, and power. There is a front-panel headphone jack, an illuminated signal-strength tuning meter, and a stereo broadcast indicator light. Overall dimensions of the receiver are 18 x 5½ x 14½ inches. Price: $329.95.

Circle 155 on reader service card

Bogen has introduced the "Row 10" series of speaker systems. All three systems in the line use acoustic-suspension woofers and have oiled walnut enclosures with brushed aluminum trim. The LS-10 (shown) has a 6-inch woofer and a 3-inch cone tweeter. The crossover frequency is 1,100 Hz, and the overall frequency response is 40 to 20,000 Hz. Power-handling capacity is 30 watts and the rated impedance is 8 ohms. Overall dimensions are 15 x 8 x 7 inches. Price: $49.95.

The LS-20 uses the same tweeter as the LS-10 and has an 8-inch woofer. Frequency response is 50 to 20,000 Hz, and the power-handling capacity is 40 watts. A tweeter-level control is mounted on the back of the enclosure, which measures 19 x 10 x 9 inches. Price: $59.95.

The LS-30 is a three-way system with a 10-inch woofer, a 5-inch mid-range, and a 3-inch cone tweeter. Both the mid-range and the tweeter have level controls. The system has a frequency response of 20 to 20,000 Hz and a power-handling capacity of 50 watts. Overall dimensions are 22 x 14 x 11 inches. Price: $99.95.
The $50 misunderstanding.

Everything today is judged by its price tag. Sad but true.

So when it comes to comparing economy speakers, it might seem reasonable to match our new $80 Rectilinear with others in the $80 range.

Please don't. Because we'll win too easily.

Make it a little tougher.
Test our new Rectilinear with a speaker costing $50 more.

The same designers who created the Rectilinear III have sweated over this baby speaker for two years.

They wanted the kind of excellent frequency range and clarity of sound that you can't find in another small speaker.

They got it.

And named it the Mini-III.

The speaker that sounds like it costs $50 more than it does.

Don't let the mini-price fool you.

Rectilinear
Sold at better audio dealers

Rectilinear Mini-III — $79.50. Size: 12" x 19" x 9½". Hand Rubbed Oiled Walnut. Frequency Response: 40Hz from 50 to 18,500 Hz.

Rectilinear III test reports available on request. All Rectilinear speaker systems fully warranted, parts and labor for five years.

A Development of Rectilinear Research Corporation, 50 Main Street, Brooklyn, New York 11201

CIRCLE NO. 71 ON READER SERVICE CARD

DECEMBER 1968
Maybe audio jargon can never be very precise, any more than an attempt to describe the taste of a wine or evaluate a painting can be. But there is a difference between a nice try and a deliberate attempt to mislead.

Take for example the statement by some manufacturers that their speakers “respond” from 30 or 45 Hz up to whatever. What does this mean? How do they respond? A shrug or a shudder is a “response.” So is screaming and passing out.

Frequency response in a speaker is a complicated matter which must be further complicated, if it is to have any meaning, by such things as room acoustics, octave-to-octave balance, and the way people hear things. A discussion of it could only attempt to translate into words what you would hear if you went out and listened to a particular speaker.

Still, we’ll be happy to discuss frequency response sometime when we’ve a few dozen pages. In the meantime we present our speakers below (in the order we designed them) with the knowledge that it would be nice to have a definitive standard for comparing speakers.

Fortunately there is, just such a standard. As we’ve suggested above, it is you.

MODEL SIX:
This was the first full-range loudspeaker designed and built entirely by KLH. It probably sounds better on a wider variety of program material than any other speaker.

A year and a half’s thoroughgoing analysis of recorded sound went into it: Analysis not only of what speakers do, but of how they actually sound to real people in real rooms.

It reproduces enough high frequencies to give definition to every instrument (the higher frequencies define even the lower instruments), enough to give “air” or “roominess” to overall sound quality, but not enough to reveal the nastier forms of distortion that are present in many kinds of program material.

The Model Six reproduces enough bass for almost anything, deepest organ pedal notes included. Its bass harmonic distortion is very low, just a shade higher than that of the Model Five and Model Twelve.

MODEL NINE:
Probably the most accurate reproducer of sound ever made. Naturally, such accuracy will show up poor program material or mediocre equipment mercilessly.

Instead of cones and moving coils, the Model Nine uses electrostatic attraction and repulsion to push and pull a practically weightless sheet of mylar. Its vast area and the front-and-back radiation of sound give a very spacious quality and free it from many of the usual room-acoustic limitations.

It is not the most practical speaker in the world. Note that it is some six feet tall, that it should not be placed closer than three feet from the wall, and that it requires a fantastic amount of amplifier power. There is an upper limit to its ability to handle power, as well. It is unlikely that you would want to listen at that upper limit in any dwelling-type room, but the volume can be turned up to where the Model Nine begins to distort. And when electrostatic speakers distort they really distort.

MODEL SEVENTEEN:
Uses same tweeter as the Model Six, to which it is very similar in sound quality except for a slightly less solemn bass. Among moderately-priced speakers it is unmatched, in sound quality, in real efficiency (the percentage of electrical energy it converts into acoustic energy) and in power-handling (the amount of power it can handle without exceeding its rated distortion). Its bass distortion is much lower than anybody’s speaker near its price, and only slightly higher than our Model Six’s.

STEREO REVIEW
MODEL TWELVE:
Designed with the same fine disregard for the limitations of program material as our Model Nine (the rationale in both cases being that program material will improve), but with much more practicality. On the best material it sounds very much like the Model Nine. However, its power requirements are well within the limits of high-power amplifiers, and it can be driven to a level that will satisfy the stormiest—short of overturning furniture. Also includes remote "Contour" control.

Don't expect the Model Twelve to have that over-ripe boom-bass many big speakers have, by the way. That is phoney. The Model Twelve is real.

29 1/2" W x 29" H x 15" D. 12" woofer, two 3" mid-range speakers, 1 1/4" tweeter. Four 3-position switches in remote box allow adjustment of 300-800 c.p.s., 800-2500 c.p.s., 2500-7000 c.p.s. and 7000-20,000 c.p.s. ranges respectively. Impedance: 8 ohms. See power note. Suggested price: $275. Slightly higher in the West.

MODEL FIVE:
Very much like the Model Twelve, but with a little more mid-bass—in case it is not used on the floor—and a little less power-handling capability—which you would never notice except perhaps in one of our larger auditoriums.

Note: Of all KLH speakers only the Models Five and Twelve use mid-range speakers. These are not necessary for faithful sound quality. Rather, they are for increased power-handling and more precise contouring of musical balance.

13 1/2" W x 26" H x 11 1/2" D. 12" woofer, two 3" mid-range speakers, 1 1/4" tweeter. Two 3-position switches on back allow adjustment of 2500-7000 c.p.s. and 7000-20,000 c.p.s. ranges respectively. Impedance: 8 ohms. See power note. Suggested price: $179.95. Slightly higher in the West.

MODEL TWENTY-TWO:
For the great majority of modern homes and apartments, this is probably the size a speaker ought to be. It offers excellent balance and high-frequency definition, but not as much bass reach or power-handling as our Model Seventeen. Specifically, it would take four of these to produce the same unstrained sound level as two Model Seventeens.

More efficient than other low-priced speakers, which means it is better suited to low-priced amplifiers than most low-priced speakers are.

10 1/2" W x 18" H x 7 5/16" D. 8" woofer, 2" tweeter. Impedance: 8 ohms. See power note. Suggested price: $54.95. Slightly higher in the West.

POWER NOTE: All our speakers, like any good speakers, will profit from as much power as you can afford to give them. Not for sheer loudness (which you can get from a 3-watt amplifier), but for handling the dynamic range of music.

OTHER PEOPLE'S SPEAKERS
Space will not permit a very thorough treatment of other people's speakers here, but on the chance you may be listening to some of them along with ours, here is a rough guide:

Compare our Model Twenty-Two to any speaker at or near its price, our Model Seventeen to those costing twice or three times as much as it does, and our Models Five, Six and Twelve to anything on the market, regardless of size or price.

Compare the Model Nine to a more expensive speaker, too, if you can find one.

Obviously this tuner is too small and low-priced to be any good. It's our Model Eighteen. Suggested price: $129.95. Slightly higher in the West.

We know of two hideously expensive tuners that, under some circumstances, will bring in more stations than this one, with as little noise or other interference. Try and find them.
We (KLH) wouldn't hesitate to sell you our less expensive Model Six Loudspeaker instead of our more expensive Model Five, if you listened to both of them and heard no difference.

It doesn't make sense, your paying for a difference you can't hear. Even if we're the ones you're paying.

So why should we hesitate to suggest that, if you listen to every stereo receiver on the market, you may find the KLH* Model Twenty-Seven every bit as good as other people's bigger, nominally more powerful and much more expensive models?

The fact is, we don't hesitate to suggest it:

We suggest that, if you listen to all of them, you may find the KLH* Model Twenty-Seven Receiver every bit as good as other people's bigger, nominally more powerful and much more expensive ones.

Our only receiver. Suggested price: $319.95. Slightly higher in the West. We suggest that you compare it to those bigger ones, not only for AM and FM reception and sound quality, but for flexibility and useable controls as well.

KLH Research and Development Corp., 30 Cross Street, Cambridge, Mass. 02139
Test-Report Tone

Q. Why is it that the test reports that appear in your magazine seldom either particularly damn or praise any specific piece of equipment? Is all the equipment mediocre, or are you trying to preserve some sort of political neutralism?

Charles Sullivan
Hopewell Junction, N.Y.

A. The more or less neutral tone of most of our test reports comes about not because we are trying to avoid extremism of the right or left, but simply because of the nature of high-quality products these days. The vast majority of the products today are far superior to those available four or five years ago at comparable prices. For example, it is not uncommon to find turntable sections in moderate-cost receivers that equal or surpass the best separate turntables of several years back. However, when today’s very good components are compared with each other, one seldom finds substantial breakthroughs in either performance or cost. In other words, most of today’s equipment is seldom substantially better or worse than its competition of equivalent cost. This presents a problem for the reviewer, who is forced into clichés as “when shopping for a component in this price range he should consider this one.” I realize that this sort of statement is not very satisfying to the reader who wants to be told that certain equipment is good, better, or best, but it is true that one can validly make that sort of judgment these days because of the technical excellence of so many inexpensive units.

What is important, it seems to Julian Hirsch and myself, is not 0.5 microvolt more sensitivity, 0.5 per cent less distortion, or even 10 per cent more power. What is significant is the overall “feel” of the unit and the presence or absence of specific features that a particular user may require. Julian Hirsch, when it is appropriate, does write about his admittedly subjective reaction to the handling of the component, but in respect to the features, all he can do is list them (and tell how well they work) since he has no way of knowing which are of particular concern to a potential user.

Speaker Repairs

Q. I’ve just damaged my two Racon 15-inch woofers. There are slight tears in the cones, the voice coil of one is open, and the other has a slight rattle. Is it possible to have them repaired?

B. J. Kroizer
Jacksonville, Fla.

A. The repair of high-fidelity drivers can be a trickier business than is evident at first glance.

Let’s take the simplest problem first. Torn cones can be repaired easily. Join the torn edges with a very thin line of some non-contracting cement such as Elmer’s white glue. (If you are in doubt about a glue or cement, spread some on a sheet of typing paper and see if it wobbles the paper as it dries.) No patching material is necessary. If the tear extends up to the rim corrugations (the “laminates”) that support the speaker cone at the outer edge of its frame, do not glue them together since it may prejudice the free movement of the cone. Instead, very carefully trim away the edges of the tear so that the edges don’t rub against each other when the speaker cone is in movement. Put a spot of glue at the point where the torn surround meets the cone proper to prevent the tear from extending into the cone. A number of the more expensive speakers use various plastic and rubberoid materials in the surround that will not affect the sound if slightly punctured or torn. In the case of an intermittent or open voice coil, a visual inspection may reveal the trouble. The thin flexible wire leads that extend from the back of the cone to the terminals on the speaker may not be making good contact. You may be able to recolor the bad spot; however, at all cost avoid stiffening the leads by using excessive solder or by shortening them. If you can observe the voice coil gap and you suspect that somehow dirt has gotten into it, you can sometimes clean it out by extending a piece of Scotch cellophane tape into the gap and
POWER PLAY.

50 watts of it. That’s the power handling capacity of Altec’s latest bookshelf speaker. And that’s just the beginning of the power play you get. For example, the LF speaker is powered by a massive 10-lb. magnetic structure. (No other speaker this size can boast such strength. Except the Bolero. And that’s made by Altec, too.) The high frequency end includes a compression-driven horn of cast aluminum. The sound is clear and brilliant over the entire range: from 45-18,000 Hz. It’s all yours in an attractively-styled cabinet of hand-rubbed walnut with snap-on grille. Ask for the Madera (style 892A) at your Altec dealer’s. Just $149.50. Or ask us for your free Hi-Fi catalog.

A Division of Ling Altec, Inc., 1515 So. Manchester Ave., Anaheim, Calif. 92803

CIRCLE NO. 6 ON READER SERVICE CARD
All turntables are not created equal.

(This is a public service message from Marantz.)

There are two ways to build a turntable. The ordinary way. And the Marantz straight-line tracking way.

Straight-line tracking makes a home turntable system reproduce the sound on a phonograph record exactly as it was originally etched by the studio cutting head. And only Marantz has straight-line tracking. Straight-line tracking keeps the tone-arm precisely tangent to the grooves—not sloshing around in them.

That's why it is the only known way to give you absolutely uniform stereo separation and frequency response from the outermost groove to the innermost (where distortion is greatest). In addition, straight-line tracking eliminates tracking error distortion, uneven stylus wear, and skating force.

Another Marantz feature, positive cueing control, ends accidental record scratching forever. One simple control knob lets you set the stylus in any groove you desire.

The Marantz Model SLT-12U turntable is equipped with a universal pick-up head which is adaptable to a broad selection of popular cartridges. No wonder—feature for feature—it is the ideal instrument to enable you to enjoy perfect stereo sound in your home—exactly as heard in the finest recording studios. And best of all, it is priced at just $295.

There is so much that goes into making a Marantz a Marantz, that your local franchised Marantz dealer will be pleased to give you a demonstration. Then let your ears make up your mind.

Designed to be number one in performance... not sales.
Stations. Stations crowded too close together on the dial. Stations with signals too weak to be sorted out from strong ones. Stations on the same frequency whose signal strengths differ by only 1.9 db (less than 1 microvolt, in some instances).

Stations you never heard before—unless you paid nearly twice the price of Bogen's new DB250 AM/FM Stereo Receiver.

For this is the Receiver; the powerful, high-fidelity instrument that offers selectivity (60 db of it), sensitivity, interference rejection and low capture ratio unparalleled in its price class.

We couldn't achieve such performance with conventional circuits. So we didn't use them. Instead of ordinary IF transformers, we used solid-state resonant filters (ceramic in the FM section and mechanical on AM). These filters not only give uncommonly sharp, accurate IF response, but give it for the life of the tuner, without realignment.

Then we used integrated circuits to give you exceptional interference rejection and capture ratio without an astronomical price tag. And a Field Effect Transistor FM-front end to pick up even the weakest FM signals without overloading, distortion or cross-modulation in strong signal areas. A special feedback circuit in the AM-front end eliminates overload and cross-modulation. The sensitive receiver handles antenna voltages up to 2 volts.

But a receiver—especially the Receiver—is more than just a great tuner. So we gave the all-silicon DB250 an amplifier that lets you hear clearly the difference the Receiver's tuner circuits make. It's got 75 watts of clean, quiet power—enough to drive even two pair of speakers (the DB250 has separately switched outlets for local and remote or both speaker pairs). That power comes from rugged output transistors that withstand even shorted or open speaker lines, protected by fast-acting thermal circuit breakers. (Even your speakers are protected by fuses in the output circuit.)

And to control that power, we've equipped the DB250 with professional audio console-type linear slide controls for volume, balance, treble and bass. Just a flick of a fingertip adjusts these controls precisely to whatever setting you desire—and their positions graphically indicate those settings, even from across the room.

But to really appreciate the DB250, you'll have to play it for yourself at your dealer's. It's only $279.95, including an integral walnut-panel enclosure (no accessory cabinets to buy). And while you're there, be sure to hear Bogen's three new Row 10 speaker systems (from $49.95 to $99.95).
THE SIT & RUN

World’s first “ConverTable” FM/AM radio! It’s a console-quality table radio. It’s a portable... all in one. Plug it in at home and it plays through the new Toshiba Fasib 400 speaker (Free Air Suspension, Infinite Baffle design). Lift the lid. Out pops your battery-operated FM/AM portable, 23 Toshiba solid state devices, in walnut veneer.

For The Portable People. ConverTable 885W.

Minths, sugg. retail price $94.50

By HANS H. FANTEl

AUDIO BASICS

STOCKING STUFFERS

My thoughts this month have seasonably come to dwell on Christmas and the picking of suitable gifts for my audiophile friends. Audio accessories make excellent stocking stuffers by virtue of being both useful and cheap. Often these seemingly trivial but eminently helpful items are overlooked in the flurry of acquiring a sound system, which makes them all the more welcome as gifts.

No audio fan, for example, should be without a stylus-pressure gauge to make sure that the tracking force of his tone arm conforms to the requirements of his cartridge. Even if the tone arm comes with a calibrated stylus force adjustment, it’s a good idea to check that calibration with a reliable external gauge. Acoustic Research offers an excellent tracking-force gauge that is both simple and accurate, and it sells for $1.

High on my own gift list are several record-cleaning devices designed by the late British audio expert C. E. Watts. For example, the Record Preener ($3.50), a roll of dust-lifting velvet with a moist wick at the center, prevents the build-up of electrostatic charges that would attract more dust. It is highly effective and an invaluable aid to preserving a record collection. A more elaborate and expensive approach to record hygiene is the Watts Parastat ($15), whose specially shaped nylon bristles reach down into the twistiest wiggles of the record groove and coax imbedded dust from the very bottom, thereby restoring tonal luster to neglected discs and preventing further damage. Casual audiophiles who don’t brush before every play appreciate the Dust Bug ($6), a fuzzy-headed dust-eater that “plays” the record at the end of its own thin plastic arm. It sweeps the record grooves just before the stylus traverses them. All these items are widely available at audio shops and large electronic-parts stores.

Tape fans might be delighted with Elpa’s Editall kit ($3.50), which contains everything needed to face the challenges and reap the joys of creative tape editing. Professional (and more expensive) Editall splicers are also available. Those who prefer splicers with a certain amount of mechanical automation may find one of the Robins “Gibson Girl” splicers ($5.99, or $7.69 for the deluxe version) to their liking. I personally prefer the metal one to the more expensive plastic unit.

To help your favorite tapeworm (the audio equivalent of bookworm) keep his heads in top trim, you might give him a head demagnetizer, choosing among those made by Microtran, Audiotex, Robins, and Lafayette. One sold by Lafayette costs a mere $2.49. Or you might consider such diverse paraphernalia as pickups for recording phone conversations (Microtran and others), silent-running fans to help components keep their cool (such as Delwyn’s Whisper Fan, about $1-1), or maybe a Euphonics Teleswitch, a wireless remote control to turn the whole system on or off from a distance. Lafayette also has a wireless remote control; it can turn two different units on or off and sells for about $30.

There is not room, of course, for me to mention all of the accessories available. If none of the items I’ve referred to above seems to be just what you are looking for, try browsing through one of the catalogs from Allied Radio, Lafayette, Olson, or Radio Shack. They all have large sections devoted to hi-fi accessories. Let this be a merry and properly accessorized Yuletide.
How to flip over the sound without flipping over the reel.

For years you've flipped over a little thing called a reel. You flipped because the tape would run out at inconvenient times like 30 seconds into the Minute Waltz, or three and a half movements of your favorite symphony.

Something had to be done about it. Panasonic, the world's leading manufacturer of tape recorders, did something. That something is the Panasonic Symposium. It's a Solid-State 4-track stereo deck that's unflippable.

Unflippable because of continuous Automatic Reverse. You'll never flip over another reel again. And the turn around is so quick you'll hardly miss a beat.

And the beat is steady. That's because there's Dual Capstan drive on all three speeds. That way the Tijuana Brass won't sound like 76 Trombones and vice versa.

Of course, if you don't want it to run forever, use the automatic shutoff.

Will the Symposium match your rig at home? Yes. It has 20-20,000 CPS response, and the signal-to-noise ratio is more than 52 db's plus a recording system that has an AC bias of 90 kc. For sound-on-sound or sound-with-sound there's plenty of fidelity.

You'll be crazy about our control panel features, too. Like headphone output and Pause Control for easy editing.

There are two big VU meters, each sensitive enough to catch the difference between a wheeze and a whisper. Plus a 4-place digital tape counter for some of that long-distance taping you might get involved in.

Top it all off with a smoked-glass dust cover that doesn't cost extra—and everything's beautiful.

So why not go down to any dealer we permit to carry the Panasonic line. We think that once you hook up our Model RS-706, you can stop flipping over its reel and really start flipping over what you hear.
sansui 2000

in a class by itself

Sansui Electronics Corporation • 34-43 56th Street • Woodside, N.Y. 11377 • Phone: (212) 446-6300

Sansui Electric Company, Ltd. Tokyo, Japan • Electronic Distributors (Canada) British Columbia
TIME AND TESTS: I recently received a letter from a reader who observed that I waxed most enthusiastic about a certain high-powered amplifier, yet was much more restrained in my comments on another unit of comparable performance that appeared a couple of years later. He asks, with some apparent insight into my nature, whether this was because the earlier amplifier was the first of its category that I had encountered.

Yes, I am sure that this was the basic reason for my reaction. In those early days, most solid-state amplifiers had serious deficiencies, and upon encountering one that actually surpassed the best vacuum-tube amplifiers of the time, I naturally expressed my enthusiasm. Of course, other manufacturers were subsequently to produce amplifiers of equal or better performance, but I could not at that time allow the expectation to dampen my immediate reaction. I have responded in the same way to truly outstanding products of all types, and I expect to continue to do so. As a result of the constant advances in technology, the very best of today's products will be run-of-the-mill tomorrow. My unbridled admiration goes out to the product that presents a true breakthrough. Those that follow will receive an equally fair, but doubtless more restrained appraisal from me.

I realize that this puts me in the position where I refer to a product as the "best I have ever tested" in one regard or another, and then somewhat later, either come across a new "best I have ever tested" or make no special fuss about a unit that is the equal of some past "best." But this sort of thing is inevitable, and I really don't understand why some readers (and manufacturers) get disturbed by what is surely only a normal occurrence.

The reader whose letter prompted my opening remarks also raised some other questions that invite clarification. He observes that, while both amplifiers were rated at 200 watts output, one actually delivered 275 watts and the other only 190 watts. Yet the less powerful one was advertised as delivering over 500 watts of peak power output. Which is better, he asks, and what good is 500 watts output if the clipping level is only 190 watts?

All our power measurements are made with continuous sine-wave test signals, both channels being driven simultaneously, and for a substantial period of time. Our tests merely showed that one amplifier was rated somewhat more conservatively than the other. This does not mean that the 190-watt unit was misrepresented as a 200-watt amplifier. Even using the greatest care, it is difficult to keep power-measurement error as small as 5 per cent. The actual power, read by our meters as 190 watts, could easily have been 200 watts or more (or perhaps only 180 watts).

The important point is that these are almost insignificant differences. A power of 275 watts is only 1.5 dB greater than 190 watts, absolutely undetectable by a listener under most conditions of use. The rationale for using very powerful amplifiers is that brief music peaks may call for power outputs of ten to one hundred times the average level. Few people would operate an amplifier at more than a couple of watts average output, but the ability to deliver 50 to 100 watts of undistorted power during very loud orchestral passages can sometimes distinguish a superb sound system from a merely good one. The benefits are real, but they have their price.

The "peak power" rating, fortunately now used only rarely among stereo-component manufacturers, is mostly a mathematical ploy. An output of one hundred watts of steady-state sine-wave power is equal to 200 watts of peak power. No additional information is imparted by the peak-power rating, although it certainly looks impressive on a specification sheet. By extension, this rating can be applied to dynamic or "music-power" figures. These may be substantially greater than the continuous output power, and therefore a 200-watt amplifier might carry a 250-watt "music power" rating. Doubling this gives the advertising department their 500-watt peak power, perhaps an honest if not particularly useful figure.

Although I have dealt here with amplifiers, the same reasoning applies to other components. It matters not a whit whether a tuner has a 1.5-microvolt or 1.6-microvolt sensitivity, or whether a turntable has a wow of 0.04 per cent or 0.07 per cent. Don't be too carried away by numbers that may not be meaningful in respect to accuracy of reproduction and are not likely to have any effect at all on your listening enjoyment.

Reviewed This Month

- Sherwood S-8800a Receiver
- Acoustic Research AR-5 Speaker
- Kenwood KA-6000 Amplifier

By JULIAN D. HIRSCH
SHERWOOD S-8800a RECEIVER

The Sherwood S-8800a is the latest version of this popular receiver, which has undergone a series of design modifications over the years. The Previous Model S-8800FET (see October 1967 Tech Talk) incorporated field-effect transistors in its front-end tuning section. In the S-8800a, the FET's have been retained, and integrated circuits (Sherwood prefers the term "micro-circuits") are used in the i.f. section.

The automatic overload-protection circuit first used in the S-8800FET appears also in the S-8800a, but it works better. Whereas the earlier model sometimes shut down when being tested at full-power output, or even when playing rather loud, we did not activate the protective circuits of the S-8800a at any time during the tests or in use. To convince ourselves that they really were there, we shorted the speaker-output terminals while playing the receiver at high volume and it immediately went silent. Shunting off the receiver for a few seconds and turning it back on again restored normal operation. This is one of the most effective protective systems we have seen, and it frees the user from the bother of replacing fuses.

A few physical changes are evident in the S-8800a when viewed from the front. The basic format, with the large slide-rule dial, smooth tuning action, and low profile, is unchanged. The phono-level control and interstation-noise muting threshold control remain at the lower left of the panel. The input selector has PHONO, FM, and AUX positions; the tape-head input has been eliminated. The tone, balance, volume, and tuning controls and the stereo headphone jack are as before.

The four rocker switches of the older models have been replaced by six pushbutton switches of the push-on, push-off type. Two of them control the two pairs of stereo speaker terminals. One switches the tape-monitor function and another the high-frequency filter. In previous models, the balance control had to be pulled out to switch from mono; a separate pushbutton does the job in the S-8800a. Finally, one of our criticisms of the previous S-8800 units has been answered in the S-8800a: the loudness compensation to be rather good, producing a minimum of boominess, and with little or no effect over the upper third of the volume-control range.

A new front-panel tape jack is present on the S-8800a. Using a standard three-circuit phone plug, one can record and play back from an external tape recorder through this jack. The usual tape input and output jacks are in the rear of the receiver, but the new jack permits a second recorder to be connected without disturbing the permanent system wiring. One can also dub tapes from one recorder to another with the two sets of jacks while monitoring the program through the receiver.

The front-panel tape jack is wired into the tape monitor switch in a novel manner. Normally, the selected program appears both at this point and at the rear jacks. However, if the playback amplifiers of a recorder are connected to the front-panel jack and the tape-monitor button is depressed, the external recorder plays through the S-8800a.

The Sherwood S-8800a is advertised as a 160-watt receiver. This is the total music power into 4-ohm loads, a measurement that we do not attempt to make. Sherwood also specifies a continuous-power rating (with one channel driven) of 60 watts per channel into 4 ohms, or 40 watts into 8 ohms, at 0.6 per cent distortion. With both channels driven, a 52-watt rating appears to be realistic, and we used it as the reference power level in our power-vs.-distortion tests.

At 52 watts per channel (both channels driven), harmonic distortion was under 1 per cent from 30 to 20,000 Hz, and less than 0.5 per cent over most of that range. At very low frequencies, the power-supply regulation was inadequate to maintain full power output at low distortion. However, at half power, the distortion was under 0.2 per cent from 30 to 5,000 Hz and did not exceed 0.5 per cent from 30 to 20,000 Hz. At 4 watts output, the distortion was under 0.5 per cent from 20 to 20,000 Hz.

A plot of harmonic distortion versus power output shows the distortion falling from 0.2 per cent at 1 watt to less than 0.1 per cent between 6 watts and 40 watts, and breaking sharply to very high levels at slightly over 40 watts (measured at 1,000 Hz). The intermodulation distortion followed a similar pattern, varying from 0.25 per cent at 0.1 watt to 0.12 per cent at most higher power levels, and increasing sharply above 35 watts. Into 4-ohm loads, the power was about 56 watts at the clipping level and into 16 ohms it was 22.5 watts.

The RIAA phono equalization was well-nigh perfect, within +0, -0.5 dB from 30 to 15,000 Hz. The tone controls had unusual but very effective characteristics, particularly at high frequencies. Over much of the control range, the slope of the curve was affected more than the amount of boost or cut. This made it possible to modify the upper-middle response with little effect on extraneous highs, and vice versa. The high-cut filter ranks among the better ones we have seen, with a 12-dB-per-octave slope above 8,000 Hz. We found the S-8800a's switchable loudness compensation to be rather good, producing a minimum of boominess, and with little or no effect over the upper third of the volume-control range.

(Continued on page 44)
First of a new breed from Sherwood

This is what high performance is all about. A bold and beautiful new FM Stereo Receiver bred to leave the others behind. 160 crisp, clean watts—power in reserve. Up-front, ultra-now circuitry featuring Field-Effect Transistors and microcircuitry. Front-panel, push-button command of main, remote, or mono extension speakers and loudness contour. Sherwood high-fidelity—where the action is—long on reliability with a three-year warranty.
The Magnificent Match from Harman-Kardon
We realize that half the fun of buying a high fidelity system is the mixing and matching of components. And certainly you can buy our new HK50 omnidirectional speakers or our wideband Nocturne Five Twenty stereo receiver separately. But we urge you strongly to first listen to them together. Then break them up—if you have the heart.

Never before have two design concepts been so perfectly matched. Our wideband Nocturne receiver (response well beyond 2C and 20,000 Hz) was recently described by HiFi/Stereo Review as one of the "cleanest, open sounding receivers" they had ever heard. This extraordinary airiness, coupled with the spaciousness and depth of our omnidirectional HK50 speakers, creates a sound that is without precedent in the high fidelity industry. Hot spots, pinpointed directionality, gritty, ear-shattering highs are eliminated as the system diffuses the sound over the entire room. As in the concert hall, each instrument is clearly defined and the sound surrounds you from many different paths. The walls of the listening room seem to disappear as you get the feeling that the music extends beyond the room without any sensation of discontinuity. The Nocturne Five Twenty and HK50 speakers are at your Harman-Kardon dealer now. He'll be happy to give you a complete demonstration of the "magnificent match." He'll even break them up if you insist.

( Have you ever seen a grown high fidelity dealer cry?)

For more information write: Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Dept. HFSR12A.
Phono sensitivity was adjustable from 1.35 to 5.7 millivolts for 10 watts output. We were amazed at the exceptionally low noise level of the S-8800a, which was 82 dB below 10 watts even on the phono input! On the AUX input it was —83 dB. This receiver establishes a new record in our experience for low noise through a high-gain, equalized input.

The FM tuner section was also excellent, with an IHF sensitivity of 7.9 microvolts and stereo separation of 30 dB over much of the audio range. It was easy and noncritical to tune, and the muting circuit operated without irritating thumps or noise bursts. As for the sound, it was first rate. It tuned easily, with good quality and sensitivity, and we liked it without reservation.

The Sherwood S-8800a proved to be a wholly satisfactory unit, as easy on the ears as on the eyes. A review of our earlier reports on Sherwood products will show that we have found them to be good, though often plagued by irritating design idiosyncrasies. We are happy to report that, in the S-8800a, Sherwood engineers have improved an already fine product, and have eliminated all the factors that inspired our earlier criticisms. It is a well-done job, one of the more powerful and sensitive receivers available, yet priced very competitively. The S-8800a sells for $399.50, and Sherwood offers a three-year warranty. Optional metal or wooden cabinets are available for the unit.

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**ACOUSTIC RESEARCH**

**AR-5 SPEAKER SYSTEM**

Most loudspeaker manufacturers offer a diversity of products at different price levels. The Acoustic Research line contains what is certainly one of the all-time values in low-cost speakers, the AR-5; a superb and time-proven middle-priced system, the AR-2ax; and a top-of-the-line system, the AR-5a, which is considered by many to be a standard for music reproduction in the home.

To fill the large gap between the $125 AR-2 family of speakers and the $250 AR-3a, AR has now introduced the AR-5. It is the same size as the AR-2 series, its cabinet measuring 13¼ inches high, 24 inches wide, and 11½ inches deep. It might be described as an 8-ohm version of the AR-3a, except that a newly designed 10-inch woofer is used instead of the 12-inch woofer of the AR-3a. The AR-5a system resonance is at 44 Hz; the AR-5 has 56 Hz. By sacrificing perhaps a third of an octave of the very low bass, AR has made available the fine performance of the AR-3a speaker system at a substantial ($75) saving.

The AR-5 woofer is smoother, handles more power, and has less distortion than that of the AR-2 type, which was and is an outstanding performer in these respects. The crossover to the mid-range speaker occurs at 650 Hz in the AR-5 (as compared with 575 Hz in the AR-3a) and the crossover to the tweeter is at 5,000 Hz (exactly as in the AR-3a). The mid-range and tweeter units are dome radiators, identical to those in the AR-3a except for their 8-ohm voice coils. Each has its own level control.

We listened to the AR-5 for some time before making any measurements on it. Its sound was unquestionably "AR"—which is to say that it had very clean, extended, low bass, exceptional dispersion of the higher frequencies, and an effortless, undistorted overall sound. With the mid-range speaker level set to the dot at the centerpiece of the control range we sensed a lack of upper middle-range output. With the mid-range speaker level advanced nearly to its maximum setting, the white noise sounded well balanced, as did instrumental and vocal program material. In fact, the sound quality of the AR-5 could then only be described as superb. We doubt that one could spot the differences between the AR-3a and the AR-5 on most program material.

We made one series of frequency-response tests with the mid-range and tweeter level controls set at the dots, the position that AR states provides normal balance in most rooms. We averaged the system output from nine microphones in positions to develop a single response curve for our test room. The low and low-middle frequency response was very smooth; however, the centered mid-range control setting resulted in a depression in the area around 2,000 Hz, corresponding to what we had detected by ear. We re-ran portions of our response measurements with both of the level controls at higher settings, and found the flattest overall response to occur with the mid-range level at maximum. The highs were good with the tweeter level set to the dot, although in listening in our room we preferred to advance this control setting as well. The overall response was within ±0.5 dB from 30 to 15,000

(Continued on page 46)
What price power?

150 watts, $349.95.

150 watts into 8 ohms is a lot of power for a receiver that sells for under $350.

But power is only part of the Fisher 400-T story.

See the line of buttons and slots running down the right side of the 400-T? That's Fisher's Tune-O-Matic™ pushbutton memory tuning. It lets you tune in any of five preselected stations electronically, at the touch of a button. Of course, you can also tune across the dial in the conventional way.

The Fisher 400-T has AM in addition to sensitive FM-stereo. (FM sensitivity, 2 microvolts, IHF.)

Special circuitry makes AM sound almost the same as FM mono.

Baxandall tone controls let you vary the upper highs, and lower lows, without affecting the midrange.

And there are jacks and switches galore. You can even set up and control a second pair of speaker systems with your Fisher 400-T.

The 400-T is part of a complete line of Fisher receivers, each with more power and more features for its price than anyone else offers.

To find out about any of them, go to your nearest Fisher dealer, point to the Fisher receiver of your choice, and ask: "What price power?"

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative reference guide to hi-fi and stereo, use coupon on page 53.)
The low-frequency harmonic distortion, at a room-shaking 10-watt drive level, was also typically "AR," which means just about as low as that of the very best of the comparably priced speaker systems and considerably lower than most. It was 5 per cent at 10 Hz, and did not exceed 10 per cent all the way down to nearly 20 Hz. At 60 Hz and above, distortion was less than 1 per cent. At lower power levels (at which we test most speakers) the AR-5 showed even lower harmonic-distortion figures. The tone-burst response was very good at all frequencies tested, confirming the audible smoothness of the system. When the mid-range level is advanced well beyond its centered setting, the sound of the system leaves little to be desired. It is an excellent speaker, a worthy companion for the other AR systems. According to AR, at least 20 watts per channel is required for best results from the system.

The Acoustic Research AR-5 sells for $175 in walnut, cherry, or teak finishes; $168 in mahogany or birch; and $176 in unfinished pine.

For more information, circle 158 on reader service card.
To some ultraconservative audiophiles we at Fisher have always been the "amplifier-receiver people." But times have changed. For nine years now we've also been "speaker people." And in case you didn't know, a pair of speaker systems like our XP-7's can do as much toward upgrading most sound systems as can any amplifier or tuner we've ever made.

The XP-7 is a speaker system within a speaker system. Each of its two mid-range speakers is housed in a separate, tightly sealed box to prevent interaction with the massive bass driver.

The treble speaker is of an exclusive soft-cloth construction, with a special dome shape that allows smooth, well dispersed response.

One long listen to the XP-7, with its solid bass...clean mid-range...and smooth treble, should be enough to shake up anyone's preconceived notions about what Fisher does.

And what a $139.95 bookshelf speaker system can do. (For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative reference guide to hi-fi and stereo, use coupon on page 53.)

The Fisher

How to upgrade your system without adding a Fisher amplifier.
output transistors are electronically protected against damage from speaker-line short circuits or from overdriving. Additional protection is provided by a 5-ampere fuse in each speaker line.

Our lab measurements showed the Kenwood KA-6000 to be most conservatively rated. At 1,000 Hz, it delivered more than 60 watts per channel, with both channels driven into 8-ohm loads. Into 4-ohm loads, its output was about 72 watts per channel, and into 16 ohms it was about 37 watts. The 1,000-Hz harmonic distortion was under 0.1 per cent from 0.2 watts to 20 watts output, increasing to 0.2 per cent at 0.5 watt and 60 watts. 1M distortion was under 0.5 per cent from 0.2 watt to 50 watts, increasing to 1 per cent between 45 and 50 watts.

At the rated 15-watts-per-channel output, the harmonic distortion was about 0.16 per cent over most of the audible frequency range, rising to 0.3 per cent at 27 Hz and 20,000 Hz. At half power or less, the distortion was under 0.2 per cent from 20 to 10,000 Hz, and about 0.1 per cent over most of that range. Hum and noise were extremely low, 61 dB below 10 watts on phono inputs and 80 dB below 10 watts on high-level inputs. At the "normal" phono sensitivity, only 0.83 millivolt was needed to develop a 10-watt output, yet overload did not occur until the signal reached 64 millivolts. The KA-6000 obviously offers a remarkable combination of extremely high gain, low noise, and wide dynamic range on its phono inputs.

The filters and tone controls were highly effective in performing their intended functions. The RIAA equalization was accurate to within +2, -4 dB, and the NAB (tapehead equalization) was within +3.5, -2 dB over its frequency range.

The controls of the Kenwood KA-6000 operate with a smoothness and positive "feel" that testify to its careful construction. Its sound is as good as the test results imply, which is to say that it has no sound of its own at all. This is, after all, the characteristic of an ideal amplifier.

The Kenwood KA-6000 is supplied complete with a metal cabinet with walnut end panels. It is a handsomely styled, conservatively rated, and highly flexible unit, and an altogether excellent value at its price of $249.95.

For more information, circle 159 on reader service card.

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Norman Eisenberg said in 'High Fidelity':

"SURROUND AND CONQUER... the Bose 901 strikes me as the best-sounding speaker system in its size and price class I have yet auditioned. Indeed, it rivals many systems built to larger dimensions and/or costing considerably more. In its midrange and highs—for clarity, full range, wide dispersion, open and natural sound—it is unsurpassed by anything I've heard... the 901 system is the closest approach to the concept of "sound conditioning" of a listening room yet encountered in a commercially available, competitively priced product... Add to these virtues the utterly clean wide-range response of a 901, its neutral, well-balanced, transparent quality on all program material, and you feel you've made some sort of stereo discovery. And it doesn't pall, either; you can listen to this system for hours on end without getting listener fatigue—if your own response to it is like ours, you'll be reluctant to turn it off and go to bed."

Julian Hirsch said in 'Stereo Review':

"After a couple of months of living with a BOSE 901 system, I am convinced that it ranks with a handful of the finest home speakers of all time... The BOSE 901 had an utterly clean, transparent, and effortless sound. Its clarity and definition when reproducing complex orchestral passages were, in the writer's opinion, unsurpassed by any other speakers he has heard... Its low-bass response was difficult to credit to such a compact system. It had all the room-filling potency of the best acoustic-suspension systems, combined with the tautness and clarity of a full-range electrostatic speaker. The spatial distribution, which brings an entire wall alive with sound, contributes greatly to the sense of realism... I must say that I have never heard a speaker system in my own home which could surpass or even equal, the BOSE 901 for overall 'realism' of sound."

Out of 12 years of research has come a deeper understanding of what a loudspeaker is trying to accomplish in reproducing a musical performance in your living room... and a better technology to accomplish it.

The Direct/Reflecting BOSE 901 incorporates four major advances in speaker design covered by patents issued and pending:

- The proper balance of direct and reflective sound, as measured in the concert hall.
- The use of multiple, same-size, full-range speakers, internally coupled, to eliminate audible resonances and distortions inherent in woofers, tweeters and crossover networks.
- Active equalization for utterly smooth power output throughout the spectrum.
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CIRCLE NO. 36 ON READER SERVICE CARD
By JAMES GOODFRIEND

GOING ON RECORD

THE MUSIC GOES 'ROUND AND 'ROUND

Of all the obstacles to be faced by one interested in contemporary music, I am most impressed and bewildered today by how difficult it is getting to be to tell the good from the bad. I am not referring to the uncovering of masterpieces; any critic, amateur or professional, who has had engraved on his soul the miracles of Mozart's "Jupiter" Symphony, Schubert's String Quintet, Debussy's La Mer, and other such peaks of musical creation is not going to be quick about slapping a similar encomium on a once-heard piece of contemporary music. Nor will he be terribly sanguine about his chances of hearing a work that might, in the long run, turn out to be a masterpiece in every sixth concert of modern music he goes to.

But there have been, up to now, certain sensible and intellectual standards by which one could judge a piece of music on its own terms and come out with the decision that the composer had something going for him, or that he didn't—that he was consciously or unconsciously faking it. In other words, one could tell whether a piece of music was good, and therefore worth pursuing further, or not. One made errors, but not all that often.

In saying that this is getting not to be so, I do not have the intention of condemning today's music or the techniques of composing it. But what might very well be open to criticism are the grounds on which we are often asked to accept it. It will not outrage me if, for example, I am told that such and such a piece was composed through the medium of an ordered set of monkeys throwing dice for the harmonies—but I am damned if I will assign a value to that piece because its composition was done through the medium of an ordered set of monkeys throwing dice for the harmonies. That a piece of music has been written with strict serial techniques is no indication to me of its quality (and not much of its nature), and the fact is of marginal interest to me. What concerns me is whether I can hear musical events and relationships in it, and if I can, then I might want to know, in a more technical way, how the composer did it. If a composer tells me that his music is meant neither to express his feelings nor to affect mine, that I am not to listen to it for melody as such, or for harmony as such, that it is pointless to look in it for a shape drawn of heightening and decreasing tensions because that might imply an emotional content and the tensions are incidental anyway, that the relationships of one note to another are all worked out mathematically and that it doesn't matter whether I can hear them or not because they are correct, and that he isn't trying to be funny—then what am I supposed to listen to it for? How am I supposed to judge it? It is all very well to look upon a composition as an "event" in time, but events, whatever they may mean scientifically, have no meaning aesthetically unless they have intellectual and sensible content.

The point has been intensified for me recently by a couple of concerts and a couple of records of contemporary music; I will be intentionally unspecific and not say which ones. Some of the music I could evaluate: it was pretentious nonsense, and had I been reviewing it, I would have seen nothing amiss in saying so. But a good deal of it left me in a quandary. It wasn't that I had heard nothing like it before; I had heard a good deal of each of the various styles before, and when I first heard them, I had been intrigued by the new sounds and new techniques. But new sounds and techniques serve only to distinguish a piece from other, presumably older, pieces that do not use them. When one has heard the same sounds in half a dozen pieces, what serves to distinguish one from the other? What enables one to make meaningful comparative value judgments?

In the past one could turn to those qualities that seemed common to all music: that the piece was emotionally affecting; that it had an audible shape which was both intellectually and aesthetically satisfying; that it was melodic, if not in the orthodox, then in an unorthodox sense; that it had a dramatic point to make or construction to achieve; and so on. And one could make up one's mind from this, without ever knowing or caring whether the piece was twelve-tone, computerized, or a product of simian probability construction, whether or not there was any music there and if it was any good. The more music one listened to, the more one was convinced that the same forces that were at work in Bach and Beethoven were at work in Berg and Boulez.

But if one denies the applicability of such qualities and standards, then one must either discover a more fundamental plane for aesthetic meaning and critical judgment, or one has aesthetic anarchy, and every piece is only as good or as bad as every other piece. And it is this that contemporary composers and their apologists have so far failed to do; instead they explicicate technique.

Again, I wish to affirm that I am decidedly not against contemporary music. If I believe that two-thirds of it is garbage, I also believe that two-thirds (more or less) of the music of Mozart's time is garbage. It is not so much a matter of understanding that in the eighteenth century not everybody was Mozart, but of pointing out that in that century not everybody was Sammartini. And the problem we face today, standing, as it were, at the beginning of this music's posterity, is not of deciding who is our Mozart, but of determining at least who are our Sammartinis. This has become difficult to the point of impossibility.

One of the things making it so difficult is that almost everybody, particularly almost every composer, is terribly smart and has learned his craft or his own subdivision of his craft supremely well. One cannot, as an eighteenth-century amateur could, look for cracks in the technique as a sign of musical fallibility, nor does a superb compositional and orchestral technique any longer connote musical mastery, except in the narrowest sense. Today almost every composer has the technique to get down exactly what he wants to get down. But techniques are only media (pace, McLuhan); the music has to come through them.

It is an old saw among musicians that if a composer "has it," it will eventually come through, no matter what the techniques, what the style he uses, I believe it. The gift of having something to say is largely independent of the acquired skill of being able to say something. Some composers lean toward one technique, some toward another. Some find all available techniques inadequate and set themselves the task of inventing a new one. But the music goes round and round and it comes out . . . It has always come out, and it probably always will. The question today is "where?"
The amazing concert hall illusion (and other tricks), $69.95.

If you have $69.95, and a Fisher amplifier or receiver*, you can experience the amazing concert hall illusion in your own home, tonight.

Simply do this.

Bring your $69.95 to your nearest Fisher dealer and ask him for a Fisher K-10 Dynamic Spacexpander.

Take the Spacexpander home, plug it into your stereo system.

Take a deep breath. And listen.

You'll hear a sound you've never heard before in your home. The sound of a concert hall.

The Fisher K-10 is a sophisticated electronic device that lets you control the degree of reverberation, so you can get other effects in addition to the amazing concert hall illusion.

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And if you have a good set of headphones, use the Spacexpander with that. If you don't have a good set of headphones, ask your Fisher dealer about the other Fisher accessories he sells.

He'll let you listen to a pair of Fisher HP-50 stereo headphones. HP-50's are designed to reproduce natural sound with no compromise in comfort or convenience. The foam-cushioned ear cups are made of high-impact Cyclolac plastic; the headband is fully adjustable. $29.95.

Another Fisher accessory, the Fisher PR-6, is a basic single-channel pre-amplifier that makes it possible for you to plug a microphone or an extremely low-output magnetic cartridge into a low-gain amplifier. It increases the volume without adding any characteristic of its own. $17.95.

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*You'll need an amplifier or receiver with a recorder output and monitor input. All Fishers have them. Fisher 250-T, 400-T and 500-TX receivers also have special jacks for the Spacexpander.
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You'll carry it everywhere! Not much bigger than a packet of cigarettes, the great little Rollei 35 fits pocket or purse, yet it takes full-sized, full-frame 35mm pictures. The results are magnificent — razor-sharp color slides or sparkling prints — because this is a Rollei, built in the famous Rollei quality tradition.

Big-camera features include a superb f/3.5 Zeiss Tessar lens, a highly accurate exposure meter by Gossen, and a Compur shutter with 9 speeds up to an action-stopping 1/500 second. It's easy to use, too, even for beginners.

Beautifully made and meticulously finished, the jewel-like Rollei 35 costs about $190, depending upon accessories. See it at your Honeywell dealer's soon, or mail the coupon for free literature.

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BOOK REVIEW

John Warrack's
CARL MARIA VON WEBER
By HENRY PLEASANTS

By fortunate coincidence, Herbert Weinstock's Rossini has been followed within a matter of months by John Warrack's Carl Maria von Weber (Macmillan). Both books do much to illuminate that murky era of opera history separating opera seria from grand opera.

What makes the era — covering roughly the first three decades of the nineteenth century — so difficult for today's student and opera enthusiast is the obscurity of most of the transitional operas and of the composers — excluding Beethoven and Rossini — who wrote them: Auber, Boieldieu, Cherubini, Dalayrac, Halévy, Isouard, Méhul, Meyerbeer, Spontini, and Weber.

Conspicuous in this listing are both the predominance of Frenchmen and the fact that the two Italians and one of the Germans made their mark as composers of French operas. Even Rossini's last operas were French, and Donizetti and Bellini, who come at the end of the transition era, were both eventually drawn to Paris.

John Warrack, music critic of the London Sunday Telegraph, underlines the evidence of both French and Italian influence in Weber's operas. For those to whom Weber has always represented an early epitome of German Romanticism and nationalism, this may be as surprising as Weinstock's emphasis on the German influence evident in Rossini's operas. But Warrack's narrative puts it all in perspective.

When Weber's mature career began as director of the opera in Prague in 1813, the German repertoire offered nothing of any substance beyond two German operas by Mozart and one by Beethoven, which was not yet the popular success it was to become when Schröder-Devrient assumed the title role in Vienna in 1822. And since an end to the dominion of Italian court opera was a prerequisite for German operatic growth, Weber turned to the more bourgeois French, including French operas by Cherubini and Spontini, as the next best thing.

He was still dependent upon French resources when he moved to Dresden four years later to contend with an Italian wing under Morlacchi. The confrontation was symbolic. To the German (Continued on page 54)
At a glance you can see that this Fisher compact stereo system will play records and receive FM-stereo broadcasts. (FM sensitivity: 2.0 microvolts, IHF.)

But look again. Built into the Fisher 127 you'll find our RC-70 cassette deck.

So this system will also let you tape records and FM-stereo broadcasts on a tiny cassette. And it'll also play them back anytime through the XP-55B speaker systems.

Also, the cassette deck in the Fisher 127 has separate VU meters for left and right channels. Claytoned record-level controls (they work together or separately). A digital counter with pushbutton reset. A pair of professional-quality microphones, and many other professional features.

The price of the Fisher stereo system that's also a tape recorder is just $449.95.

And if you already own a record changer, receiver and speakers, you can still own the new Fisher cassette tape deck.

It's also available separately for just $140.95.
NOW AVAILABLE WITH SEPARATE BIAS HEAD

for remarkably better, clearer, more natural sound... even at 3 3/4 & 1 7/8 speeds!

Model 64X—available in 2 & 4 tracks; includes 4 magnetic heads for record, playback, erase, bias; FM stereo multiplex, sound-on-sound, echo effects, add-a-track, direct monitor, remote control.

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Tandberg leadership continues to grow! This outstanding stereo tape deck just recently tabbed “the highest caliber” includes its own proven crossfield (separate bias) head.

opera nationalist, Italian opera was a sweet-voiced enchantress whose destruction was essential to German musical health. With Der Freischütz, first performed in Berlin in 1821, Weber fashioned the weapon that could do the job.

Against this background it is easy to see why Meyerbeer's sojourn and success in Italy during precisely those difficult and critical years were regarded by Weber—and subsequently by Schumann, Mendelssohn, Bulow, and Wagner—as a defection to the enemy. And one can understand their pangs of conscience whenever they succumbed to Italian charms. Warrack's description of Weber storming out of the Kärnntner Theater in Vienna, furious with himself for his enjoyment of the Dandini-Magnifico duet in La Cenerentola, reminds one of Florestan's remorse over his pleasure in a Donizetti aria in one of Schumann's fanciful essays.

Warrack is brilliant in his projection of this drama of opera in transition, and he is brilliant, too, in his projection of the background of political and social upheaval in the wake of revolution and Napoleonic invasion against which it took place and from which it drew much of its tension.

If he is less successful in his portrait of Weber as a central figure, this is due largely, I think, to his decision to integrate the life and the works. He has, of course, seen the works as inseparable from the life, a theoretically sound assumption. But in a biography, integration is sought at the risk of disruption. Time and again Warrack interrupts his narrative for digressive and minute analyses of compositions, most of them unfamiliar to even the well-informed lay-music-lover.

It is all perfectly relevant to a study of Weber, and when directed at such seminal works as Der Freischütz or the Konzertstück, the integration is acceptable. But more often the analyses would better have been relegated to appendices or to a separate section of the book dealing consecutively with the works.

Warrack's principal emphases come through despite the digressions, especially his point that Weber was a far more significant figure in the evolution of European music than is suggested by the small fraction of his output that survives. As a theater composer he paved the way for Wagner. As a pianist-composer, Liszt and Lisztian church organist, his colorist and coloristic characteristically expressively characteristic timbres that architectural re-
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THE BASIC REPERTOIRE

Item One Hundred Eight

In a letter written to his benefactress, Madame Nadejda von Meck, in 1878, Peter Ilyich Tchaikovsky described a new work for violin and orchestra that he had just heard played by the brilliant Spanish virtuoso Pablo de Sarasate. "The work has given me the greatest pleasure. It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It resembles closely other works of the French school to which I belong, works with which I am acquainted. Like Leo Delibes and Bizet he shuns carefully all that is contrived, seeks new forms without wishing to be profound, and is more concerned with musical beauty than with the old traditions, as the Germans are. The young generation of French composers," Tchaikovsky concluded, "is truly very promising."

The music that inspired Tchaikovsky to such enthusiastic praise was the Symphonie espagnole for violin and orchestra by Édouard Lalo. Far from being among the "younger generation" of French composers, Lalo was seventeen years older than Tchaikovsky himself. That Tchaikovsky knew virtually nothing about Lalo at the time of his letter is not surprising, however, for it was only after the composition of the Symphonie espagnole that Lalo came to be known and respected beyond the small circle of his friends and colleagues. The list of music Lalo composed before the Symphonie espagnole is short; for the most part, he earned his livelihood as the viola player in a string quartet. In 1872, in his fiftieth year, he composed a violin concerto, and with this score he seems to have tapped the springs of latent invention. Three years later came the first sketches for the opera Le Roi d'Ys as well as the Symphonie espagnole; the Cello Concerto followed the next year, and during the subsequent thirteen years he composed the purely orchestral version of the Norwegian Rhapsody (1881), the ballet Namouna (1882), the Symphony in G Minor (1886), and the Piano Concerto (1889). All the important orchestral music by a composer who is remembered chiefly as an instrumental colorist came into being when its creator was in his fifties and sixties.

It was fully in character for Lalo to have composed a "Spanish Symphony." Though he himself was born in Lille, France, the family came from Spain, and an interest in all things Spanish was one of the prevailing influences in the French cultural life of Lalo's time. Perhaps the decisive impetus was the brilliantly successful premiere (Continued on page 60)
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of Lalo’s Violin Concerto at the hands of Sarasate. The confluence of these factors may have produced the inspiration for this richly melodic and inventive score, dedicated to Sarasate and first played by him. In the near-century since it was composed, Lalo’s Symphonic espagnole has remained close to the top in popularity among works for violin and orchestra.

The opening movement is marked Allegro non troppo, and it begins with flourishes in the orchestra and the solo instrument that anticipate the rhythmic outline of the main theme. The principal theme, heavily accented, is stated forcefully by the orchestra and is afterwards repeated by the solo violin and then elaborated. The second subject is first heard from the solo violin, and in the recapitulation the themes are heard in reverse order. The second movement, Scherzando: Allegro molto, is in fast triple time, with the first principal theme again introduced by the orchestra and then taken up by the violin. There is a middle section with unexpected tempo changes, and then the material of the first part of the movement returns, and there is a pianissimo close. The third movement, Allegretto non troppo, was often omitted in performance until recent times. Its chief material is a long and lyrical melody for the solo violin, first heard after a lengthy and solemn orchestral introduction. The principal theme has a strongly syncopated rhythm and real virtuosic flair. The fourth movement, Andante, deals mainly with another long-breathed theme for the solo violin, lyrical and rhapsodic in its development, with the orchestra serving as background and punctuation. The concluding movement, Allegro, is a whirling rondo with an ostinato-like theme running through most of the movement. The principal theme, again first assigned to the soloist, is a gay romp. There is a soft and slower episode that has a sensuous quality, and the conclusion is a brilliant virtuoso finale.

Among the ten available recordings of the Symphonic espagnole listed in the current Schwann catalog, there is a fairly even division between those that present the full five-movement score and those that omit the intermezzo third movement. The best of the full-score versions, in my estimation, are those by Leonid Kogan (Angel S 35721, 35721), Ruggiero Ricci (London CS 6134), Isaac Stern (Columbia MS 7003), and Henryk Szeryng (RCA Victrola VICS/VIC 1064). Of the four-movement versions, the performances I prefer are those by Zino Francescatti (Columbia MS 6201) and Jascha Heifetz (RCA 1782, mono only).

Kogan and Ricci take what is basically the same temperamental approach to the music: they deliver cleanly phrased, meticulously articulated readings that may be somewhat short on fireworks but which impress one because of the commitment of the artists. Stern and Szeryng bring more flamboyant personalities to their performances, and they are partnered by vivid recorded sound and expert collaborations from, respectively, Eugene Ormandy and the Philadelphia Orchestra and Walter Hendl and the Chicago Symphony. Stern’s performance is contained on a single side of a disc, permitting the other side to be used for an equally persuasive Ormandy account of the Bruch G Minor Concerto. Szeryng’s performance is rather extravagantly spread over both sides of a twelve-inch disc; but on the other hand, the Szeryng release is on RCA’s budget-price Victrola label.

Of the two outstanding versions that omit the intermezzo, the Heifetz is another of that artist’s astonishingly virtuosic performances. The tempos are generally on the brisk side, and the difficulties of the solo violin part are tossed off with supreme nonchalance. As for Francescatti, he is also extremely convincing in the virtuosic manner, even if his performance does not quite light up the sky the way Heifetz’s does. One area in which Francescatti’s is superior to Heifetz’s is in recorded sound: Francescatti receives a warm, well-balanced acoustical environment, whereas Heifetz is handicapped by reproduction that is somewhat coarse, the solo violin being unduly prominent in the overall acoustical texture.

Tape fanciers have only one version available—Ricci’s (London K 80046, coupled with his performance of the Sibelius Concerto). As I said, Ricci delivers a neat, albeit small-scaled, account of the music. On tape the sound is full-bodied and well-balanced.
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There must have been an America once such as was seen by Walt Whitman and, later, by Carl Sandburg. And if Whitman's and Sandburg's America did not exist before Whitman and Sandburg existed, then surely it existed afterward in imitation. For the two poets took it upon themselves to show America—and the world—just what America was; and, for a while, America was in fact what they said it was. Walt Whitman heard America singing, and Carl Sandburg heard the people, yes, and Vachel Lindsay heard Abraham Lincoln walking at midnight. And Roy Harris was born in a log cabin on Lincoln's birthday in 1898, and Roy Harris heard Walt Whitman's America and Carl Sandburg's people and Vachel Lindsay's Lincoln walking at midnight and at noon.

The philosophers of India say that their music always goes on, that a performance is merely a sort of cutting-in on what is already in the air. Perhaps music does this in parts of North America too, for Roy Harris says he always hears music during his quiet hours. Perhaps, then, when he has his pen in hand, he merely cuts in on what is already in the air, and when he has heard enough and written enough he cuts out again. For his music tends to give a feeling of leisurely motion through time, a motion that is so gradual that one must listen for a long time to observe what the direction is. Roy Harris' music is
ROY HARRIS: AN AMERICAN BACKGROUND

Father was a powerful, big-boned, heavy-set man; handsome with a square jaw, mild blue eyes, a broad forehead and large cranium; patient; taciturn; benevolent in his attitudes. He was a hard worker, and found pleasure in nearly everything. He was devoted to his wife and tolerant of his children. (His wife was devoted to the children and tolerant of her husband.) He had little education, but was an inveterate reader; he could quote the Bible and Virgil in Latin. He knew the history of great statesmen extremely well. He loved music, especially the guitar playing and folk singing of his wife. He was skeptical of politicians, preachers, and professors of all persuasions and magnitudes. He had high respect for physicians, mechanics, nurses, inventors, and captains of industry. He believed in what could be measured—he was a pragmatist.

Some of his aphorisms which I have found durable are: "Don't be too proud to do your best." "He has a wishbone where his backbone ought to be." "Man has the weaknesses of his own strengths." "Man lives in four worlds: (1) when he has something to buy; (2) when he has something to sell; (3) when he has something to give away; and (4) when he has something to beg."

Mother had been a beautiful girl, but her ten pioneer years of illness had stolen her beauty. She was neat, clean, orderly, a good cook and baker and maker of preserves. She made most of her own clothes as well as her children's. She was ambitious about small matters, such as gardening and housekeeping. She painted quite well, in a Grandma Moses sort of way. She rarely read a book, but she knew all the gossip in the whole neighborhood. She was a hard-bitten fundamentalist dedicated to always doing the right thing at the right time. She had little affection, but was extremely effective. Her demands were few; but God help anybody who stood in the way of anything she had set her mind to. She never seemed to have a good time, yet rarely complained. In her mind, the farm was her husband's domain, and the house was hers. She was tougher than a boiled owl! Never will I forget the day when I came home and triumphantly told her that I had won second prize in a national essay contest for grammar-school students. After a prolonged silence, I asked her if she didn't think that was wonderful. Her reply: "Well, somebody had to win it, didn't they?" Her favorite saying, concerning judgment of other women, was: "Well, any woman who'll smoke will drink; and any woman who'll drink will do anything!" After she passed eighty, she practically lived on port! She kept people waiting in line to get port. She was very diplomatic about it. Mother loved port! She always said, "I can't have any port, because I like it so much." She wore a black dress and a fancy hat. I conducted my Fifth Symphony in Tchaikovsky Hall in Moscow. I received news of her death just a few hours before the concert, and when the Moscow Radio Symphony Orchestra played the second movement so beautifully, I wept until I couldn't see the orchestra at all. All I could do was continue keeping the rhythm.
other hand, was an enterprising hay-and-grain man in
the Chicago suburbs, and ran his own private "pony ex-
press" circuit out West, where—a practical man—he
would gallop away and desert his merchandise at the first
sign of an Indian.

The Reverend Harris' wife, having given her husband
fourteen children, died when the youngest was thirteen.
The Reverend solved his problem by disbanding his
household—which could be why the youngest later wanted
his own son to be an "honest-to-God farmer" instead of
"chasing the rainbow and piddling around with mu-
sic." But in his own youth Elmer Harris had gone to
work at thirteen. He was in California when he met and
married eighteen-year-old Laura Boddle. Laura's father
later helped the young husband stake out a 640-acre
government claim in the "Cimarron rush" in Oklahoma,
and Elmer Harris built himself and his wife the Lincoln
County log cabin where his Lincoln's-birthday child was
to be born.

The composer Roy Harris was christened LeRoy Els-
worth Harris by an itinerant preacher, and thus officially
his life began. But although some sixty-two years later
he was both elected to the Oklahoma Hall of Fame and
inducted into the Ponca Indian Nation (as Big Chief
Music Maker), Harris' memories of his frontier days are
sparse, for he spent only his first five years in Jesse James
country. His memories of Oklahoma are limited largely
to recollections of a strong father, a singing mother, a
protective shepherd dog, but Oklahoma residence left
leave an exciting mark on the Harris family, tales of the
period being told and retold in later years. There was a
pride involved, a pride in having been early settlers in a
new territory, tillers of virgin soil, killers of rattlesnakes
—and the stories grew into a crude art-form in the tell-
ing and retelling.

When Roy Harris was five years old, his mother's
health made a change of climate desirable. The family
moved back to California, and Roy had all his schooling
there. His tales of his public-school years are almost all
related to the problems of being a smart, piano-playing
boy in the United States of America. Add to this the fact
that, though he weighed twelve pounds at birth, his body
forgot to get on with its growing fast enough until the
year in high school when he grew eight inches in one

Composer Arthur Farwell (above left) was Harris' teacher and early champion. Harris has a thoroughly American passion for the automobile; the racy Lincoln he drove in Colorado in 1931 (above) has given way to a Toronado. Far left is a rare photo of Harris with his mother, and near left is a snapshot taken in 1934 when the composer was at the Westminster Choir School, Princeton, N.J.
sterile. His father (a “pragmatic” Latin scholar) alternated between understanding and demanding, between silent sympathy and teasing. The man who repeatedly said to his undersized son, “My God, did I squire you? It looks like the breed is running out,” was the same man who challenged his son to “two out of three” games of checkers when the son came home battered and bleeding from losing a playground fight to a bully.

The checker challenge was aimed at giving the boy a chance to win at something he was good at, but it was preceded by a caution that the next time the son came to him complaining of losing a fight, his father would give him “a damned good licking.” The lesson being taught was one of resourcefulness, for it reminded the son of his father’s dictum that if you have to do something, it’s best to find a way of liking it. Roy Harris found a way of liking physical competition by going out for sports, and distinguished himself in baseball, football, tennis, and track. Harris writes:

Meanwhile, my two worlds of growing up continued. I became a solo clarinet player, and learned to dance well. With great pride I boasted that I was not at the top of my class in my studies.

But there was another hidden world which few knew about: the “Bachelor’s Club.” There were six of us, headed by a young Scotchman who was the best organist in town and a first-class certified public accountant. He liked the way I played the piano and the clarinet, and that I was not a sissy, that I went to dances with the girls. In this group I learned to play chess, and I learned about philosophy. Most important of all, I heard great virtuoso performances (on His Master’s Voice records). On Sunday nights we would congregate to hear Caruso, Chaliapin, John McCormack, Galli-Curci, Schumann-Heink, Kreisler, Ysaye, Paderewski, de Pachmann. We went to see and hear operas and symphonies on tour in Los Angeles.

Thus far, the Harris biography does not sound particularly like that of a musician. True, the boy played the piano and the clarinet; but these abilities, and the process of their learning, take up a minimum of time and space in Harris’ recollections today. One would guess that those who taught him music may not have known music well themselves—perhaps the teaching was uninspired and the literature circumscribed—but surely the listening ear and the personality were there. The composer’s most unvarying recollections of his early years are those that came in through his ears, producing for him varying recollections of his early years and the personality were there. The composer’s literature circumscribed—but surely the listening ear and the personality were there. The composer’s literature circumscribed—but surely the listening ear and the personality were there. The composer’s literature circumscribed—but surely the listening ear and the personality were there. 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into too short a period of time; it is better to work from the inside out and fit the time to the exigencies of any given moment. Roy Harris' musical rhythms and forms also work from the inside out rather than the outside in.

He drove a truck in the daytime; at night he ushered at concerts, studied the pipe organ, played clarinet in a chamber orchestra, and studied music theory on his own. When he had saved enough money he enrolled in the music department of Los Angeles Normal School... and cringed with disappointment at the course of study. The truck driver told the department chairman, Miss Frances Wright, what he thought of her curriculum, and that he wanted to compose. At seventy, the truck driver still remembers her answer: "Well, what in the hell are you doing here then?"

The First World War found Harris (after an examination that showed "proficiency in mathematics") enlisting in the Student Army Training Corps at Berkeley. Upon his honorable discharge he returned to Berkeley, where he enrolled as a special student:

There I wrote a large work for chorus and orchestra in the fullness of my ignorance. The philosophy professor got hold of it and showed it to Alfred Hertz, the great Wagnerian conductor, who sent me a telegram requesting that I come to his home at an appointed hour, which I did in fear and trepidation. He inspired me to believe that I might become a composer and suggested that I leave anything faintly resembling a university as quickly as possible. He suggested that I study privately with Albert Elkus, whom he considered the best composer in the Bay region. Elkus advised me to forget it! He told me that at my age the European students already had their full technique, and that I would never catch up to them. His judgment aroused all my Irish ire, and so I left that area immediately and began to study in Los Angeles with Arthur Farwell, who was himself a great Wagnerian. He had lived with Humperdinck in the castle, and knew the whole Wagnerian entourage personally. Farwell was also the nephew of Emerson, and was consequently steeped in the New England Transcendentalism, which he taught me from the inside out.

"This was an extremely intense period in my life," Harris says of his time at Berkeley. He read all the plays of Ibsen, Shakespeare, and Shaw, and saw many of them produced; he read Tolstoy and Dostoyevsky. He developed an interest in sociology and in the labor movements around San Francisco; he read philosophy, including the Hindus, and political and economic history. He was part of a concentrated study group which related history and the social sciences to philosophy; he was given a seminar room for private study. "Only one conviction saved me from becoming a highly trained worker in the field of labor administration—this conviction has been strengthened as the years accumulated: that mankind is essentially an emotional organism, not a rational one; and that all progress is achieved out of the distress of necessity, not out of the obvious logic of reason. This conviction guided me ever more deeply into music..."

Under Farwell’s tutelage, Roy Harris wrote, among other things, an Andante for orchestra. This he submitted in a contest in which the prize was performance by the New York Philharmonic at the Stadium Concerts in the summer of 1926. The young man, who had not been out of California since the age of five, won the contest—but he had to borrow $100 and quit his truck-driving job in order to go to New York to hear the piece in performance.

He expected to be back in California in two weeks. It was four years instead. For, after the performance, Aaron Copland advised him to go immediately to Paris to study with Nadia Boulanger. Harris went, taking his wife Sylvia along. In Paris he studied, he heard music, he composed at a house just outside Paris. This life went on, partly with the aid of a Guggenheim grant, for nearly four years.

Harris’ life during this long sojourn in France must
Harris, holder of two honorary doctorates and a Knight Commander in the Military Order of Saint Saviour and of Saint Bridget of Sweden, is teasingly addressed by his children as "Dr. Dad" and "Sir Dad." The composer is shown in 1958 photo with his wife Johann and the Harris young: left to right, Daniel, Patricia, Shaun, Maureen, and baby Lane. have been one of idyllic introspection and creativity, for there are no reminiscences of actual occurrences during the stay. But even before leaving for France, the composer had gone through an introspective rebirth, in which he says, "my concepts of time changed. The dimension of each day became enlarged, while the dimension of each year seemed to diminish."

Who knows how long the composer might have stayed in Europe, oblivious of the passage of larger time units, had he not fallen down the stone steps of his house and broken his back? After a period in a French hospital, Harris was brought home for New York surgery and California recovery. For six months he could not play the piano, so he learned to compose without it—an accomplishment which broadened his compositional technique and incidentally produced a string quartet.

He was becoming known. He was being played. He was receiving commissions. Upon his recovery he was offered two alternatives for the immediate future: a teaching position at Western Reserve University in Cleveland, or a no-strings-attached composing fellowship from the Pasadena Music and Arts Association. There is never a choice if one has heard a rainbow—he stayed in California and composed.

Hilda, a niece of George Bernard Shaw, joined him. She had met Harris in France; she married him in Pasadena. But she disliked almost everything about the United States—excepting her husband, whose difference merely "proved the rule." Back in Great Britain, her family had a conference and decided they could afford a composer, as they might have afforded a vicar. Harris relates that Hilda's father then came to America to induce him to bring his bride "home" to Britain. Harris found him charming, but explained that he had to live in the United States; Hilda, who could not see herself as an American housewife, returned to England.

To the American musical romantics of the late Twenties and the Thirties, Roy Harris not only represented America, he was America. The United States' artistic community had been in a pre-messianic fervor for more than a generation as the neo-nationalist movement held sway in those European countries that had historical folk styles to draw on. Nationalism, according to the evolution-of-the-arts philosophers, was the newest and therefore the best of the compositional schools; recognizable national moods and styles were felt to be scientifically inevitable phenomena. The soil and the "race" combined to produce a nation's True Music, and only a genius was needed to find it and to write it down.

In 1931, after Arthur Farwell had (in a paraphrase of Schumann's hailing of Chopin) announced of Roy Harris in public print, "Gentlemen, a genius—but keep your hats on!" and John Tasker Howard had (also in print) referred to Harris as the "white hope of the [American] nationalists," Walter Piston congratulated the Californian on "surviving the trying experience of having been hailed as a genius." Harris survived more easily than many might have, largely because he had fortified himself in his Berkeley years with the philosophical basis from which all his small decisions could be made, the big ones being implicit in the philosophy itself.

What happened was that, having been told that his music was like America, Harris worked this idea into his mystique until he was able to believe that America was like his music. His rhythms and forms, based on irregular
increments rather than subdivisions of the whole, may have had their origins in (besides truck driving) a study of Hindu philosophy, Gregorian chant, and very likely the music of Igor Stravinsky, but now he became convinced that these were the natural rhythms and forms of America. The assumption was not hard to make, for he was told often enough that it was true. Another generation has since discarded the idea of naturalness in a "national style," but Harris—who has frequently been an internationalist in other respects—is loyal to nationalism in the arts. His muse believes in it, and muses are as touchy as the "little people."

Harris does not speak of either muses or little people. He refers to his "luck." And while he defines luck as being "circumstantial evidence that one happened to be in the right place at the right time to do that which he can do best with the least effort," Harris acknowledges that his feeling about it goes farther, a little closer to the "guardian angel" principle. "As I became aware that luck was one of my endowments," he says (the italics are mine), "I became less apprehensive about the future and more deeply devoted to the present."

What with a rainbow, a guardian angel, and luck, Harris says "I have known over the years when I was right." He adds, "I am so grateful for this, because it takes the weight of personal responsibility off my shoulders—now isn't that crazy?" Thus, regardless of consequences, he has been able to stick to his decisions because his decisions have stuck to him. And if this characteristic sounds, to some, amusingly naive in an era dominated by the philosophy of the absurd, so be it—Joan of Arc was not known for her sense of humor either.

It was a long-term project to get Roy Harris to supply data on the second thirty-five of his seventy years. The rhythm and the form having been set in the first thirty-five, he apparently feels that the rest follows automatically and needs no explanation—and besides, he is a composer and assumes (with some justification) that his composing should be considered his life, that specific biographical data are relatively unimportant. Nonetheless, the data are part of the story, part of the story of America as well as of Roy Harris in the second third of the twentieth century.

Harris, who says he has "taught in many institutions with varying degrees of pleasure and success," prefaces his remarks about his teaching years with some comments he calls his "convictions about teaching":

1. People should not teach something which they have not themselves done. Why? Because they are apt to become unreasonable task masters—requiring and expecting too much—even that which is not practical or possible.

2. It is a great handicap for teachers to rely solely on teaching for a livelihood. Why? Because their dependence puts them at the mercy of those they teach; which would make their teaching an act of fear rather than of sharing.

3. Everybody does not possess the capacity to learn at a certain given time in his life; and many can never learn certain workable principles for a great variety of reasons; one of the strongest being desire; another interest; another concentration; another enthusiasm; etc. etc.

No society is ever blessed with a superfluity of either "born" or "dedicated" teachers. While nobody expects these qualities from, say, every graduating engineer, musicians are supposed to have them because—as our society is set up—it is teaching that usually earns a musician his bed and board. It is also teaching, incidentally, that frequently keeps a musician from having enough time to spend being a musician. Harris has had more "creative grant" and "composer in residence" posts than he has regular professorships, but even in these he has generally been expected to do some teaching, and also to organize broadcasts, concerts, and festivals. It has been said of him that he is "wonderful at getting new activities started," but these activities have not, apparently, been permitted to interfere with his composing. Among those who, in life or in art, work best under pressure, he is fortunate who is given enough pressure to keep working to capacity. Some 80 per cent of Harris' 130-odd works have been done on commission, and at present writing he is busily composing a Concerto for Amplified Piano, Brasses, Percussion, and String Basses, commissioned by the Baldwin Piano Company for the 100th Anniversary of the University of California. The premiere will be on December 9, with his wife, Johana Harris, as soloist.

Listed below, after the manner of the "Roy Harris" entry in Grove's Dictionary (but more completely), is the record of posts and responsibilities held by Harris while he was doing all that composing:

1927-1929: Guggenheim awards while in France, composing
1930-1932: Pasadena Music and Arts Association, creative grant
1932-1940: Juilliard School of Music, composition summer school
1934-1938: Westminster Choir School (Princeton, New Jersey), Director of Festivals and Composition
1940-1942: Cornell University, Carnegie Creative Grant
1940-1948: Colorado College, El Pomar Creative Grant, also professorship
1945: Director of Music, United States Office of War Information
1948-1949: Utah State College, Composer in Residence
1949-1951: Peabody College (Nashville, Tennessee), Composer in Residence and professorship
1951-1956: Pennsylvania College for Women, five-year creative grant from Mellon Educational Trust
1952: Executive Director, Pittsburgh International Contemporary Music Festival
1956-1958: Indiana University
1961-present: University of California at Los Angeles, Composer in Residence
While he was at Westminster, Harris met and married (in 1936) his present wife, a lady he refers to as having been "The Queen of Juilliard"—a really gorgeous genius at the piano. The twenty-one-year-old bride, born Beula Duffy, changed both her names when she married, and is now known as Johana Harris. They have five children, some of whom are still at home—home being a house and garden outside Los Angeles—yet Mrs. Harris has never ceased being a performing artist.

By the early Forties, Harris' name was so much associated with American music that Time spoke of his "Folk-Song" Symphony (the Fourth) as being "like the American continent rising up and saying Hello." Even though most listeners of today would prefer the Third or the Fifth Symphony, which are more Roy Harris and less folk song, Harris' very name had become so important that everything he wrote was news. One of our allies in the war against Hitler, as a gesture of friendliness toward the United States, telegraphed Harris—but let the composer explain it:

The Fifth Symphony came about in a strange way. We were deep in World War II. Koussevitzky had commissioned me to write it for the Boston Symphony's 1942-1943 season. One day I received a telegram from the Russian Embassy requesting a greeting to the twentieth anniversary of the U.S.S.R.'s Committee for Cultural Relations. As an ally, the United States was sending war material and clothing and musical instruments to the Russians, and I consequently dedicated my Fifth Symphony to the peoples of the U.S.S.R. Koussevitzky performed and broadcast the work on the Red Army's twentieth-anniversary. It was relayed to the world eleven times in one week, and ultimately won world acclaim.

We shall hear about this symphony and its dedication again, for it was to receive attention of quite a different sort in the city of Pittsburgh years later.

Harris' recollections of his years of wandering contain repeated references to his homes and his personal contacts. He likes to live in a big house with a garden, and to entertain friends within. He likes small-town friendliness, and writes even his business letters informally—though his sense of artistic proportion sometimes makes him cross out and reword passages that were already quite adequate. Since Harris is so dependent on his environment, it is interesting to note how differently the people of different environments reacted to him. And since the printed word is frequently a record of the reaction to action than it is a description of the action itself, the printed records from Colorado and Pennsylvania are of great interest in the story of Roy Harris. In 1948, on Harris' fiftieth birthday, Governor Lee Knous of Colorado honored him with a "Citation for Distinguished Citizenship" which reads:

- As a citizen of Colorado, you have brought honor to our state and recognition to our nation;
- As a composer, you have given our schools, churches, and concert halls American music which characterizes our people and our time;
- As a teacher, you have spoken to the teachers and students throughout America of the worth and dignity of American culture, and you have, by your example, given encouragement to them to create and play the vital new music of this free and democratic land.

The record of Pittsburgh's reaction, just three years later, is best seen in the collage of clippings extracted from that city's newspapers, and in the cartoon that appeared in the Post-Gazette when all was over but the infinitely lingering aftertaste. The Harrises had in 1949 for the first time gone South to live, but, unhappy with segregation, they had seized the opportunity to return to the Northeast—where the stake was being readied for the witch-burning. Pittsburgh, long known for the dirt from its steel-mill fires, has spent at least two decades making itself over into a city of beauty and cleanliness; in 1951, to add to its beauty, the Mellon Trust granted $100,000 for the purpose of bringing the Harris family to the city and to the Pennsylvania College for Women (now called Chatham College) for a period of five years.

Musically, it was a highly productive five years for the Harrises. Much composing and performing were done, and there were many premieres. There were radio and television broadcasts; there were recording series under the auspices of the State Department. There were compositions written for the Pittsburgh Symphony and the Pittsburgh schools. And there was an International Festival of Contemporary Music, of which Roy Harris was the executive director. But even today, after sixteen years, Harris still bears the scars of being cast as the central figure in a Greek tragedy played out in the newspapers of Pittsburgh in 1952 and 1953. To explain why, it is necessary to call to mind the facts of life in the cold-war countries during the era of the Other McCarthy.

"The Persistent Sniper" was Pittsburgh Post-Gazette cartoonist Cyrus Hungerfield's March 3, 1953, comment on the Harris "case."
In 1948, Joseph Stalin decided he disliked the then-modern Soviet music, and the famous Decree of 1948 denounced the so-called ‘‘formalist movement’’ (as opposed to ‘‘Socialist realism’’) of Shostakovich, Prokofiev, Khachaturian, and several others. To get back into good graces, the offending composers were tacitly expected to ‘‘Socialist realism’’ of Shostakovich, Prokofiev, and Khachaturian. The idea was (1) to confess the errors of their bourgeois ways, with specific examples; (2) to write a few patriotic songs and marches; and (3) to produce program music, ballets, operas, and cantatas on patriotic themes.

On this side of the world, around that time, the United States had heads of state who were more inclined to think of music as an abstract art, and therefore politically (if not personally) inoffensive. But there was a Red-baiting Senator with a Following: Joseph McCarthy and his cohorts considered artists fair game—fairer than most, because you get more points if you bag a celebrity.

The trick of McCarthyism was not one of proving a man a ‘‘subversive’’—i.e., a Communist—or even of casting reasonable doubt on his patriotism. The idea was to make a victim’s associates so afraid of becoming targets that they would find it easier to drop contact with the victim than to run the risk of personal ruin. A says B is infected; B may deny it all he likes, but C is afraid to risk contagion and soothes his own conscience by muttering (as he flees the scene), ‘‘Where there’s smoke there must be fire.’’ Whose smoke? Whose fire? Don’t be silly; this is no time for a philosophical discussion—RUN!

Why and how was a target chosen? Some accusers actually saw Red everywhere they looked; they accused even General Eisenhower of being a Communist, or at least of being a ‘‘fellow traveler.’’ Others were perhaps more aware, more subtle, more consciously self-serving: the name of the game was Red-baiting; the goal may have been power, riches, publicity; and the victim chosen was the man most likely to further the personal cause of the accuser. The best victim would be a man with unyielding convictions, one who ‘‘knows’’ when he is ‘‘right,’’ for if the fellow confesses his sins as sins, the thing is over before it begins.

Perhaps the only way to make any sense at all out of the Roy Harris witch-trial is to think of the sordid story as a melodrama. In Act I, on August 7, 1952, the accuser (Matt Cvetic), a former FBI informer, makes allegations before a state convention of the American Legion against the patriotism of a composer (Roy Harris), basing some of his accusations on misinformation, some on Harris’ preferences in the Spanish Civil War (he endowed an ambulance not for Franco’s side but for Hemingway’s), some on actions taken by the composer as part of an obligation to a Federal agency (Harris, during the last months of World War II, the Music Director of the State Department’s Office of War Information, had been—like everyone—friendly toward a then-ally, the U.S.S.R.).

In a second speech, before the Optimist Club of Pittsburgh, Cvetic spends paragraphs on Harris’ having sent a well-wishing telegram to a visiting foreign composer (Shostakovich), and more paragraphs on his having appointed, to the program committee for a music festival, a musicologist (Nicolas Sonimsky) who was a specialist not only on the foreign composer (Shostakovich) but on the foreign composer’s colleagues (Prokofiev, Kabalevsky, et al.), and who, though a United States citizen, had had the poor judgment to have been born in the wrong country (Czarist Russia). When looked at in this light, the whole unbearable story becomes incredibly funny, particularly when—in sonorous Greek prosody—Cvetic tells the Pittsburgh Optimists: ‘‘The infected tree of Communism has been cut down in Western Pennsylvania but some of the roots remain. There is more to be done.’’ (Enter Legionnaires, in a mournful Sarabande. Curtain.)

Act II is not quite so comic. A Justice of the Pennsylvania Supreme Court, the late Michael A. Musmanno, observes the number of headlines granted the Cvetic-Harris story. He does a little research himself, and dis-
covers that Harris had dedicated his wartime Fifth Symphony to "the peoples of the U.S.S.R."—except that Musmanno consistently tells the story in such a way that the dedication is understood to be "to the Red Army." While Harris is in Washington asking the FBI flatly whether they have something against him, and receiving a negative answer, Musmanno is in Pittsburgh demanding that the dedication be revoked in time for a November 26 performance by the Pittsburgh Symphony. The dedication, made in good faith, is not revoked, and Musmanno—in a brilliant show of subtle logic—says the absence of revocation is equivalent to a re-dedication, and this time without exoneration derived from World War II conditions. Musmanno demands that the performance audience refuse to applaud; the audience, however, supports Harris and applauds long and loud. Musmanno, undeterred, gets himself named an American Legion regional delegate. (Curtain.)

There is so much confusion at this point in the plot that it becomes necessary to stage an entr'acte recitative to explain it all. Cvetic, it seems, is demanding revocation of Slonimsky's 1931 citizenship papers and an investigation of the Mellon and Guggenheim foundations for supporting Harris, the Guggenheims having made their error "way back in the Twenties. No one is talking to Harris except one clergyman and Harris' employer at the Pennsylvania College for Women (Dr. Paul Anderson) who stands by him openly to the press while the Disabled American Veterans demand that Harris be fired. Meanwhile somebody comes up with twenty-eight "counts" against the loyalty of Aaron Copland, who isn't even involved.

As the curtain rises on Act III, the stage is set for a court session. Let's make it clear: the FBI had nothing against Harris, the State of Pennsylvania had nothing against Harris, the Mayor of Pittsburgh said later that he'd never had anything against Harris, the Tomato of Commerce honors him and Harris himself for the defense, before—yes—there are Roger Sessions, Peter Mennin, Ulysses Kay, and Roy Harris.

Roy Harris has been back home in California since 1961, as Composer in Residence at the University of California, Los Angeles. In February of this year he visited New York to conduct the world premiere of his Eleventh Symphony, commissioned and performed by the New York Philharmonic in celebration of its 125th season, and it was in February that our acquaintance began. It was a week of harassment for Harris, starting with a three-hour change in time and running through two rehearsals, three performances, a series of interviews, and a seventieth birthday party. And it was to be followed immediately by a spell in Milwaukee, where he was to conduct the premiere of his Twelfth Symphony just days after the premiere of the Eleventh.

During our interviews, he sometimes seemed perfectly open with me—but sometimes he looked at me the way he looked at the photographer in his baby picture, as though he weren't quite sure whether he could trust me. By August I could tell him, by long-distance telephone, that I recognized this expression in the picture, and by August he could laugh when I said it. By September it was even possible to raise a chuckle about the nightmare in Pittsburgh.

When Harris was younger, critics either rhapsodized over his music or said, "Let us wait until we have absorbed his idiom." And by the time I myself was first exposed to his work, he had had so many imitators that I was unaware of his originality. I have been listening to his music again lately, and have come to some new conclusions about it. It seems to me that, in order to understand Harris, one must first forget the whole mystique of "Americana" which has surrounded it from the start, for the urban America which most of us know is not the America in which Harris feels at home. The America he would celebrate is the one of which he had a vision perhaps sixty-five years ago. Whether it even then existed in actuality is not the point—it did in Roy Harris' vision, and the vision is behind the music.

Perhaps his music is the vision, for his vision was surely associated with the pace of the passage of time. His music is of long days and short years, and it starts when it starts and stops when it stops. It is a measurement of time from behind the wheel of a truck, of the passage of time, and it is in February that our acquaintance began. It was a week of harassment for Harris, starting with a three-hour change in time and running through two rehearsals, three performances, a series of interviews, and a seventieth birthday party. And it was to be followed immediately by a spell in Milwaukee, where he was to conduct the premiere of his Twelfth Symphony just days after the premiere of the Eleventh.

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Perhaps his music is the vision, for his vision was surely associated with the pace of the passage of time. His music is of long days and short years, and it starts when it starts and stops when it stops. It is a measurement of time from behind the wheel of a truck or of a Toronado, where Harris sits alone, enclosed, and pulls the road toward him. One must listen as one would think if one were behind the wheel oneself. It is a special kind of listening and a special kind of thinking, for the form is set by circumstance. It has no beginning and no end.

Patricia Ashley, who has been both teacher and critic, writes on music for a number of publications. Her American Composers Series article on Howard Hanson appeared in our June issue.
Fifth Symphony—He did take place in the middle Thirties, when the composer was excited about Harris thirty-five years ago. Only the situation with Roy Harris' music on records has no way of knowing what it was that got people so interested in his music. Of the twenty-nine Roy Harris titles noted below, less than a dozen are currently available through normal sales channels, while nearly half were recorded on 78-rpm discs only and never reissued or re-recorded for the long-play format. The fact that the great flurry of recording activity for the works of Roy Harris took place in the middle Thirties, when the composer was looked upon as the best hope of epic American symphonicism, is in itself a significant development of the Third Symphony and the unjustly neglected Fifth Symphony—he did fulfill that hope. But if we were to depend on what is available today, we would have no way of knowing what it was that got people so excited about Harris thirty-five years ago. Only the Trio from among the early Harris works is to be had on a hard-to-get University of Oklahoma disc. The Clarinet-Piano Quintet Concerto, the Three Variations, the Johnny Comes Marching Home Overture (written specially for accommodation on two sides of a 78-rpm disc), important works both in themselves and in terms of Harris' creative development, are to be had only as collectors' items or can be heard only at special archival sound recording libraries. The ASCAP discs from the 1952 Pittsburgh International Festival of Contemporary Music are listed here for their importance as documentation. They can be heard at the Rodgers and Hammerstein Archives in New York as well as in a number of major university record libraries. The recording was done by Capitol, but only two discs out of the twenty-old taped at the Festival were subsequently released commercially: William Schuman's Fifth Symphony for Strings, Bloch's Concerto Grosso No. 1, and Vaughan Williams' Five Tudor Portraits—all long since deleted.

As for the currently available recordings, those of the Third and Fifth Symphonies and of the Piano Quintet represent for this listener Harris at his most substantial and powerful best, with the Seventh Symphony and the Violin Sonata not far behind in order of merit. It should be noted that among the recordings of the Third Symphony only the one by Leonard Bernstein and the New York Philharmonic is in genuine stereo. The complete discography below is in chronological order; the designation "op" means out of print.

Concerto for Clarinet, Piano, and String Quartet (1927). Harry Cumpson, Aaron Gorodner; Aeolian Quartet. COLUMBIA M 281, 78-rpm/op.

Piano Sonata (1928). Johana Harris. RCA VICTOR M 568, two 78-rpm/op.

String Sextet (1932). Choral MET. Kreiner Sextet. RCA VICTOR 12357, 78-rpm/op.

Symphony No. 1 (1933). Boston Symphony Orchestra, Serge Koussevitzky cond. COLUMBIA ® ML 3093.

Three Variations on a Theme, String Quartet No. 2 (1933). Roth Quartet. RCA VICTOR M 244, three 78-rpm/op.

When Johnny Comes Marching Home—An American Overture (1934). Minneapolis Symphony Orchestra, Eugene Ormandy cond. RCA VICTOR 8629, 78-rpm/op.


A Song for Occupations (1934). Westminster Choir, John Finley Williamson cond. COLUMBIA M 227, two 78-rpm/op.

Four Minutes and Twenty Seconds (1934). Georges Laurent (flute); Burgin String Quartet. Composed as a filler for the blank eighth side of the original 78-rpm Columbia album of the Symphony No. 1. COLUMBIA M 191, four 78-rpm/op.


Piano Quartet (1936). Johana Harris; American Art Quartet. CONTEMPORARY ® 8012, ® 6012. Johana Harris, Coolidge Quartet. RCA VICTOR M 752, four 78-rpm/op.


String Quartet No. 3 (1937). Ruth Williamson. COLUMBIA M 450, four 78-rpm/op.

When Johnny Comes Marching Home—Choral arrangement, 1937. Westminster Choir, John Finley Williamson cond. RCA VICTOR 1883, ten-inch 78-rpm/op.

Salidogy and Dance for Viola and Piano (1938). William Primrose; Johana Harris. Included in RCA VICTOR M 1061, four 78-rpm/op.

Little Suite (1938). Johana Harris (piano). Included in RCA VICTOR M 568, two 78-rpm/op.

Symphony No. 4, "FolkSong" (1940). American Festival Orchestra and Chorus, Vladimir Golschmann cond. VANGUARD ® 2082, ® 1064.

Symphony No. 5 (1942). Louisville Orchestra, Robert Whitney cond. LOUISVILLE ® 655, ® 655. Pitts-
NEW AUDIO PRODUCTS: THE 1968-1969 SEASON

THE TECHNICAL EDITORS SURVEY THE INDUSTRY’S LATEST OFFERINGS AS SHOWN AT THE FALL HIGH-FIDELITY SHOWS

By WILLIAM WOLLHEIM and LARRY KLEIN

Just as nature has its seasons, so human activities have their rhythms and frequencies too. The audio industry is no exception. Though its many activities by no means add up to a perfect sine wave, the fundamental frequency is clear: 1 cycle per year. Design projects, new products, and advertising programs—all, roughly, reach their peak throughout the industry at the same period every fall, just in time for the big Christmas sales push and its logical forerunner, the Hi-Fi Show.

As in years past, there were two principal shows this year—mid-September in New York and early November in San Francisco. We dutifully and pleasurably covered both, but publication deadlines being what they are, and since the two shows are almost identical twins, your two reporters are rushing into print with observations made at the New York show only. We toured the exhibits with small portable cassette recorders slung over our shoulders, making notes and random observations as we went. (We shocked at least one loudspeaker manufacturer by telling him playfully that we were recording the sound of his latest product so that we could evaluate its fidelity later over our own equipment.)

Now, sitting in the quiet of our offices, listening to the playback of our taped notes and sorting through a foot-high stack of accumulated literature, several trends seem to emerge. The major one—and it should bring joy to the hearts of audiophiles everywhere—is that audio equipment is apparently getting better and better and better.

There isn’t too much room for improvement for top-end equipment, but the middle-price range of tape recorders, turntables, receivers, and speakers is more and more incorporating the features and performance of the top-end units, while retaining middle-range prices. This seems to be driving the manufacturers of the more expensive equipment into excesses of design virtuosity in an effort to establish a clear, readily observable distinction between their products and those immediately below them on the price scale. In short, and despite the unfortunate tendency to play games with technical specifications, middle-price equipment is now better than ever and assures the buyer increasingly better sound reproduction for his audio component dollar.

Several other trends were evident. There is a continuing tendency toward what the industrialists call horizontal...
diversification—that is, more and more companies are intent on having a "complete" line. Manufacturers who once had only amplifiers now have speakers and possibly turntables as well. Those who once had only speakers are now producing amplifiers, and so forth. From the audiophile's point of view, there does not seem to be any particular significance in this, except that companies with a history of good products in the past will doubtless try to retain their quality image in their new types of equipment. For the audiophile about to embark on a new buying spree, this may simply aggravate an already dilemma-ridden situation. For example, is a $40 cartridge that much better than a $30 cartridge or that much inferior to a $50 one? Assuming that each increase in price reflects a technical improvement in the product, it is now particularly incumbent upon the manufacturers to spell out in detail exactly what that improvement is, and not to use vague terms such as "better," "cleaner," "higher in fidelity," and the like.

In the product survey that follows it was not possible to include every unit or even every manufacturer. We report on those exhibits or products that particularly took our eyes and ears, but we may quite naturally have missed some others just as good. If so, we apologize both to the audiophile and the manufacturer. We will be making up for any unintentional oversights in our regular New Products listings in months to come. Also, we have refrained from making any "hard" comments or coming to any firm conclusions about the sound or performance of any products on exhibit, for, as any long-time show visitor knows, it is really impossible to judge with assurance the quality of any product under show conditions. However, we did make notes in our little cassette recorders of those products that seemed particularly interesting, and many will be showing up as test reports in Julian Hirsch's column next year. And now, on with the show!

—William Wollheim and Larry Klein

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- **Speakers and Speaker Systems:** If, as usual, there were no radical innovations in the design of the drivers themselves, there were still enough rearrangements and new variations in the systems to keep any audiophile listening. Among the companies showing speaker systems were several new to the area. Marantz displayed a pair of elegant-looking floor-standing systems: the Imperial I, with variations in the systems to keep any audiophile listening. There were still enough rearrangements and new no radical innovations in the design of the drivers themselves. Among the companies showing speaker systems were several new to the area. Marantz displayed a pair of elegant-looking floor-standing systems: the Imperial I, with a conventional grille cloth, and the Imperial II, the same three-way, five-speaker design in an enclosure with a hand-carved wood grille. The units' prices were $299 and $369, respectively.

Bogen made its entry in the speaker sweepstakes with the "Row-10" series—three compact systems ranging in price from $50 to $100. Dr. Bose was proudly giving his new Bose 901 system its first audio show exposure. The system, which comprises two enclosures each housing nine identical drivers, plus a solid-state "active equalizer," sells for $175.

Two other companies, Harman-Kardon and JVC, were also showing omnidirectional systems. The Harman-Kardon HK-50 uses two upward-facing speakers and a conical reflector to provide the dispersion. The handsome cabinets were designed to sit on the floor and are of convenient endtable height. Price: $95. JVC's new line of audio equipment, Nivico, included several speaker systems of conventional design and one omnidirectional unit, the Model 5303, of rather striking appearance. Four woofers and four tweeters are mounted on the inside of a 13½-inch black metal sphere that can be suspended from a chain or mounted on a pedestal floor stand. Price: $199.95.

Dyna was on hand with some prototypes of its new bookshelf speaker system. Detailed information has not yet been released, but the price should be about $80. Yamaha, which makes lots of pianos and some nifty motorcycles, was showing a speaker shaped much like the sounding board of a grand piano. Unlike the usual piston-action driver, the speaker is rigidly fixed at its edges and operates by a flexing action of the diaphragm.

Several companies have enlarged their speaker lines, if not their speakers. Acoustic Research was busy A-B'ing the AR-3a with the new AR-5. Priced from $156 to $175, depending on finish, the AR-5 uses the same mid-range and tweeter as the more expensive AR-3a and a new 10-inch woofer with a urethane outer-rim suspension. Rectilinear introduced its first bookshelf speaker, the Mini-III. A three-way design with an acoustic-suspension woofer, the system will sell for about $80.

Empire has added the 7000M ($209.95) and the 5000M ($179.95) to its attractive Grenadier cylindrical speaker line. Electro-Voice's new E-V Six-B incorporates two 12-inch woofers with plastic-foam cone suspensions. Electro-Voice calls the unit a "console loudspeaker system," and it can be yours for $299.95.

Two companies were showing integrated speaker/amplifiers. Viking's Model 4400 consists of two compact two-way speaker systems with a 60-watt stereo amplifier built into one of the enclosures. The system can be used to convert a tape deck into a complete playback system and costs $119. Pioneer's IS-80 is a three-way system with each enclosure housing an electronic crossover and a two-channel, 90-watt amplifier. The IS-70, a smaller and less costly unit, was also shown, but price information was not available. Something in the vicinity of $170 has been projected.

Elite Electronics was showing a line of speakers from Goodmans of England. Included was the "Economax" series, five compact speaker systems ranging in price from $20 to $100. Also shown was the Magnum-K, a three-way system with a 12-inch air-suspension woofer, available in either a teak or walnut enclosure. Price: $189.

English speaker manufacturers were further represented by products from Wharfedale, Hartley, EMI, and Tannoy. Hartley was showing its Concertmaster speakers, including the new Concertmaster Jr., a large floor-standing system selling for $395. EMI's three new speakers included the 300 Series, a five-speaker system available in either contemporary or traditional enclosure styles for $350. Tannoy had its new Monitor Gold speaker systems on display, with a new bookshelf unit using the 12-inch driver from this line.

Among the other new speakers were two bookshelf models in the medium-price range from Altec Lansing: the 893 Corona, a two-way system at $89.75, and the 892 Madera, which uses a 10-inch woofer and a horn tweeter, at $149.50. Utah had several new speakers and a $350 system, the Heritage. James B. Lansing introduced the "Alpha Ensemble," a matching pair of speaker systems and an
equipment cabinet, both in a russet oak finish. The speakers (Model S70) are of three-way design and use a 12-inch woofer and a passive radiator. The S70's are $324 each, and the equipment cabinet is $258. Neslany showed the JansZen speakers, including the new Model Z-960. Priced at $294.95, the Z-960 uses three Model 130 electrostatic tweeters and a 350D dynamic woofer.

Jensen had two new medium-price bookshelf speaker systems. The TF-25, with a 10-inch air-suspension woofer and horn tweeter, sells for $89.50. The TF-15 sells for $44.40 and has an 8-inch woofer, a 5-inch cone tweeter, and a two-tone grille. Bozak showed its Model B-300 and Model B-302A, but has 

- **Headphones:** In all the noise of the hi-fi show, there are a few oases of quiet where the only sound is the hushed susurrus from a row of headphones. The most expensive sound to be heard was from the new Koss Model ESP-6 electrostatic headphones—$95 in a fitted carrying case. The phones use a portion of the audio signal—run through a small step-up transformer and rectified—to provide the high-voltage bias required by the driver elements. For the more budget-minded, David Clark introduced the Model 30, of conventional design and carrying a price tag of $199.95. Said to be the lowest priced of any American-made headphones, the Telefunken sells for $9.95. Sharpe previewed its Stereo-Central, a 6-inch high pedastal with balance and volume controls for two sets of headphones, two fused phone jacks, and a speaker on/off switch. The unit also serves as a storage rack for a set of headphones. Among the other headphones being shown, and listened to with rapt expressions, were those from Supexor, Sansui, and Pioneer. Are there any excuses left for playing the stereo loud late at night?

- **Tape Players and Recorders:** To nobody's surprise, a host of new cassette players and recorders appeared at exhibits of many manufacturers. Some, such as Ampex, are old hands at tape, others, such as Fisher, Scott, and Harman-Kardon, are relatively new to the field. Fisher's RC-70 is a cassette recorder deck of extremely compact design. It comes with two microphones, has dual record-level meters, clutched concentric record-level controls, and sells for $149.95 with an optional walnut base available. Harman-Kardon showed its recently introduced open-reel tape recorders and a new cassette unit, the CAD-4. The cassette deck, attractively styled in gold and matte black with a walnut base, has automatic shutoff and an over-modulation indicator that lights when the signal level exceeds 2 VU. Teac was represented by a complete line of reel-to-reel tape recorders, with the Model A-7030 at the top of the line. This machine, which sells for $749.30, is similar to the Model A6010, but has a 10½-inch reel capacity and lacks automatic reverse. Teac also showed two cassette decks: the $140 Model A-20 and the brand-new Model A-30. The price of the A-30 is expected to be about $250, for which you get a deck with automatic reverse and two speeds—3½ ips in addition to the usual 1½-ips cassette speed.

Ampex had shelves full of tape recorders. Among the newer items were two cassette playback-only units: the Micro-1, a battery-operated monophonic portable selling for $29.88, and the Micro-5 stereo deck, for use with home hi-fi systems. Also new were the Micro-22, a battery-powered portable mono recorder that plays back through a separate amplifier and speaker built into its casing cover ($89.90), and the Micro-30, a portable combination recorder and AM/FM radio selling for $129.

One of the growing trends in the cassette area is the appearance of units integrating a cassette recorder with other hi-fi components. Harman-Kardon's SC2520, for instance, is a complete compact stereo music system with a cassette deck built into the same base as a record changer and a stereo FM receiver.

H.H. Scott showed two units dubbed 'cassiveivers' (are 'carteivers' next?)! The Model 2560 combines an AM/stereo FM receiver and a cassette deck in one unit. A pair of Scott air-suspension speakers are included as part of the package. The Model 5600 looks much like a conventional stereo FM receiver, but also has a cassette deck built in. Panasonic's Model RS-2805 looks like a table radio with dreams of glory—but it combines a 20-watt AM/stereo FM receiver, a stereo cassette deck, and two compact extension speakers. The cassette is simply slipped in—and, when finished, pops up—just like a slice of bread in a toaster. Price: $269.95.

KLH displayed its new Model 40 tape deck. Using a one-band version of the professional Dolby noise-suppression circuit, the Model 40 is KLH's first tape recorder and will sell for about $600. KLH was demonstrating their machine's 3½-ips performance compared with a studio machine playing a half-track master tape at 15 ips. New reel-to-reel machines were also introduced by several other companies, including Ampex, Craig, Panasonic, Tandberg, and Martel.

One of the new units from Ampex, the Model 1461, features automatic threading and reverse and has two small "cube" speakers that can be stored in the recorder's carrying case. Price: $129. Craig's Model 2402 recorder is a quarter-track stereo machine with detachable speakers and a full complement of features, including automatic reverse and sound-on-sound recording. It sells for $349.95 and is also available in deck form for $289.95.

Among Panasonic's many new entries was the RS-796 four-head, automatic-reverse deck priced at about $250. The deck comes with an attractive smoke-grey plastic dust cover. Tandberg showed a new all-solid-state cross-field-head Model 1200X stereo recorder with built-in 4 x 7-inch speakers. The price is $485. Martel had its Uher tape machines on display, including the Model 9500, a quarter-track stereo deck with built-in synchronization for sound/slide shows, interchangeable tape-head modules, and other mechanical innovations. The same transport mechanism with built-in amplifiers and speakers is available as the Model 10,000.

At the Crown exhibit, they were demonstrating the Model SX800 recording on Crolyn (chromium dioxide) tape at 1½ ips. The Crolyn tape (which is not yet commercially available) was being A-Bed against a 15-ips master. The tapes, played back through a Crown DC-300 amplifier and six KLH Nine electrostatic speakers, were indistinguishable to most listeners.

- **Record-playing Equipment:** There may come a day, as some pundits prophesy, when discs will be totally replaced by tape. But whatever the future holds, it hasn't stopped the manufacturers of record-playing equipment from working to perfect their product. The recent trend in record players is toward the automatic turntable. Seeburg's Auditionation player is perhaps the ultimate in that direction, leaving the fazy audiophile with nothing to do but dial a
Visitors to the New York High Fidelity Show had a gourmet spread of the latest components to sample. The exhibitors provided a choice of either headphone or naked-ear listening. An open-forum format at many of the exhibits provided a chance to ask questions of the men who designed and built the products; open-rack exhibits made it possible to get the feel of the equipment.
number and adjust the volume. But manual turntables were still very much in evidence. Teac, Sony, and Pioneer all had attractive, modern-looking units for those who don't feel a need for mechanical record changing. Elpa was showing the Thorens TD-125 three-speed turntable, a $125 unit (base, tone arm, and cartridge extra) with a synchronous motor powered by a solid-state servo amplifier. One of Sony's new models (the PS 1800 at $199.50) employed a magnetic diode to trigger the mechanism that automatically returned the arm to its rest at the end of the record.

There were not many new automatic turntables. Elpa's PE-2020 got a new base, as did units from Garrard and BSR. Dual showed its new $74.50 Model 1212, the lowest-price model in the line. Variable-pitch control was added to the Models 1015 and 1009. An "F" added to the model number indicates the modification.

Benjamin expanded its line of Miracord automatic turntables with the Model 630 and the Model 620, a pushbutton-operated unit priced at $89.50. JVC showed the Nivico Model 5201, a four-speed automatic selling for $89.95. And Sherwood showed the latest prototype of its dual-motor unit that uses one motor to drive the platter and the other to power the changing cycle.

Empire showed its new 780A tone arm—a modification of its earlier unit—with adjustable anti-skating. The new arm sells for $64.95, and older Empire arms can be factory-modified to add the anti-skating feature.

Several new phono cartridges appeared at the show. Benjamin had its line of Elac cartridges, ranging in price from $24.95 to $69.50. With a plug for "100 per cent music power," Pickering displayed in their room the better part of a symphony orchestra's instruments—and the company's new XV-15/750E cartridge. Priced at $60, the new unit is designed for a tracking force of 0.5 to 1 gram.

Shure retained the V-15 Type II as the top of its line and added a new M90 series in the middle. The three cartridges in the series are priced from $39.95 to $49.95 and feature an "Easy-Mount" clip-in design to simplify installation. IMF added the Model 800 Super E to line of Goldring "Free Field" cartridges. The new elliptical-stylus cartridge is rated for tracking forces of 0.5 to 1.25 grams.

- Electronic Components: Receivers now dominate the area of electronic components, but die-hard audio "separationists" can still find a large choice in a number of preamplifiers, tuners, and power amplifiers. The most expensive new component shown was the CM Labs Model 804 "FM channel selector." This stereo FM tuner uses twenty crystals in a frequency-synthesizing network (for crystal-controlled switch tuning of the complete FM band) and has electronic digital readout for station indication. It will sell for $1,050. An optional remote-control tuner unit that permits the programmed preselection of a different station every 15 minutes will be offered.

Several other top-end components calculated to deplete the bank accounts of avid audiophiles were shown. For example, JVC's Nivico Model 5011 stereo preamplifier ($699.95) divides the audio-frequency band into seven segments, each of which can be independently controlled in ten 2-db steps. There are separate controls for each channel. Crown's DC-300 power amplifier has an output of 340 watts per channel into 4 ohms and a price of $685.

There was also plenty of equipment designed for those with more earth-bound budgets. Kenwood had a matching AM/stereo FM tuner and 170-watt (music power) integrated amplifier with step-tone controls, priced at $249.95 each with walnut cabinets. Eico's new Model 3150 Cortina integrated amplifier is a compact unit with a 150-watt music-power rating and a price of $149.95 in kit form, $225 assembled. A hinged, wood-grain panel covers the seldom-used controls on Teac's AS-200 integrated amplifier. The unit has a continuous power-output rating of 100 watts and a center-channel preamplifier output. Price: $299.50. JBL introduced a new version of its integrated amplifier, the SA660, with the power output increased to 120 watts (continuous) and the price to $435. Grommes had its new 70-watt Model 270 integrated amplifier and the Model 108 AM/stereo FM tuner.

The number of new receivers was so great that only the briefest mention can be made of most of them. Panasonic had four new receivers starting in price at around $250. All four had extremely clean, attractive designs and featured "LuminaBand" tuning dials, with the conventional dial pointer replaced by a moving bar of light. Bogen was showing its new Model DB250 AM/stereo FM receiver. Sporting slider controls, integrated circuits, and ceramic i.f. filters, the 75-watt (music power) unit sells for $279.95. Fisher introduced several new receivers, with the Model 500-TX at the top of the line selling for $499.95. This receiver is rated at 130 watts continuous-power output and has three tuning methods—the conventional manual type, a row of five preset pushbuttons, and an optional remote control.

Sherwood introduced the Model 8800a stereo FM receiver rated at 160 watts music power, selling for $399.50. Electro-Voice showed two new stereo FM units with modular-circuit construction and power outputs of 80 and 40 watts music power, respectively. Each can be purchased with the AM band if desired. Prices range from $200 to $270. Sansui's new equipment included the Model 5000, with a black-out front panel and a 180-watt music power output. From Sony came two new receivers; the impressive looking STR-6120, selling for $699.50, and the medium-price STR-6050 AM/stereo FM, selling for $279.95. Marantz added a new medium-price receiver to its line, the Model 20, a stereo FM unit selling for $395.

JVC's extensive Nivico line included several receivers with scaled-down versions of the multiple frequency-control system used on the 5011 preamplifier. The Model 5001 AM/stereo FM 60-watt receiver was one of them and sells for $279.95.

- Compacts: Having surveyed all of the equipment mentioned above, you are likely either to feel cheered by the range of component choice, or to be overwhelmed by the difficulty of making a selection. For those of you feeling overwhelmed, many manufacturers have just the thing—the compact stereo music system.

You can purchase, for example, a system comprising a Miracord automatic turntable with an Elac cartridge, a pair of EMI speakers, and a Benjamin stereo FM receiver. It is called the Model 1020 FM and sells for $299.50. If you don't need a record player, there is the "Scottie," a system from H.H. Scott with an AM/stereo FM receiver and a pair of Scott acoustic-suspension speakers. Price: $199.95. Scott also showed its Model 2513, a compact incorporating a Dual 1009F automatic turntable.

Harman-Kardon and Fisher also showed compacts with the additional feature of a built-in cassette deck. Pioneer had its Model IS-31, a $195.95 unit that has a turntable, AM/stereo FM tuner, and preamplifier, and is meant to be used with an external power amplifier and speakers or Pioneer's own integrated amplifier/speaker system.
“Meistersingering” is what opera is all about, and there is an opera to prove it: above is the opening scene from the Bayreuth Festival production of Wagner’s Die Meistersinger von Nürnberg.

ESSENTIALS OF AN OPERA LIBRARY

By George Jellinek

STEREO REVIEW has long counted it among its obligations to its readers to provide record-buying guidance not only to current issues, but to those still-active recordings of the past that lie beautiful but slumbering in the multitudinous forest of the record catalog. Martin Bookspan’s continuing surveillance of the basic orchestral repertoire discharges part of this obligation. Pertinent discographies appended (wherever possible) to music articles contribute as well. Most useful in this respect, however, have been the articles in our “Basic Library” series, in which we have covered everything from country and western, folk music, and jazz to piano music, string music—and opera. George Jellinek’s “Essentials of an Opera Library” in our November 1963 issue was apparently, judging from the reprint requests we continue to receive, among the most helpful of these. And so it is that five years later, by popular request, Mr. Jellinek has updated his original article for this issue. The timing is nice, for in addition to the fact that many a new opera recording has flowed over the turntable since 1963, the Christmas season is at hand, and there are few things that find a more welcome spot under a music-lover’s tree than a choice album or two devoted to the Queen of the Arts—opera.

I updating my original “essentials of an opera library” compilation in these pages, a review of the considerations guiding my selections is in order. First of all, the listing is not designed for veteran connoisseurs and collectors affluent enough (or addicted enough) to acquire library-size collections, but for more selective buyers aiming for a basic, representative group. My choices there-
force offer a fairly comprehensive view of two centuries of opera from Christoph Willibald Gluck (b. 1714) to Richard Strauss (d. 1949). The list is furthermore representative of the various stylistic and national orientations. Since this is a basic library, it comprises only works that have established themselves on the international scene as "repertoire" pieces. In the vastness of the operatic literature there are no more than sixty or seventy operas that qualify for repertoire status, and my selections come from this group. Neglected (however unjustly) masterpieces have been excluded, and so have some personal favorites from the fascinating area of esoterica.

Finally, this is a recorded library, which means that in some instances the choice is dictated by the quality of the available recorded performances. Rigoletto, for example, which should be on the list, is still not represented in the catalog by a wholly satisfying recording.

New recordings of the past five years have not wrought very many changes in my original list. Sixteen of my twenty-one first choices in 1963 have retained that position. The list itself has grown, however, to twenty-five operas, reflecting the fact that there are more recommendable recordings now available. In keeping with the trend of the times, stereo versions (and tapes, where they exist) are fast disappearing from the market, my inclusion of certain doomed mono performances may be taken as a strong suggestion that these be snapped up before acquisition becomes impossible.

* * *


No fewer than four major recordings of this opera have appeared since 1963; therefore, my former reluctant choice of the French edition of this epoch-making work can now be withdrawn in favor of the best of the Italian versions. Though there is more drama in Orfeo than is revealed in this set, the singing is uniformly satisfying, and the orchestral execution is of extraordinary clarity and refinement. For those wishing to contrast the original Italian edition of Orfeo (1762) with its subsequent transformation into a French opera, Angel 3569 (my choice of five years ago) is still recommended.


MOZART: Don Giovanni. Cesare Siepi, Suzanne Danco, Lisa della Casa, Hilde Gueden, Fernando Corena, Anton Dermota; Vienna Philharmonic Orchestra, Josef Krips cond. LONDON ® OSA 1401 four discs $23.92; tape V 90007 two reels, $25.95.

Though my preferences here have not changed since 1963, I still think the field is much too strong and variegated to allow for a "clear-cut" preference. Accordingly, I submit London's OSA 1402 as a very desirable alternate version of Le nozze di Figaro (Siepi in the title role, Kleiber conducting). For Don Giovanni, Angel 3605 has Giulini's highly charged and compelling leadership and a remarkable feminine trio (Sutherland-Schwarzkopf-Sciutti) to recommend it, but it suffers from the lack of a commanding Don Giovanni. The more recent Angel S 3700 (under Klemperer) has such a Giovanni in Nicolai Ghiaurov, but he cannot carry the performance alone. And since the last five years have brought excellent new recordings of other Mozart operas, I take this opportunity to signal my wholehearted endorsement of Deutsche Grammophon's The Magic Flute (Karl Böhm cond.) and to call attention to my review of RCA's new Così fan tutte on page 89 of this issue.

BELLLINI: Norma. Maria Callas, Christa Ludwig, Franco Corelli, Nicola Zaccaria; Chorus and Orchestra of La Scala, Tullio Serafin cond. ANGEL ® S 3615 three discs $17.37; tape Y3S 3615, 3 3/4 ips, $17.98.

ROSSINI: The Barber of Seville. Roberta Peters, Cesare Valletti, Robert Merrill, Giorgio Tozzi, Fernando Corena; Metropolitan Opera Orchestra and Chorus, Erich Leinsdorf cond. RCA ® LSC 6143 three discs $17.37.

Two recent Normas, starring Joan Sutherland and Elena Suliotes, respectively, have done little more than confirm the all-around superiority of the Angel set. My endorsement of RCA's Barber is far less emphatic, particularly since two of its more recent competitors offer certain powerful counter-attractions: Berganza and Ghiaurov for London OSA 1381, Victoria de los Angeles for Angel S 368. Either set can be recommended to those who are not charmed by every member of RCA's impressive lineup.

VERDI: La Traviata. Anna Moffo, Richard Tucker, Robert Merrill; Chorus and Orchestra of Rome Opera, Fernando Previtali cond. RCA ® LSC 6154 three discs $17.37; tape FTC 8002 two reels, 7 1/2 ips, $21.95.

VERDI: La forza del destino. Renata Tebaldi, Mario del Monaco, Ettore Bastianini, Cesare Siepi, Giulietta Simion-
nato; Chorus and Orchestra of Santa Cecilia, Francesco Molinari-Pradelli cond. LONDON ® OSA 1405 four discs $23.92; tape V 90009 two reels, 7½ ips, $25.95.

VERDI: Don Carlo. Antonietta Stella, Flaviano Labò, Boris Christoff, Fiorenza Cossotto, Ettore Bastianini; La Scala Orchestra and Chorus, Gabriele Santini cond. DEUTSCHE GRAMMOPHON ® 138760/1/2/3 four discs $23.92.


VERDI: Otello. Renata Tebaldi, Mario del Monaco, Aldo Protti; Vienna Philharmonic Orchestra, Herbert von Karajan cond. LONDON ® OSA 1324 three discs $17.37; tape R 90038 two reels, 7½ ips, $21.95.

Five years ago I deplored the absence of a really satisfying Rigoletto in the catalog, and the situation has not changed. As for La Traviata, RCA came out with a new set last year, offering a superlative performance in the title role by Montserrat Caballé, but ruinous conducting places it beyond consideration. DGG’s brilliant Don Carlo is a new entry in this particular library, edging out a strong London set in which Tebaldi, Bergonzi, and Ghiaurov are mighty assets; but the ill-cast Dietrich Fischer-Dieskau flaws the ensemble effort. My 1963 choices for La forza del destino and Otello continue in their prime position, but my present choice for Aida is a reluctant one. The occult powers that guide recording destinies have decreed that the best Aida (RCA LM 6122) be removed from the catalog. There are three stereo alternatives, all extravagantly cast, but not one of them is really outstanding. Since leaving Aida out of any basic library is more or less unthinkable, I have selected the version which has excellent singing to recommend it. Though Karajan’s conducting is not the last word in authenticity, it is still more sympathetic than the get-on-with-it impulsiveness of either Georg Solti (RCA 6158) or Zubin Mehta (Angel 3716).


Only the Angel set is a carry-over from my 1963 selections. It is in mono, but its superiority over the only stereo alternative (RCA LSC 6708) is absolute. Since DGG’s
remarkable Bayreuth Tristan, on the other hand, supports its gleaming sonics with distinguished vocal and orchestral performances, its replacement of the previously favored Flagstad-Furtwängler set (Angel 3388) is justified. Die Walküre is another addition to this library. Resolute Wagnerians will, of course, regard the entire Ring cycle as basic to such a listing. I cannot go along with that point of view, but London’s splendid Die Walküre will do as a worthy representative of the total effort. Its imperfections do not offend; its strengths are overwhelming.

BIZET: Carmen. Maria Callas, Nicolai Gedda, Robert Massard, André Guignot; Paris Opera Orchestra, Georges Prêtre cond. ANGEL © S 3650 three discs $17.37; tape ZC 3650 two reels, 7½ ips, $21.98.

MASSENET: Manon. Victoria de los Angeles, Henri Legay, Michel Denis, Jean Borthayre; Orchestra of the Opéra Comique, Pierre Monteux cond. CAPITOL © GDR 7171 four discs $23.16.

GOUNOD: Faust. Victoria de los Angeles, Nicolai Gedda, Boris Christoff; Paris Opera Orchestra, André Cluytens cond. ANGEL © S 3622 four discs $23.16; tape ZD 3622 two reels, 7½ ips, $31.98.

No one is convinced that Faust is a first-rate opera except operagoers all over the world, and that, I suppose, ought to assure its place in a listing of this kind. The performance on Angel is far from being the last word on the subject, but it is miles ahead of the ill-assorted “all stars” assembled on London OSA 1433. Capitol’s Manon wears its age and currently disreputable mono status with dignity, and I am not sure that we will ever get a better one. As for Carmen, all the kind words I said about Victoria de los Angeles and Sir Thomas Beecham (Angel S 3613) still stand, but the newer Callas-Prêtre combination is even more exciting, and thus it becomes my personal choice. In both cases, the glory belongs to the Carmen and to the conductor; the other principals are good, but not really outstanding.

MOUSSORGSKY: Boris Godunov. Boris Christoff, Evelyn Lear, Dimitz Ouzounov, Anton Diakov; Chorus of National Opera House, Sohia; Paris Conservatoire Orchestra, André Cluytens cond. ANGEL © S 3633 four discs $23.16; tape ZD 3633 two reels, 7½ ips, $31.98.

In 1963, I wrote: “The able cast and superlative chorus in Angel’s new stereo recording bring this powerful score stunningly to life. At its head stands the brilliant and magnetic Boris Christoff, with magnificent interpretations of the three roles of Boris, Pimen, and Varlaam.” Well, the set is no longer “new,” but everything else in my summation of Angel’s Boris Godunov still applies. Lovers of Russian opera will also derive much pleasure from Melodiya/Angel’s recording of Tchaikovsky’s Pique Dame (SRD 4104).

## BASIC OPERA LIBRARY ON A BUDGET

The recent expansion of low-price catalogs provides opera lovers with an opportunity to assemble a library of budget versions. The following “essential items” are recommended with such a purpose in view. The sets are mono, unless otherwise noted, but the performances are in all instances first-rate.

**MOZART:** Le nozze di Figaro, Turnabout 4114/5/6 (Dongraf-Fassbaender, Helletsgruber, Rautawaara; Busch). Don Giovanni, Turnabout 4117/8/9 (Brownlee, Souz, Pataky, Baccaloni; Busch). The Magic Flute, Heliodor 29357-5 (Staake, Haefliger, Fischer-Dieskau; Fricsay).

**BELLINI:** Norma, Everest/Cetra 423-3 (Cigna, Stignani, Breviari, Pasero; Gui).

**ROSSINI:** The Barber of Seville, Heliodor 25072 (Capocchi, Monti, D’Angelo, Cava; Bartoletti).

**VERDI:** La Traviata, Everest/Cetra 425-3 (Callas, F. Albanese, Savarese; Santini). La forza del destino (abridged), Everest/Cetra 418-3 (Caniglia, Masini, Tagliafiore, Pasero; Marinuzzi). Don Carlo, Seraphim 60004 (Stella, Gobbi, Filippesci, Christoff; Santini). Aida, Vico 6113 (Cilli, Tucker, Gustavson, Valdengo; Toscanini). Otello, Everest/Cetra 460-3 (Brogini, Guichard, Taddei; Capuana).

**WAGNER:** Die Walküre, Seraphim 6012 (Mödl, Rymanek, Suthaus; Furtwängler). Die Meistersinger von Nürnberg, Richmond 65002 (Gueden, Schoeffler, Treptow; Knappertsbusch).

**BIZET:** Carmen, Richmond 63006 (Juyol, Micheau, De Luca, Giovannetti; Wolff).

**MASSENET:** Werther, Everest/Cetra 436-3 (Tagliavini, Tassinari, Cortis; Molinari-Pradelli).

**MASCAGNI:** Cavalleria Rusticana; LEONCAVALLO: Pagliacci, Richmond 63003 (Del Monaco, Nicolai, Petrella, Proti; Ghione and Erede).

**PUCCINI:** La Bohème, Seraphim 60000 (De los Angeles, Amara, Bjoerling, Merrill; Beecham). TOSCA, Richmond 62002 (Tebaldi, Campora, Mascherini; Erede). MADAMA BUTTERFLY, Richmond 63001 (Tebaldi, Rankin, Campora, Inghilleri; Erede).

**STRAUSS:** Salome, Richmond 62007 (Goltz, Patzak, Dermota; Krauss). Der Rosenkavalier, Richmond 64001 (Reining, Gueden, Jurinac, Weber; Kleiber).
MASCAGNI: Cavalleria Rusticana. Giulietta Simionato, Mario del Monaco, Cornell MacNeil; Chorus and Orchestra of the Accademia di Santa Cecilia, Tullio Serafin cond. LONDON ® OSA 1213 two discs $11.58; tape H 90032 two reels, 7½ ips, $12.95.

LEONCAVALLO: Pagliacci. Franco Corelli, Lucine Amara, Tito Gobbi, Mario Zanasi; La Scala Chorus and Orchestra, Lovro von Matay cond. ANGEL ® S 3618 two discs $11.58.

The best recorded performances of the operatic twins are currently unavailable. Angel's mono Cavalleria with Callas and Di Stefano, which was my 1963 front runner, is still in the catalog, but only in conjunction with the same cast's less distinguished Pagliacci. Under the circumstances, the above London set leads the crowded field by a none-too-decisive margin. Angel S 3632 (Corelli and De los Angeles, Santini cond.) is tamer, but satisfactory.

PUCCINI: La Bohème. Renata Tebaldi, Carlo Bergonzi, Gianna d'Angelo, Ettore Bastianini, Cesare Siepi; Orchestra of San Cecilia, Rome, Tullio Serafin cond. LONDON ® OSA 1208 two discs $11.58; tape S 90014 two reels, 7½ ips, $16.95.

PUCCINI: Tosca. Maria Callas, Giuseppe di Stefano, Tito Gobbi; La Scala Orchestra, Victor de Sabata cond. ANGEL g 3508 two discs $11.58.

PUCCINI: Madama Butterfly. Victoria de los Angeles, Jussi Bjoerling, Mario Sereni, Mirella Freni; Rome Opera Orchestra and Chorus, Gabriele Santini cond. ANGEL ® S 3604 three discs $17.37; tape ZC 3604 two reels, 7½ ips, $21.98.


The prodigious and remarkably successful representation of Puccini's music on records explains the presence of four of this Italian master's operas in my listing. Surely something is wrong, some will say, with an operatic library that recommends four works by Puccini and only two by Mozart. Perhaps so, but I must cite my original premise: this is not a connoisseur's library, and whether or not The Magic Flute and Cosi fan tutte are "better" operas than any of the four Puccini works, do they have the same kind of appeal for American audiences?

While waiting for an answer, I confess that choosing one preferred Madama Butterfly from four superb stereo versions is no easy task. Consequently, the reader is encouraged to overlook my recommendation, if he so chooses, in favor of Angel 3702 (Scotto and Bergonzi, Barbirolli cond.), London 1314 (Tebaldi and Bergonzi, Serafin cond.), or RCA LSC 6160 (Price and Tucker, Leinsdorf cond.). Likewise, in the case of Turandot, he may choose my 1963 recommendation (RCA LSC 6149, with Nilsson, Bjoerling, and Tebaldi) over the more recent, somewhat better engineered, but otherwise not artistically superior Angel set. I stand on my previous preferences so far as La Bohème and Tosca are concerned, with the added ominous note that Angel 3508, a mono recording, will undoubtedly be removed from the catalog very soon in the interest of "progress." When that happens, one of the most inspired and exciting operatic recordings will disappear.

STRAUSS: Elektra. Birgit Nilsson, Marie Collier, Regina Resnik, Tom Krause; Vienna Philharmonic Orchestra, Georg Solti cond. LONDON ® OSA 1269 two discs $11.58; tape H 90137 two reels, 7½ ips, $12.95.

STRAUSS: Der Rosenkavalier. Elisabeth Schwarzkopf, Teresa Stich-Randall, Christa Ludwig, Otto Edelmann; Philharmonia Orchestra, Herbert von Karajan cond. ANGEL ® S 3563 four discs $23.16; tape Y4S 3563, 3½ ips, $23.98.

Birgit Nilsson's stunning performance in the title role dictates the preference for the London set over DGG's Elektra, which held this position five years ago, and which retains my undiminished admiration. No new Rosenkavalier has entered the arena in the interim, leaving Angel in undisputed possession of the Silver Rose.
It is perhaps flattering to a modern sense of superiority to believe the sentimental legend that Beethoven was not appreciated in his own time, that both public and critics "usually complained that his newest compositions were obscure or extravagant or written for effect"—but it simply wasn’t true.

**As Seen by His Contemporaries**

By Henry Pleasants

As a skeptical reader of musical history, and especially of all that is offered as "music appreciation," I have long been suspicious of the conventional representation of Beethoven—among other great composers—as a genius misunderstood and unappreciated in his own time, and of the music critic, generally speaking, as a dull-witted pedant forever opposed to all that is new and unfamiliar.

For the past four years I have been acquiring, as they appeared, the fifty volumes (1798-1848) of the *Allgemeine Musikalische Zeitung* (General Journal of Music) in an excellent replica edition by N. Israel and Frits A. M. Knuf of Amsterdam. And a careful reading of everything written about Beethoven in its pages between 1799 and his death in 1827 confirms my suspicions. Beethoven was not merely appreciated in his own time; he was eulogized, venerated, and worshiped, not only by the German concert-going public, but also by a corps of most admirably perceptive critics.

Although not strictly the first periodical to deal specifi-
radical, violent, and wholly unanticipated a break with
has ever had to crack. Not even Wagner represented so
on the toughest nut that any generation of music critics
upon the musical scene, had to cut its teeth, so to speak,
emerging simultaneously with Beethoven's appearance
curious coincidence that professional music criticism,
musical journalism and professional music criticism.
was the first to endure beyond a few years or a few
issues and to achieve and exercise international influence.
was the first to endure beyond a few years or a few
litz and published by Breitkopf and Haste' in Leipzig,
kalische Zeitung, founded by Johann Friedrich Roch-
tally and exclusively with music, the Allgemeine Music-
ography of eight lines:
Thayer was no exception. His famous biography of
including criticism-on the other. Alexander Wheelock
position of apparent critical obtuseness or hostility on
immediate recognition of Beethoven's genius on the part
notices, I find myself far more deeply impressed by the
the masterpieces
and biographers and historians have had some fun with
their initial discomfiture. This is easy to do, but it is
neither charitable nor just. These critics could not foresee
the masterpieces that lay ahead. Reading the same
notices, I find myself far more deeply impressed by the
immediate recognition of Beethoven's genius on the part
of critics than I am by their being put off at first by
what appeared to them to be Beethoven's willfulness and
eccentricity.
Few historians have been able to resist the juxta-
position of apparent critical obtuseness or hostility on
the one hand and the hero's triumph over all obstacles—
including criticism—on the other. Alexander Wheelock
Thayer was no exception. His famous biography of
Beethoven, for instance, devotes three pages to the not
unqualified reception of Beethoven's very early works
that appeared in the Allgemeine Musikalische Zeitung
in 1799, and then notes in a single concluding para-
graph of eight lines:
In the number of May 26, 1800, begins . . . that long series
of fair, candid and generously eulogistic articles on Be-
thoven's works which culminated in July, 1810, in the mag-
nificent review of the C Minor Symphony by E. T. A. Hoff-
mann—a labor of love that laid the foundation of a new
school of musical criticism.
Thayer quotes the early qualified criticism at length,
but not a line from Hoffmann's review, or from Roch-
litz's earlier (1807) and equally perceptive discussion of
the "Eroica" (fifteen columns with musical examples),
or from an unidentified correspondent's penetrating exe-
gesis of the C Minor Piano Concerto in 1805. This is
slanted history. The facts are there, but they are pre-
sented in such a way that the reader remembers not
Hoffmann and Rochlitz, but those who are made to
look like dunces.
And these earliest notices are not as bad as Thayer and
others have painted them. The first, dealing with Bea-
thoven's accomplishments as a pianist, says:
Beethoven's playing is extremely brilliant, but wanting in
delicacy and sometimes in clarity. He shows himself to
best advantage in free improvisation. And here the ease
and security of his invention in the treatment of any theme
given him is truly astonishing, not just in a variety of
figuration (in which many a virtuoso can make a big suc-
cess—and a lot of sound and fury), but in real develop-
ment.
A review of the sonatas for piano and violin, Opus
12, in an issue of June, 1799, is hostile, and it is just
about the only truly bad notice Beethoven ever received
in the journal's pages. In October of the same year a
favorable notice of the piano sonatas, Opus 10, begins:
That Beethoven is a genius is not to be denied, nor that he
has originality and goes his own way, secure in his uncom-
monly mastery of the craft of composition and his own ex-
traordinary command of the instrument. Certainly he be-
longs among the best virtuosos and composers for the piano
of our time.

The reviewer had his reservations, and they are worth
noting, for they are typical of the misgivings felt by
critics and others until those characteristics that seemed
excessive and arbitrary in Beethoven's early works came
to be recognized as a natural expression of the most
forceful and original genius that European music had
ever known. The review continued:
The wealth of ideas which a striving genius is reluctant to
abandon, once he has hold of a promising subject, prompts
him too often to pile them up willy-nilly one upon the
other and to combine them, thanks to eccentric predilec-
tions, in such a way that the result is not infrequently an
obscure artificiality, or an artificial obscurity, that works
more to the disadvantage than to the advantage of the
piece as a whole.

This was written, it should be remembered, of a com-
poser not yet thirty, who had, at the time, written none
of the great works for which he is now remembered.
The first real challenge to music criticism came not with
the C Major Symphony, published in 1801, which of-
fered no great problems and was enthusiastically re-
ceived from the outset, but with the Symphony No. 2,
in D Major, published in 1804; the latter was a work
previously unexampled in dimensions and in aspiration.
And the critics rose to the occasion. They were quick to
recognize its importance, although some were loath to
accept its length.
The Leipzig reviewer (possibly Rochlitz) wrote, in the
issue of May 9, 1804, a notice he could read it today
without shame:
(Continued on page 86)
To no community of musicians and music-lovers can a second symphony by Beethoven be a matter of indifference. It is a remarkable, colossal work, hardly equaled by any other in depth, strength and artistic mastery, and unexampled in the demands it makes upon a large orchestra. Even the best orchestra will have to play it again and again before the admirable totality of original and exotically associated ideas can be united, rounded off and presented as they appeared in the composer’s imagination. The listener, too, even the most sophisticated, will require repeated hearings before he can be in a position to appreciate the details in relation to the whole, and the whole in detail, and to savor it with properly objective enthusiasm. Any work so absolutely original as this takes a bit of knowing. This we say not only to others but to ourself, and we shall restrain ourself here, so far as a more definitive assessment is concerned, to noting merely that this first performance (given with only a single rehearsal) was not entirely adequate. It should, nevertheless, be superfluous to commend the work to all orchestras possessed of sensibility, skill and industry, and to all listeners for whom music is more than a time-killing diversion.

The Munich correspondent, writing in an issue of January, 1805, expressed a reaction probably more typical—and an astonishing foresight:

Too long, and some of it rather contrived. The too liberal employment of all the wind instruments inhibits the effectiveness of many beautiful passages, and the Finale, now that we know it well, still strikes us as too bizarre, rough and harsh. But all this is so overshadowed by the surging, fiery spirit that animates this colossal work, by the wealth of new ideas and the unfailing originality of their elaboration, and by the depth of the craftsmanship, that one can safely prophesy that this work will endure and be heard with ever fresh pleasure when thousands of pieces now fashionable will have been laid to rest forever.

It seems reasonable to acknowledge that this reviewer’s comments on Beethoven’s use of the winds were probably justified in view of the kind of performance he can be assumed to have heard. Indeed, this symphony, rather than the “Eroica” or the Fifth, would seem to have been the work that first brought home to both orchestra and critics that their time had produced a truly extraordinary genius and that the performance of his symphonies was no ordinary undertaking. When the “Eroica” came along there was not the same element of surprise, although it was recognized immediately as the greater and more extraordinary work. The Leipzig correspondent’s account of the preparations for the first performances there in the early months of 1807 offer moving evidence of the extent to which Beethoven’s greatness was already appreciated:

Such a work requires a certain augmentation of the orchestra and certain preparations in behalf of a general public if it is to enjoy the performance and the reception that are its due. And here nothing was neglected. The public was alerted not only by a special announcement in the usual concert sheets; there was also a short description of each movement, with particular reference to the emotional effects intended by the composer, in order that the listener might be as well prepared as possible for what he was about to be offered. The objective was achieved. The city’s most cultivated connoisseurs attended in great number and listened with rapt attention and in deadly silence—and not only during the first performance, but also during the second and third, which followed a few weeks later in response to popular demand. Every movement had unmistakably the intended effect, and at the conclusion of each performance the well-earned enthusiasm found expression in noisy ovations.

The orchestra—voluntarily, and with no other reward than honor and their own pleasure in the work itself—had met for extra rehearsals. The symphony was available in full orchestra score in order that not even the smallest detail might escape observation and that one might involve oneself in the work, secure in his understanding of the composer’s spirit and intentions.

The correspondent was again, presumably, Rochlitz, and among the preparations had been his own fifteen-column analysis referred to previously. In this he had pointed to all the bold and ingenious things that Beethoven had done, and he elaborated on how beautiful they were. He warned, however, that this music is not for casual listening. This admonition, combined with a similar warning in the earlier Leipzig notice of the Symphony in D Major, suggests that with these symphonies, and their acceptance by the German public on Beethoven’s terms, may have begun that curious division of music into categories of “serious” and “light” that was characteristic of the German era in European music and that has persisted into our own time.

Although a Prague correspondent was moved by the “Eroica” to describe Beethoven as a musical Jean Paul (Richter), the paragon of German Romanticism in lit-

Known today primarily as the author of The Tales, E. T. A. Hoffmann (1776-1822) was a noted composer and music critic as well.
erature, it was in the Symphony in C Minor that the German critics fully recognized the greatest Romanticist of them all. They also became aware that any attempt to capture the substance and flavor of this music in mere prose must call upon a new vocabulary and accept entirely new criteria for evaluation. For instance, E. T. A. Hoffmann, himself a symbol of Romanticism, in his analysis of the Fifth Symphony in the issue of July 4, 1810, begins as follows:

The reviewer has before him one of the most important works of the master, whose pre-eminence is denied by none. It is permeated through and through with that subject which is paramount in the reviewer's thoughts, and thus no one should take it amiss if he [the reviewer] transgresses the normal bounds of criticism in his effort to encompass in words what he experienced in the study of this composition.

Carefully distinguishing pure instrumental music from all other forms as the ideal medium for the expression of the Romantic spirit, Hoffmann first salutes Haydn and Mozart as forerunners of Beethoven who also breathed the same Romantic spirit, and then hails Beethoven as the man who “disclosed to us the region of the colossal and the immeasureable.” What this region contained, for Hoffmann, at least, is then spelled out in a prose whose density cannot be pruned without damage to its innate characteristics:

Radiant beams penetrate the dark night of this realm, and we become aware of gigantic shadows, weaving up and down, embracing us ever more tightly, crushing all within us except the pain of endless longing, in which every sensual impulse first surges upward in joyous tones, then falls and disappears, leaving nothing but this pain which, consuming love, hope and pleasure, destroys nothing, but seems rather to burst our breast with a full-voiced polyphony of every passion—and we live on and are enchanted disciples of the spirit world.

Beethoven, says Hoffmann, “operates the levers of awe, terror, horror and pain, and evokes an endless longing that is the essence of Romanticism. He is a truly Romantic (and, therefore, truly musical) composer. And this may be why he is less successful in vocal music, which, because it is tied to the explicitness of text, precludes any intangible longing.”

A metaphorical review of the Fifth Symphony by the Mannheim correspondent two years later gives a less turgid idea of what these critics were getting at:

[It is] a molten stream, in whose first movement one senses an as yet self-compressed fire, never quite bursting into flame. In the Andante (more grand than tender) it seems to be hoarding its resources against later, more powerful outbursts yet to come. And then the three-four time opening of the Finale (a portentous pianissimo interrupted only by single surging but quickly suppressed fortissos, and again in C Minor) announces the imminent flood of its full force. Following a long, tense pedal point on the dominant, the flood is upon us, in a broad four-four and in C Major, magnificently portrayed. With every device of brilliant instrumentation, it moves proudly on as if in triumphal procession and achieves the utmost heights of exaltation.

The other symphonies were reviewed similarly. There was always the occasional complaint about the length of the movements, the harshness of certain modulations, and the excessive use of wind instruments, but it was, almost without exception, offered as a minor reservation, insignificant in proportion to the effect made by any one of the symphonies as a whole.

The climax in this chronology of appreciative criticism was surely the Vienna correspondent’s account of the first performance of the Ninth Symphony and three movements of the Missa Solemnis on May 7, 1824. He notes that the three rehearsals had been inadequate for the preparation of such extraordinarily difficult works, and that the performances had neither the full tonal splendor nor the necessary contrasts of light and shade. Nevertheless, he continues, “the overall impression was indescribably grand and noble, and there was a thunderous ovation for this great master whose inexhaustible genius has encompassed a new world and disclosed wondrous mysteries never heard before or even imagined.” Of the Andante of the symphony he wrote:

Whoever proceeds from the assumption that there never could be a lovelier Andante than that of the Seventh Symphony should hear this one, and he will find his certainty shaken. What heavenly song! How astonishing the thematic turns and combinations! What masterly and tasteful elaboration! How natural it all is, for all its luxuriant amplitude! What nobility of expression and glorious simplicity!

And so on. “And now,” the correspondent closes, “your
reviewer sits at his desk, calmed down a bit; but the experience will never be forgotten. Art and truth have celebrated their greatest victory, and one might say with every good reason: *Non plus ultra!"* He may well have been right about that.

The critical reception of Beethoven's piano sonatas and chamber music was not conspicuously different. It may be pertinent to observe, however, that several critics, notably Rochlitz, felt that those devices which seemed at the time excessive were more appropriate to large works than to smaller ones. And every critic warned, quite properly, of the difficulty of Beethoven's chamber music and of the necessity of repeated playing and prolonged acquaintance. But not even the last quartets were greeted with the critical hostility suggested by the folklore of music appreciation. Of the Quartet in A Minor, Opus 132, for instance, played at a private concert in 1825, the Vienna correspondent wrote:

> What our musical Jean Paul has given us here is again grand, noble, extraordinary, astonishing and original. But it must not only be heard again and again; it must also be studied. . . . As with the recent Quartet in E-flat, Opus 127, coolly received at first, and now numbered among the most treasurable masterpieces, so will it be with this newest work.

Some lay listeners, however, much more than the critics, found the last quartets heavy going, and it was these whom Beethoven must have had in mind when he said, shortly before his death, "It will please them some day." Rochlitz knew better. In a long discussion of the Quartet in C-sharp, Opus 131, in the issue of July 23, 1828, covering nineteen full columns, he warned those who seek only amusement about these last quartets and about the last works in general. To this day, a hundred and fifty years later, these quartets are not everyone's dish, including many whose tastes are not trivial.

It was Rochlitz, in this article, who described most succinctly the position Beethoven occupied at the time of his death, and which he had enjoyed for most of his mature life:

> Beethoven is unquestionably the musical hero of our time. He is, accordingly, recognized and acclaimed by every qualified person, including those who might themselves be candidates for a hero's honors. The choice is, in fact, unanimous, not, perhaps, with respect to every aspect of his artistic activity, but certainly with respect to his instrumental music.

If Beethoven himself was aware of the high esteem in which he was held by the critics, it is not reflected in his letters. To Breitkopf and Härtel, who were also among his publishers, in a letter dated April 22, 1801, he complained mildly of some of the earliest criticism, pointing out, however, that the works reviewed were not among his best. And in another letter, dated July 5, 1806, he wrote: "I hear that in the *Musikalische Zeitung* someone has railed against the 'Eroica.' " But he admits that he hasn't read the article, presumably Rochlitz's, which was both respectful and laudatory.

This was characteristic. Beethoven's paranoid propensities and his impulsive nature led him to assume hostility where there was none, to react to disparagement that had not been uttered, and to anticipate abuse that failed to materialize.

An amusing example of false anticipation is a letter to Breitkopf and Härtel dated January 7, 1809, in which he says: "Abusive articles about my latest concert will perhaps be sent from here to the *Musikalische Zeitung.*" He is referring to the concert of December 22, 1808, when he had recklessly attempted first performances of the Fifth and Sixth Symphonies, the G Major Piano Concerto, the "Eisenstadt" Mass, and the Choral Fantasia—and all of this in an unheated room during a cold wave! The Vienna correspondent did, in fact, deal very leniently with the inevitable fiasco—there had been a complete breakdown in the Choral Fantasia—and he concluded, significantly, that "to Vienna, more than any other city, might be applied the old adage of the prophet without honor in his own country." Beethoven would have liked that.

The few references—touchy and ill-informed—to criticism in Beethoven's letters, plus his failure to make any acknowledgment of the appreciative work of such men as Rochlitz and Hoffmann, have encouraged the view of the lonely hero, misunderstood and scorned. It was, in fact, rather the other way around. As late as 1825 Beethoven could still refer to Rochlitz as a Mephistopheles whom "Beelzebub, chief of the devils, will shortly seize by the hair."

This could have been said only by someone who had not read Rochlitz on Beethoven, which was probably true of Beethoven himself and must certainly be true of those who have contributed to the legend of Beethoven as the unappreciated genius. There were certainly those who were repelled by certain aspects of his music, including some of the critics, but among the latter, at least, there was hardly one who was not almost immediately aware that he was dealing with a great and most original composer.

One salutes the Vienna correspondent who could write of *Christ on the Mount of Olives* as early as 1803: "It confirmed the conviction I have long held that Beethoven, in time, will effect a revolution in music just as Mozart did." But nearly all the critics were good, and especially Rochlitz, who, with his lengthy, penetrating analyses of the "Eroica" and the last piano sonatas and quartets, emerges as the first giant of music criticism.

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Henry Pleasants, STEREO REVIEW'S London Editor, has always been interested in the role of the critic in musical life, an interest that might, hopefully, provoke him to a book on that subject.
A NEW AND COMMENDABLE COSI FAN TUTTE
Erich Leinsdorf's recording for RCA delineates the seventh character—the orchestra

Though it is, in its own way, no less a masterpiece than Le nozze di Figaro or Don Giovanni, Cosi fan tutte lacks the theatrical magnetism of the other two Mozart-da Ponte creations. Built on the attractive but precarious foundation of artificiality, Cosi nevertheless succeeds in the theater thanks to the many miracles of its construction, even when hampered, as it often is, by excessive coyness and vulgarity. In any case, it is an ideal opera to hear via recordings, a medium in which such excesses cannot offend the eye, and the marvels of wit and musical invention in which Cosi abounds can be savored at leisure and without distraction.

And leisure is the keynote of Erich Leinsdorf's approach to the score in RCA's recent release of this charming work. It is a loving treatment dedicated to revealing the opera's many beauties of instrumentation, balances, and contrasts in a way calculated to capture even inattentive ears. The pacing is never slack, though it is not animated by the drive and incisiveness that characterize the performances under Karl Böhm for Angel or Eugen Jochum for Deutsche Grammophon (interpretations that offer the opera complete on three discs in contrast to the four required by the present set). And yet Leinsdorf's way with the opera is thoroughly convincing, for within its relaxed framework the tempos are logically contrasted and proportioned. Furthermore, Leinsdorf succeeds in pointing up, even more successfully than do his colleagues, the countless felicities of instrumentation and texture that go into the makeup of the "seventh character," as the orchestra is aptly called in Irving Kolodin's accompanying essay.

RCA has achieved something of a milestone here, for this is, to my recollection, the first Mozart opera recorded with an all-American cast. Since Cosi is an ensemble opera, the high level of vocal accomplishment attained in such delightful ensembles as the Quintet "Di scrivermi ogni giorno" (No. 9) is a triumph in itself. Throughout the opera, in fact, the vocal ensemble rates the highest marks in matters of tonal blending and precision—tribute again to Leinsdorf's exacting leadership and control.

As Fiordiligi, Leontyne Price achieves impressive results in a role that is not particularly suited to her style and technique. She is not a natural Mozart singer, and, though Leinsdorf's pacing is accommodating, she finds the florid requirements and the sometimes unreasonable intervals in the music uncomfortable. Consequently, the boldness and thrust exhibited by Elisabeth Schwarzkopf (in the Angel set) are missing from her "Come scoglio," but she can furnish some ravishing singing when the tessitura is right, as in the duet with Ferrando (No. 29). In her many duets with Tatiana Troyanos, who sings the role of Dorabella, there is a lovely blend of timbres that are at times too similar for dramatic purposes. In fact, it often seems that the darker dramatic hue is provided by Miss Price and not by her mezzo colleague. This occasional imbalance
often, because, as my colleagues and I often point out, the best performance of that music I have ever heard. I don’t say that sort of thing nor do they sound as pointed as they should. But, overall, this is a very commendable, very enjoyable Cosi. I would not rate it as being superior to the outstanding Angel and DGG sets, but it is definitely in their league.

Ezio Flagello’s cagey philosopher Don Alfonso is not particularly varied in dramatic detail, but always reassuring in vocal richness and solidity. Perhaps the most seasoned “acting” in the cast is provided by Judith Raskin, whose Despina is lively, saucy, neatly sung, and free of disturbing exaggerations.

There are, refreshingly, several departures from current unadventurous practice in matters of appoggiaturas and ornamentation. While these are not done with any degree of consistency, they always obey the rules of euphony and good taste.

On the negative side—for all performers except perhaps Flagello—I noted a certain uneasiness in the recitatives, which do not roll out in an unforced, natural flow; nor do they sound as pointed as they should. But, overall, this is a very commendable, very enjoyable Cosi. I would not rate it as being superior to the outstanding Angel and DGG sets, but it is definitely in their league.

George Jellinek

MOZART: Cosi fan tutte. Leontyne Price (soprano), Fiordiligi; Tatiana Troyanos (mezzo-soprano), Dorabella; Sherrill Milnes (baritone), Guglielmo; George Shirley (tenor), Ferrando; Judith Raskin (soprano), Despina; Ezio Flagello (bass), Don Alfonso. New Philharmonia Orchestra; The Ambrosian Opera Chorus, Erich Leinsdorf cond. RCA ® LSC 6416 four discs $23.16.

BACH’S ORCHESTRAL SUITES: TRiumphant Ceremonials

True French performance style is a revelation in performances by Vienna’s Concentus Musicus

Telefunken’s new release of the Bach Orchestral Suites (or, as they are called on the album, Overtures) by Nikolaus Harnoncourt directing the Concentus Musicus of Vienna is the best performance of that music I have ever heard. I don’t say that sort of thing very often, because, as my colleagues and I often point out, there are so many possible ways a piece of music can be performed and still be correct that you can have two, four, or eleven “best” versions of a piece, and then you must know that you are not using the word “best” to mean what it usually means.

But with some few pieces of music it is a different story, and this is a case in point. There is a modern tradition of performance of the Bach Suites for Orchestra, and it is all wrong. The tradition involves taking the printed score at face value and playing every note (more or less) the way it is written. But the point about these suites is that to a large extent they are experiments in French style, and French music, as every musician in 1725 knew, was not played the way it was written: certain dotted notes were to be held for much longer than their written value (double dotting); certain equal written notes were not to be played equally; and so on. Performing the works in true French style results in not just a nicety, but a total change of the music’s character; the opening movements, particularly, lose their sludgy, dirge-like sound and become tight and triumphant ceremonials, moving with slow but inevitable giant strides.

Some of the best and biggest conductors in the world choose to perform these works otherwise (that is, wrongly, badly), and it is a rare one indeed who can focus with such intensity on other qualities in the music that he is able to avoid the rhythmic quicksand. Frankly, I can’t recall one who could, and I’ve heard Koussevitzky, Casals, Maazel, Münchinger, Ansermet, Furtwängler, and Scherchen. Harnoncourt may not have their reputations, but his Bach Suites are superior because he has the style on his side.

But these performances have a lot more going for them than just French rhythm. Prohaska, on an old Bach Guild set, as I remember, experimented rather gingerly with rhythmic alteration too, and there may well have been others. But these performances are played on authentic Baroque instruments or copies of them, and with complete virtuosic command of those instruments. And whether it is the instruments themselves, the orchestral direction, or the recording (all three, most likely), the ensemble sound never thickens into opacity, but remains clean and transparent, and you hear all the instrumental voices all the time. It’s quite an experience. The natural trumpets have a wonderfully festive quality about them, and the strings, instead of being plush, have the dull sheen of polished old furniture.

The recording, as intimated, is perfectly splendid, and the very extensive notes are, unlike some previous Telefunken issues, in English.

James Goodfriend

ENTERTAINMENT

BARBRA STREISAND'S

FUNNY GIRL

Columbia's film-soundtrack release is a definition of theatrical greatness and "star quality"

The way some people tell it, Barbra Streisand is the Madame Nhu of show business. In less critical days, star actresses were expected to be temperamental and difficult—it was as much a part of their aura as their looks or their talent. Today, as a result of some general leveling process that started, perhaps, with Arthur Godfrey, stars are expected to be as warm, lovable, and "human" in their off-stage moments as they are in their on—"just folks," in other words. In this sense, Merv and Joey and Johnny can be seen as Doppelgängers for the common man: night after night a seemingly endless parade of ladies, technically known as stars, can be seen gushing and swooning over them in an attempt to win their—and thus our—approval for their "warmth." Only once in a while are we permitted to see some flint-eyed little lady, who evidently hadn't been properly briefed on coziness, haul off and verbally whack everyone in sight. On such occasions, Johnny and Joey and Merv manage to look either offended or mystified, and televiewers at home probably purse their lips and tsk a tsk or two.

Barbra Streisand is not cozy, but then again neither was Fannie Brice, whom Streisand so brilliantly portrays in the film version of the musical Funny Girl. From Streisand's first appearance on Columbia's just-released original-soundtrack recording, brimming with brazen ego and fierce drive as she slams across I'm the Greatest Star, the listener is aware that he is hearing not only a fine singing actress, but a genuine STAR. Not a star simply because her name is above the title, but a star because she is in every sense larger than life, a star who can summon from her listeners a heightened reaction to her own emotions. There is more to it than this, of course: a razor-sharp portrayal of the young Brice with her steel-trap comedy timing; the broadly exaggerated Jewish jokes; the fever of great ambition; and the sadness and desperation of a young girl who knows she will always have to use her talent rather than her looks to gain any notice from the world. In the bravura Don't Rain on My Parade, Streisand is literally breathtaking. Her singing of the last "parade" in the song is punctuated by a great gulping shudder of exaltation that rivals any great actress' climactic speech in a Greek tragedy. It is a moment of true theatrical greatness that makes the heart beat faster and the stomach flutter.

The movie contains a new addition to the original score—Billy Rose's I'd Rather Be Blue. It is purest corn, but Streisand is able to mock it and at the same time sing the hell out of it without ever lapsing into camp. This is not true of His Love Makes Me Beautiful, however: she comes close to knockabout parody while careening about in a song about a pregnant bride. Sadie, Sadie, a description of the ideal life of a Jewish wife, is, on the other hand, hilarious. And in You Are Woman, I Am Man, singing with Omar Sharif (who sounds like a Muslim Dennis Day), she is superb—most especially when she gives a Mac-Western chortle of pleasure and surprise on discovering that pastrami is actually "a little chopped liver."

Funny Girl, in sum, is your latest and best opportunity to hear a great star in a great role. And if you ever get strapped for a definition of "star quality," just play the final track here, My Man. Streisand may not be cozy, but she is assuredly one of the greats in a great tradition.

Peter Reilly

FUNNY GIRL (Jule Styne-Bob Merrill). Original-soundtrack recording. Barbra Streisand, Omar Sharif, others (vocals); orchestra, Walter Scharf cond. COLUMBIA © BOS 3220 $6.79.
JEFFERSON AIRPLANE: 'THE SOLDEST ROCK

RCA's new "Crown of Creation" is the result of daring exploration of a challenging idiom.

The Jefferson Airplane is very likely the best rock group in the country. I specify "rock" in order to distinguish it from the groups that are oriented toward jazz or rhythm and blues. For example, the Mothers of Invention, Paul Butterfield's Blues Band, Blood Sweat and Tears, and the Electric Flag (when it was still together) are groups of equally fine quality, but their points of view are determined by elements which are not strictly in the area of pop/rock. The Airplane, on the other hand, is a top rock group precisely because its point of view is always toward rock, and because its members understand and are technically adept in the use of the homogeneous mixture of elements that define the music.

"Crown of Creation," the group's latest RCA disc, can be considered a good example of those elements. It includes pieces that are folk-influenced; it includes satirical, almost Brechtian melodies; it includes long, stretched-out, single-chord improvisations that are filled with electronic distortion effects; it even includes a section of improvised electronic sounds. Good humor and acerbic wit abound, the instrumental work is flawless, and the vocals are generally in tune and often interestingly harmonized.

In Grace Slick, the Airplane has one of the two reigning queens of rock (the other, obviously, is Janis Joplin). Miss Slick has been superb on virtually everything I've heard; she continues at her finest here, singing with a cool, pointed sound that suggests a controlled but intense musical passion. Her own song, Triad, is a classic example of the way in which popular tunes can mix camp with reality, eroticism with practicality.

What I am suggesting is that the Airplane can do just about what it wants to do, unlike those rock groups whose technical and artistic limitations force a style upon them. Equally important, it does not attempt to play jazz and is little influenced by rhythm and blues, preferring to find its own unique musical identity.

An earlier Airplane recording—"After Bathing at Baxter's"—was criticized for its abstractness, and the suggestion was made that the group had been reading too many of its press notices. I didn't agree. It seemed to me that the recording represented the kind of work that all artists must sometimes do—experimentation for its own sake, seeking rather than fulfilling. The seeds of many of those ideas have come to fruition in "Crown of Creation."

Don Heckman

JEFFERSON AIRPLANE: Crown of Creation. Jefferson Airplane (vocals and instrumentals): If You Feel; Crown of Creation; Ice Cream Phoenix; Greasy Heart; Lather; In Time; Triad; Star Track; Share a Little Joke; Chushingura; House at Pooniel Corners. RCA © LSP 4058 $4.79.
This set of chorale preludes, which dates from the last years of Bach's lifetime, has never been as popular as some of the other collections—the Schübler chorales or the Organbuchlein, for instance. Yet the eighteen preludes, quite a number of them different settings of the same chorale (Nun komm, der Heiden Heiland, for example, has three), are the most sophisticated expression of Bach's powers as an arranger of chorales. They are to the chorale, as has been pointed out by commentators, what Art of the Fugue is to fugue. Anton Heiller, playing an unidentified organ which is probably the same fine Metzler instrument in Netsal, Switzerland, that he used in his Organbuchlein recording, plays these mighty chorale settings in splendid fashion. The power and majesty of such a chorale as KOMM, BELLEGER GEIST, as well as the simple expression of faith in such a chorale as the famous final one, FOR DEINEN THRON JETZ ICH HIERMIT, are beautifully delineated in these performances. The full-bodied organ reproduction is extremely impressive, although the opening groups of the second disc came dangerously close to overloading.

I. K.

BACH: Four Suites for Orchestra (see Best of the Month, page 90)

RECORDING OF SPECIAL MERIT


Performance: First-class Recording: Excellent Stereo Quality: Fine

For an artist contracted to one record company to appear under the aegis of another is, if not exactly common, at least an occasional practice. For an entire orchestra to record for another label is a downright rarity. In this case, it seems Angel, who had Emil Gilels under contract to record the five Bach concertos again (his previous version is not a particularly hard-hitting view of the Beethoven concertos; there is, of course, great strength, but also considerable gappiness, a relaxed attitude that involves anything but the metronomic approach. There is as well an excellent stylistic distinction made between the more Mozartean qualities of the two earlier concertos, the transitional style of the C Minor Concerto, and the maturity of the final two works.

There are many fine recordings of the concertos, and there are many different approaches to the scores, some of which may conceivably be closer to an ideal Beethoven style than Gilels'. Some pianists, for instance, may take a more intellectual attitude, others will better plumb the spiritual depths, still others may evoke more humor in the finale of the B-flat Concerto. No one, however, brings more of the joy of playing the piano to this music. Gilels' performances have an utter naturalness about them. The playing sounds completely spontaneous and his total technical mastery (the extraordinary dynamic gradations, for example) is a pleasure just for itself. I don't mean to imply that his ability to interpret Beethoven is a whit inferior to other keyboard giants of our time, only that I myself was so constantly struck by the beautiful sounds the man was making. The sounds of the orchestra, too, are gorgeous, and the blend between soloist and ensemble is impeccable. All the nuances of orchestra and piano are captured to absolute perfection.

Many recordings of the five concertos are spaced across as many discs, although they can be squeezed onto four. Here, there are a leisurely five, but there are three fillers, which are an intelligent and welcome bonus. Gilels plays the three sets of variations sensationally, notably the familiar C Minor group. As in the concertos, this pianist is pianaist in the highest order.

I. K.


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

For an artist contracted to one record company to appear under the aegis of another is, if not exactly common, at least an occasional practice. For an entire orchestra to record for another label is a downright rarity. In this case, it seems Angel, who had Emil Gilels under contract to record the five Beethoven concertos again (his previous version is not a particularly hard-hitting view of the Beethoven concertos; there is, of course, great strength, but also considerable gappiness, a relaxed attitude that involves anything but the metronomic approach. There is as well an excellent stylistic distinction made between the more Mozartean qualities of the two earlier concertos, the transitional style of the C Minor Concerto, and the maturity of the final two works.

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I. K.


Performance: Reticent Recording: Good Stereo Quality: Okay

Lateiner tries for a very ethereal Op. 111 and doesn't quite bring it off. Some of this is really unconventional—for example, the slow, delicate treatment of the second variation of the second movement. One sees the logic. There are, in fact, a number of places in the second movement that are so wispy and wan that one fears that the music will disappear entirely into some Transcendental Altogether. Again one sees the idea, one grasps the intention. That is not to say one is
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moved; frankly, it doesn’t work. I could give a great many reasons for this, but let it suffice to say that the intended effect of detached sublimity often emerges in the recording medium as sublime indifference—not the same thing!

The six superb Bagatelles, Op. 126, contain the quintessence of late Beethoven in the clearest, most condensed form. Lateiner’s intentional simplicity works much better in them, although even here it seems to me self-conscious at times. Good sound. E. S.

Recording of Special Merit


Performance: Stately, grand but lucid
Recording: High quality
Stereo Quality: Excellent

Since both of these records go for the price of one, I’ll not dwell excessively on my distress for the odd and largely pointless practice of coupling—say, a performance by Glenn Gould to an interview with him. Even though London has here provided English translations of Ansermet’s rehearsal suggestions and instructions, and though they may supply interesting insights (for some) into a conductor’s working methods, I am left with the feeling that the strengths of the ensuing straight performances are somewhat lessened by the insistence on the cult of personality that results from such gimmickry.

Moreover, it seems especially unsuited to Ansermet, whose overall style is characterized by sophistication, subtlety, and understatement. Berlioz—let me concede his enormous gifts before anyone rushes to a typewriter to suggest to the editor that I’ve denied them—is not a composer whose music I am much drawn to. But Ansermet brings a fine sweep to the Le Corsaire Overture and, even more compellingly, adds a fresh, sparkling-dry touch to the symphony at no sacrifice to its widely recognized orchestral brilliance, power, and dramatic gesture. Compare Munch with Ansermet on the matter; you will see my point.

In any case, you’ll probably find yourself listening to the rehearsal record only once or twice; after that, you can forget it and concentrate on an approach to Berlioz that is brave and original. The recorded sound and stereo treatment are all but faultless. IP. F.
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CHOPIN: Piano Concerto No. 1, in E Minor, Op. 11; LISZT; Piano Concerto No. 1, in E-flat Major, Martha Argerich (piano); The London Symphony Orchestra, Gerre Hancock (organ); Miami University A Cappella Singers and Cincinnati Symphony Orchestra, Erich Kunzel cond. DECCA 3 DXSA 7202 two discs $11.36.

Performance: Okay Recording: Okay Stereo Quality: Good

Dave Brubeck disbanded his quartet at the end of 1967, apparently with the intention of devoting himself largely to composition. This large-scale work—be it the subtitle, "An Oratorio for Today"—is the first result: the Sermon on the Mount in a big-band arrangement! The composed parts sound like a program of the Harvard Glee Club twenty years ago—an anthem or two by Randall Thompson, a couple of pieces by some minor choirmaster who once studied with a pupil of Nadia Boulanger, a light-hearted Milhaud piece, and a group of novelty numbers for entertainment relief. These are interspersed with semi-composed and improvised jazz... well, sort-of jazz. The use of pop and jazz elements, the odd mixtures of styles and the almost programed naïveté are not displeasing per se, but the total lack of any big form, dramatic or otherwise, and the commercial hard-sell, big-band "arranger's" sound most certainly are. I do not question the sincerity of Mr. Brubeck's religious and musical intentions but, as is well known, good intentions do not always lead to success. These are the results of Mr. Brubeck's religious and musical intentions but, as is well known, good intentions do not always lead to success.
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CIRCLE NO. 51 ON READER SERVICE CARD

RECORDING OF SPECIAL MERIT

COUPERIN, F.: Le Parnasse, on L'Apotheose de Corelli; Apotheose de Lully, Samuel Baran (flute); Isdore Cohen (violin); Ronald Roseman (oboe); Ronald Roseman (cello); Sylvia Markowe cond. & harpsichord. Decca DDL 710159 $5.79.

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

"The Apotheosis of Corelli" (which Sylvia Markowe has recorded on the Parnasse, the Frenchman, meeting Corelli, the Italian, on Mt. Parnassus as the occasion for mixing the two main musical styles of that time—singer, singing Italian style and the more sophisticated, rhythmically intricate manner of the French. This involves considerable difficulties for the performer of our own day, who has to know when and where to apply notes (i.e., in Corelli no, in..."

CIRCLE NO. 78 ON READER SERVICE CARD

mixed recital, whereas the two most recent albums were, respectively, a Chopin group (variable in quality but a powerhouse of drive at its best moments), and the Prokofiev Third and Ravel G Major Piano Concertos (exceedingly brilliant and sensitively played). Were you to hear any of these four discs without being told who was performing it, it would be difficult indeed to guess the artist were female, so masculine is the approach. This is not criticism, only a subjective description of the energetic, technically dazzling, and effortless manner of her playing. The Chopin-Liszt combination here certainly exerts the lady-like, but, on the other hand, there is no lack of poetic sensibility. Miss Argerich's conception of both concertos, completely at one, incidentally, with her conductor's, involves elements of powerful rhetoric and delicate lyricism. Unlike many a present-day pianist, she has considerable variety of touch beyond cleanly-fingered brilliance; she also does not seem to be afraid of a variety of tempos in the same movement, depending on the mood of the music (this is particularly noticeable in the first movement of the Chopin). There are many marvelous moments in this recording: the pearly-fingered poetry of the Chopin slow movement, the glistening virtuosity of the Chopin finale, the electrifying opening octaves in the Liszt. Miss Argerich is very obviously a transcendental performer; not everything she does here is absolutely convincing, but the performances are very alive and exciting, without any feeling of calculated effect or pseudo-Romanticism. The interpretations may not necessarily displace my other favorites in these concertos (Lipatti or Rubinstein in the Chopin; Brendel, Vásary, or Richter in the Liszt), but I know that I will be returning to this disc frequently. Claudio Abbado is extremely skillful in his sensitively gauged accompaniments, the London Symphony plays with considerably more involvement than one usually hears in the accompaniments to these works, and the recording is clean and sharply etched. I. K.
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The Gauguin III from Aztec is the finest in sound anywhere for the dollar spent. Here's our story:

1. The Aztec Gauguin III is a new speaker system designed to provide you outstanding excellence of sound reproduction. A wide frequency range, exceptionally low distortion, high efficiency, exacting musical balance and clarity are yours in this superb instrument.

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3. At 2000 Hz, the crossover network is carefully engineered to provide a smooth and musical transition from the tuned low frequency system to the midrange horn. Recognizing the fact that adequate perfection in a loudspeaker or horn is an engineering impossibility, Aztec has tailored the crossover network around the characteristics of the individual driver components resulting in remarkably smooth response and definitive sound. Systems costing considerably more than the Gauguin III do not have a tailored network but instead rely on theoretical design parameters. Through utilization of refined engineering techniques in the crossover network, the Gauguin outperforms any system in the same price range.

4. At 10,000 Hz the tailored crossover network again provides the smooth and rapid transition into the ultra high frequency horn. The values of capacitance to inductance ratios are dramatically different from conventional design which provide for an exceptionally smooth extended response.

5. The tailored crossover network is the inductive capacitance resistance (LRC) type which controls the individual response of the drivers with exceptionally accurate precision.

6. The outstanding sound reproduction of the Aztec Gauguin III is accomplished by utilizing each component part of this fine speaker system to complement the performance of the whole. The combination of the right drivers in the right cabinet with a tailored crossover network has resulted in a reasonably priced instrument with performance comparable to or exceeding the most elaborate speaker systems!

7. To complement the fine sound, Aztec has encased the drivers in a sturdy, high-density walnut cabinet. The hand-rubbed oiled finish has a protective cover which eliminates the fading of the finish and insures the beauty of the cabinet over the years. Six optional decorative grille fabrics and four handsomly designed walnut fronts which match the cabinet to the decor of the home are available.

8. We urge you to critically compare the Gauguin with more expensive speaker systems. Compare the responsive high, the smoothness of the response, the definitive sound and lack of harmonic distortion. We believe you will find the Gauguin a truly remarkable instrument.

AZTEC SOUND CORPORATION
2140 South Lipani, Denver, Colorado 80223

Stereo Review - June 1969

Recording of Special Merit

GABRIELI, G.: Canzonas. Sonatas in the 9th Tone for 8 Parts; Canzona in the 9th Tone for 8 Parts; Ricercare for Organ; Canzona in the 9th Tone for 12 Parts; Canzona in the 7th and 8th Tones for 12 Parts; Canzona in the 12th Tone for 6 Parts; Sonate for Three Violas or Oboes; Canzona in the 12th Tone for 10 Parts; Canzona in the 1st Tone for 10 Parts. E. Power Biggs (Rieter Organ); Edward Tatt Brass Ensemble; Gabrieli Consort La Fenice, Vittorio Negri cond.

COLUMBIA © MS 7142 $5.79.

Performance: Exciting
Recording: Superior
Stereo Quality: Excellent

This is a companion record to Columbia's previously issued collection of Giovanni Gabrieli, and it was also recorded in the place where these pieces first saw the light of day, the Basilica San Marco in Venice. Unlike the earlier album, which was primarily vocal in content, this one is exclusively instrumental, and, of course, the majority of the music is spectacularly anthiphonal, especially as recorded here. Mr. Biggs' role, aside (Continued on page 132)
Wish Your Family Merry Christmas This Year
With A New Heathkit Color TV... A Better Buy Than Ever With New Lower Prices

NEW Deluxe Color TV With Automatic Fine-Tuning — Model GR-681

The new Heathkit GR-681 is the most advanced color TV on the market. A strong claim, but easy to prove. Compare the "681" against every other TV — there isn’t one available for any price that has all these features. Automatic Fine Tuning on all 83 channels... just push a button and the factory assembled solid-state circuit takes over to automatically tune the best color picture in the industry. Push another front-panel button and the VHF channel selector rotates until you reach the desired station, automatically. Built-in cable-type remote control that allows you to turn the "681" on and off and change VHF channels without moving from your chair. Or add the optional GRA-681-6 Wireless Remote Control described below. A bridge-type low voltage power supply for superior regulation; high & low AC taps are provided to insure that the picture transmitted exactly fits the "681" screen. Automatic degaussing, 2-speed transistor UHF tuner, hi-fi sound output, two VHF antenna inputs... plus the built-in self-servicing aids that are standard on all Heathkit color TV’s but can’t be bought on any other set for any price... plus all the features of the famous "295" below. Compare the "681" against the others... and be convinced.

GRA-295-4, Mediterranean cabinet shown. $119.50
Other cabinets from $62.95

Deluxe "295" Color TV... Model GR-295 $499.95

Big, Bold, Beautiful... and packed with features. Top quality American brand color tube with 295 sq. in. viewing area... new improved phosphors and low voltage supplies with boosted B+ for brighter, livelier color... automatic degaussing... exclusive Heath Magna-Shield... Automatic Color Control & Automatic Gain Control for color purity, and flutter-free pictures under all conditions... preassembled IF strip with 3 stages instead of the usual two... deluxe UHF tuner for "memory" fine tuning... three-way installation — wall, custom or any of the beautiful Heath factory assembled cabinets. Add to that the unique Heathkit self-servicing features like the built-in dot generator and full color photos in the comprehensive manual that let you set-up, converge and maintain the best color picture at all times, and can save you up to $200 over the life of your set in service calls. For the best color picture around, order your "295" now.

GRA-295-1, Walnut cabinet shown. $62.95
Other cabinets from $99.95

Deluxe "227" Color TV... Model GR-227 $399.95

Has some high performance features and built-in servicing facilities as the GR-295 except for 227 sq. inch viewing area. The vertical swing-out chassis makes for fast, easy servicing and installation. The dynamic convergence control board can be placed so that it is easily accessible anytime you wish to "touch-up" the picture.

GRA-227-1, Walnut cabinet shown. $59.95
Mediterranean style also available at $99.50

Deluxe "180" Color TV... Model GR-180 $349.95

Same high performance features and exclusive self-servicing facilities as the GR-227 except for 180 sq. inch viewing area. Feature for feature the Heathkit "180" is your best buy in deluxe color TV viewing. tubes alone list for over $245. For extra savings, extra beauty and convenience, add the table model cabinet and mobile cart.

GRS-180-5, table model cabinet and cart $39.95
Other cabinets from $24.95

Now, Wireless Remote Control For Heathkit Color TV’s

Control your Heathkit Color TV from your easy chair, turn it on and off, change VHF channels, volume, color and tint, all by sonic remote control. No cables cluttering the room... the handheld transmitter is all electronic, powered by a small 9 v. battery, housed in a small, smartly styled beige plastic case. The receiver contains an integrated circuit and a meter for adjustment ease. Installation is simple — even in older Heathkit color TV’s thanks to circuit board wiring harness construction. For greater TV enjoyment, order yours now.

kit GRA-681-6, 7 lbs., for Heathkit GR-681 Color TV’s $69.95
kit GRA-295-6, 9 lbs., for Heathkit GR-295 & GR-25 TV’s $69.95
kit GRA-227-6, 9 lbs., for Heathkit GR-227 & GR-180 TV’s $69.95

Now There Are 4 Heathkit Color TV’s... All With 2-Year Picture Tube Warranty
HEATHKIT AR-15 Deluxe Stereo Receiver

The World's Finest Stereo Receiver... the Heathkit AR-15 has received high praise from every leading audio & electronics magazine and every major consumer testing organization. Here are some of the many reasons why. The AR-15 delivers 150 watts music power from its 69 transistor, 43 diode, 2 IC's circuit — 75 watts per channel. Harmonic and IM distortion are both less than 0.5% at full output for clean, natural sound throughout the entire audio range at any listening level. The FM tuner has a cascaded 2-stage FET RF amplifier and an FET mixer to provide high overload capability, excellent cross modulation and image rejection. The use of crystal filters in the IF section is a Heath first in the industry and provides an ideally shaped bandpass and adjacent channel selectivity impossible with conventional filters. Two Integrated Circuits in the IF amplifier provide hard limiting, excellent temperature stability and increased reliability. Each IC is no larger than a tiny transistor, yet each contains 28 actual parts. The FM tuner boasts sensitivity of 1.8 µV, selectivity of 70 dB and harmonic & IM distortion both less than 0.5%...you'll hear stations you didn't even know existed, and the elaborate noise-operated squelch, adjustable phase control, stereo threshold control and FM stereo noise filter will let you hear them in the clearest, most natural way possible. Other features include two front panel stereo headphone jacks, positive circuit protection, transformerless outputs, loudness switch, stereo only switch, front panel input level controls, recessed outputs, two external FM antenna connectors and one for AM, Tone Flat control, a massive electronically filtered power supply and "Black Magic" panel lighting. Seven circuit boards & three wiring harness make assembly easier and you can mount your completed AR-15 in a wall, your own custom cabinet or the rich walnut Heath cabinet. For the finest stereo receiver anywhere, order your AR-15 now. 34 lbs. *Optional walnut cabinet AE-16, $24.95.

HEATHKIT AJ-15 Deluxe Stereo Tuner

For the man who already owns a fine stereo amplifier, Heath now offers the super FM stereo tuner section of the AR-15 receiver as a separate unit. The new AJ-15 FM Stereo Tuner has the exclusive FET FM tuner for remarkable sensitivity, exclusive Crystal Filters in the IF strip for perfect response curve and no alignment; Integrated Circuits in the IF for high gain, best limiting; Noise-Operated Squelch; Stereo-Threshold Switch; Stereo-Only Switch; Adjustable Multiplex Phase, two Tuning Meters; two Stereo Phone jacks; "Black Magic" panel lighting. 18 lbs. *Walnut cabinet AE-18, $19.95.

HEATHKIT AA-15 Deluxe Stereo Amplifier

For the man who already owns a fine stereo tuner, Heath now offers the famous amplifier section of the AR-15 receiver separately. The new AA-15 Stereo Amplifier has the same superb features: 150 watts Music Power; Ultra-Low Harmonic & IM Distortion (less than 0.5% at full output); Ultra-Wide Frequency Response (+1 dB, 8 to 40,000 Hz at 1 watt); Front Panel Input Level Controls; Transformerless Amplifier; Capacitor Coupled Outputs; All-Silicon Transistor Circuit; Positive Circuit Protection. 26 lbs. *Walnut cabinet AE-18, $19.95.

HEATHKIT AS-48 High Efficiency System

The new Heathkit AS-48 is an extraordinary bookshelf system that will easily outperform anything in its price class by a wide margin, thanks to the custom-designed JBL speakers and famous Heathkit engineering. The special 12" woofer uses an inert, soft-damping cone suspension and a massive 1½ pound magnet assembly to produce remarkably clear, full base down to 40 Hz. Clean, lifelike highs come from the 2" JBL direct radiator. The AS-48 will handle up to 50 watts of program material — your assurance of distortion-free listening at any level. And the three position high frequency level control lets you adjust the highs to your liking. Assembles easily in just a hour or two...just wire the high frequency level control and the 2000 Hz crossover and mount the two speakers. All components mount from the front of the classic, one-piece pecan finish damped reflex, tube-mounted cabinet. For the finest in home stereo reproduction, choose two of these new AS-48 systems now.

HEATHKIT AS-38 Bookshelf System

The new Heathkit AS-38 is medium-priced, but its high efficiency and remarkable sound make it suitable for use with even the finest stereo components. The 12" JBL woofer with its large 6½ pound magnet assembly reproduces rich, full-bodied bass down to 45 Hz, and the 2" JBL direct radiator delivers clear, natural sound up to 20,000 Hz. The 40-watts of program material that it will handle, its high efficiency, and 8-ohm impedance make the AS-38 compatible with practically any amplifier. A high frequency level control on the back of the fine walnut finish cabinet lets you modify the sound to suit your taste and Simple, one-evening assembly...just wire the 2500 Hz LC-crossover and the level control and mount the two speakers. All components mount from the front of the one-piece cabinet to insure an air tight cabinet seal, and the grille is removable for added convenience. For excellent stereo reproduction at a reasonable cost, order two of these new systems now.
HEATHKIT AD-27 FM Stereo Compact

The new Heathkit AD-27 produces stereo sound comparable to many very good stereo systems, for the simple reason that it wasn't engineered to meet the usual performance standards of compacts. Heath engineers took their top rated AR-14 solid-state stereo receiver, modified it physically to fit the cabinet, and matched it with the excellent British-crafted BSR McDonald 500A Automatic Turntable. The result is the Heathkit "27" Component Compact. Here it is in detail:

- The formers for stereo.
- 16 lbs.
- Performance from a small space.

The speakers mount from the front of the clear vinyl covered cabinet for easier assembly and better sound. The performance of the FM Stereo tuner section is nothing short of outstanding. A flip of the rocker-type power switch and the 31 transistor, 10 diode circuit is ready to go. Tune across the dial with the smooth inertia flywheel tuning. . . the clarity & separation will amaze you and you'll wonder where all those stations were before. Poor separation is eliminated thanks to the adjustable phase control and AFC puts an end to drift. Stereo indicator light, filtered tape outputs and a low noise electronically filtered power supply too. The precision BSR McDonald automatic turntable has features normally found only in very expensive units, like cueing and pause control, variable anti-skate device, adjustable stylus pressure, low mass tubular aluminum tone arm with a famous Shure diamond stylus magnetic cartridge and automatic system power too — the turntable will turn the system on & off. The beautiful walnut cabinet with sliding tambour door will be a welcome addition to any room too. For the finest stereo compact on the market, get your "27" Component Compact now. 41 lbs.

HEATHKIT AD-17 Low Cost Stereo Compact

This new Heathkit Stereo Compact delivers quality stereo sound at a budget-saving price. By taking the stereo amplifier section of the AD-27 above and combining it with the top performing BSR McDonald 400 Automatic Turntable, Heath engineers were able to put together a stereo package that out performs many compacts in its price class by a wide margin. And here's the AD-17 close-up. The 17 transistor, 6 diode amplifier puts out a husky 15 watts music power per channel — sufficient power to drive most speaker systems. Harmonic & IM distortion are both markedly less than other compacts in this range. Channel separation is 45 dB. Front panel dual-tandem controls for Volume, Bass and Treble let you adjust the sound to your liking and the variable Balance control eliminates annoying level differences between right and left channels. A stereo headphone jack is conveniently located near the received inputs on the side of the cabinet. A front panel speaker on-off switch lets you turn off the speakers for private headphone listening. Tuner and auxiliary inputs allow you to add the enjoyment of FM stereo and tape recording later if you wish. The high quality BSR McDonald 400 Automatic Turntable features a variable cueing and pause control, adjustable stylus pressure adjust, adjustable anti-skating and many more precision features normally associated with turntables costing much more. Comes equipped with a famous Shure magnetic cartridge too. Easy, enjoyable 12-15 hour assembly is assured through the use of circuit board, wiring harness construction and the easy to understand Heathkit manual. Just wire the circuit board and install the assembled turntable in the handsome walnut finish cabinet . . . you'll have a stereo compact that will look nice and perform great — the Heathkit AD-17. Order yours today. 28 lbs.

HEATHKIT AS-18 Miniature Speaker System

The new Heathkit AS-18 will remove your suspicions about the performance of miniature speaker systems forever. Physically it's only 8 3/4" H x 15 1/2" W x 6 1/2" D but it will outperform many larger systems that cost much more. Heath engineers used well-known high quality Electro-Voice speakers and good design methods to achieve this most surprising little speaker system you've ever heard. The 6" acoustic suspension woofer produces full, rich bass down to an 60 Hz and the 2 1/2" tweeter delivers clear, natural highs up to 20 kHz — excellent performance for its price range. A high frequency balance control lets you adjust the sound to suit you. Handle 25 watts of program material. The speakers mount from the front of the clear vinyl covered cabinet for easier assembly and better sound. The AS-18 makes an ideal performance companion to either of the new Heathkit Component Compacts above, and its perfect for anywhere you need superior performance from a small space. Pick up a pair of these startling little performers for stereo. 16 lbs.
from one solo, is mostly a continuo player; the most outstanding contribution among the other instrumental bodies is that of the Edward Tades Ensemble (three trumpets, three trombones), which is heard both separately and in conjunction with the wider strings group. Although they use modern instruments (giving the music a slightly more brassy quality than the instruments of the superior, the playing is exceedingly precise and brilliant. The entire attempt is an exciting one, and the conducting is on the whole quite stylish. The recording, finally, is highly impressive.

I. K.

RECORDING OF SPECIAL MERIT

HANDEL: Ode for St. Cecilia’s Day. April Cantelo (soprano); Ian Partridge (tenor); Choir of King’s College, Cambridge; Academy of St. Martin-in-the-Fields, David Willcocks cond. Anco © ZRG 563 $5.95.

Performance: Rousing
Recording: Excellent
Stereo Quality: Fine

From the opening Overture (also familiar from Handel’s Concerto Grossi, Op. 6, No. 1) to the mighty closing chorus, this Ode of 1639 is an imaginative and moving masterpiece, all the more amazing in that the composer borrowed a good bit of it from keyboard works by Gottlieb Muffat, transforming them to his own inimitable style. The present performance, as one might guess from the participation of the excellent chorus and orchestra, is a revelation. It is an exceedingly stylistic rendition, far more so in most respects than any previous recording. It is also one in which the solo singers perform with considerable subtlety of expression. For example, the dulcet quality of the tenor’s first recitative contrasted with his heroic aria, “The trumpet’s loud clangor.” The recording is impressive, and texts are included. I. K.

RECORDING OF SPECIAL MERIT

HANDEL: Twelve Concerti Grossi, Op. 6, Emanuel Hurwitz and Raymond Keenlyside (violins); Keith Harvey (cello); Leslie Lovegrove (harpsichord); English Chamber Orchestra, Raymond Leppard cond. and concertino harpsichord. Mercury ® SR 3 9124 three discs $17.37.

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

Among several excellent recordings of Handel’s Op. 6 concerti grossi, including the versions by Menuhin and Wenzinger, the present set must take high, or, on some counts, highest place. What makes the set so outstanding is not only the rhythmically vigorous and imaginative touches shown by Mr. Leppard, but also the extraordinarily light and buoyant playing of the English Chamber Orchestra. In these respects, the set is at its most successful in the heavy Angel and Archie versions, where their greater reliance on legato in fast movements.

Leppard’s harpsichord playing for the concertino is extremely imaginative as always, although there are times when he leaves off playing, presumably because it is the orchestra that requires his full attention. The second—continuo—harpsichord is heard to good advantage, although it could have been more prominent. Leppard opts for the strings-only version of the concertos, leaving out the extra wind parts which had been one of the features of the Menuhin and Wenzinger versions. Regarding the embellishment of solo lines and the filling out of some of the bare cadences, Leppard makes some additions, although he does not do as much as Wenzinger.

A complete recording of Op. 6 has just been made with the Academy of St. Martin-in-the-Fields under Neville Marriner’s direction and with Thurston Dart playing the harpsichord continuo, until that set appears, I would have some hesitation in recommending any version, but Leppard’s certainly is the most enlivening as well as one of the most stylish performances of this music to be heard on records today. Mercury’s recording is very fine. I. K.

D Major, for Violin, Cello, and Guitar.
John Williams (guitar); Alan Loveday (violin); Cecil Aronowitz (viola); Loveday’s Fleming (cello). Columbia ® MS 7165 $5.79.

Performance: Williams and Bream more sparkling, Schöffler more exact
Recording: All three labels very good to excellent
Stereo Quality: All very satisfactory

If there seems to be a vague similarity between the three Haydn quartets, the first in each of the three disc listings above, it is because they have identical music. The Quartet in D Major for flute, guitar, viola, and cello is an arrangement (presumably, but not necessarily, Haydn’s own) of Haydn’s String Quartet in E Major, Op. 2, No. 2. In the latter version, the key is dropped a whole tone, but in the versions for guitar (Williams uses his own; Bream’s is unspecified) the original string quartet key has been retained. For the latter-day guitar versions, also, the first of the two minutes has been dropped. Thus, if you want to hear the complete performance of this early but quite delightful score on a single disc, you’ll turn to the Turnabout disc, in which this score, along with two other lute-and-strings works, is played very capably, with a good sense of style, and with complete musical sympathy. The two discmates here are not as notable as the quartet, but the Cassation, like the quartet an adaptation from a Haydn string quartet (Op. 1, No. 6) has some very charming moments.

Both Bream and Williams, however, bring considerably more élan to the Haydn Quartet. The RCA disc is entitled “Julian Bream and His Friends,” and it includes an often poignant Boccherini quintet for guitar and strings (this has received several previous recordings) and a fascinating Introduction and Fandango, which Bream himself arranged for guitar and harpsichord from a Boccherini quintet for strings. All of these are played with a great sense of enjoyment on the part of the performers.

John Williams’ Haydn also manages to be more sparkling than the other performances; he is, if anything, a little more intimate in his manner of interpreting than Bream, and the recording is also a little more close-up and personal. Williams’ “friends” also play beautifully (the violist, Cecil Aronowitz, is obviously a friend of both guitarists, since he appears on both discs, but then all of these British instrumentalists, the cream of the crop, are reputed to be close associates). The Paganini on the second side is a real sentimental charmer. The recording is expertly made, and the performances are all very high quality. The RCA disc is entitled “Julian Bream and His Friends,” and it includes an often poignant Boccherini quintet for guitar and strings (this has received several previous recordings) and a fascinating Introduction and Fandango, which Bream himself arranged for guitar and harpsichord from a Boccherini quintet for strings. All of these are played with a great sense of enjoyment on the part of the performers.

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HAYDN, J.: Symphony No. 93, in D Major; Symphony No. 96, in D Major ("Miracle"). Boston Symphony Orchestra, Erich Leinsdorf cond. RCA ® LSC 3030 $5.79.

Performance: Solid
Recording: Good
Stereo Quality: Good

These are clean, vigorous, big-orchestral versions of two of the best of the London symphonies. Unlikely as it may seem, this is the only extant stereo version of No. 93 outside a set. No. 96 has fared a bit better, but is not as well known as it should be. D Major was obviously a festive key for Haydn, and he led off his first two English seasons with the works at hand (96 in 1791, 93 in 1792, and don't ask me to explain the numbering). So this is late Haydn at his best—witty, robust, learned, charming; Haydn is flexing the muscles of his musical mind and letting brilliant and effortless technique flow as it will—a technique that was inseparable from his endless flights of imagination.

There are a few places in these performances where greater transparency would have been desirable. Otherwise these are good, solid readings with the kind of dependable full orchestral sound that must have pleased Haydn in the orchestras he found in England—closer perhaps to our modern concert organizations than his own Esterhazy band back home. The recorded sound is good.

E. S.

RECORDING OF SPECIAL MERIT

HAYDN, J.: Trumpet Concerto; Six Allemandes. HAYDN, M.: Horn Concerto; Six Minuets. Alan Stringer (trumpet); Barry Tuckwell (horn); Academy of St. Martin-in-the-Fields, Neville Marriner cond. ARGO ® ZRG 543 $5.95.

Performance: Superb
Recording: Excellent
Stereo Quality: Excellent

The Haydn Trumpet Concerto is no newcomer to discs, but it has never been better done. M. Haydn is, of course, Joseph's brother Michael, and, minor composer though he may be (after all, we have been told so many times), this is a totally engrossing work of great warmth and charm. It has an unusual form: the slow movement at the beginning, minuet at the end, and an allegro in between. Tuckwell, a worthy successor to Dennis Brain, is magnificent, and the orchestral performances are stylish, expressive, and robust—a combination not often encountered. The two dance sets are delightful bonuses. Recommended in every way.

E. S.

HENZE: Cantata della Fiaba Estrema; Whispers from Heavenly Death; Being Beautéous. Edda Moser (soprano); Berlin Radio Chorus; Berlin Philharmonic Chamber Orchestra, Hans Werner Henze cond. DEUTSCHE GRAMMOPHON ® 139373 $5.79.

Performance: Sensitive
Recording: Superior
Stereo Quality: Excellent

If my assumption that Henze's Cantata della Fiaba Estrema was composed after his setting of Whitman's Whispers from Heavenly Death (1948) is correct, then the results (Continued on page 136)
Prize disciple of Andrés Segovia, this 20-year-old prodigy from Brentwood, California, is currently taking time off from teaching duties at the University of Southern California for his first extended tour of the U.S. and Canada.

Young Parkening's debut recordings are on Angel. "IN THE CLASSIC STYLE" presents music of Bach, Weiss and Alexander Tansman, including the formidable Chaconne from Bach's second violin Partita, transcribed by Segovia.

"IN THE SPANISH STYLE" offers warm-blooded guitar classics of the Old and New Worlds by Mudarra, Guerau, Sor, Tárrega, Albéniz, Moreno Torroba, Ponce, Villa-Lobos and Lauro.

In the last few years Angel has "discovered" for American music lovers a constellation of new young stars of international magnitude: conductor Rafael Frühbeck de Burgos, soprano Mirella Freni, cellist Jacqueline Du Pré, pianist-conductor Daniel Barenboim.

Now Christopher Parkening joins these and the other bright names in "The New Age of Angel."
of the problem, if I am to judge by his playing here. To be sure, his work has all the usual earmarks of high-class viola playing: sumptuous tone, elegant phrasing, just about perfect intonation. But in dealing with the music, Trampler did his pianist, Ronald Turini, have kept the rhythm, and, while rather rigid, softened by numerous methods the structural lines of demarcation, and, again, with reference to rhythmic easelessness, have produced a free-flowing linear movement which, at its most academically contrapuntal, one listens to without discomfort.

In sum, it's uncommonly subtle and perceptive Hindemith playing. With RCA's usual high-grade recorded sound, you can't go wrong here if you fancy Hindemith at all.

KABLEC: Eight Interludes, Op. 45 (see OHANA)

LEOPOLD STOKOWSKI

Worthy readings of Loeffler and Schoenberg

LISZT: Piano Concerto No. 1, in E-flat Major (see CHOPIN)

RECORDING OF SPECIAL MERIT


Performance: Superb
Recording: Good 1960
Stereo Quality: Good

Charles Martin Loeffler (1861-1935) was French by culture, spent a significant part of his childhood in the United States (where his father was a consulting engineer), and lived his mature life in America, much of it as a violinist with the Boston Symphony.

Though certain of his works—most notably the episode but touching Memories of My Childhood (Mercurial, 36 547 05.79)—evoke vividly the Russian environment, Loeffler’s essential musical language finds its basis in a post-Franckian idiom with impressionist stimmungen. Herein lies the essential musical speech of A Pagan Poem—an evocation of Virgil’s Eclogue of the Thessalian maid who tries to woo her lover back by way of fearsome incantations (Roger Sessions has done a very different kind of setting—to Theocritus—for soprano and orchestra, recorded on Louisville: 57-011). It is the purest instrumentally treated, calling for solo piano, English horn, and offstage trumpets, is richly sensuous, and could best be summed up as music art nouveau.

A reviewer’s reading of the Tristanesque Schoenberg work is worth a second orchestral setting is fierce and taut. The sonata is a rather close acoustic ambiance, but rich in presence. This is another of Scherchen’s most worthy reissues, particularly in the case of the Loeffler work, which is not to be had in any other recorded version.

D. H.

RECORDINGS OF SPECIAL MERIT

MAHLER: Des Knaben Wunderhorn. Elisabeth Schwarzkopf (soprano); Dietrich Fischer-Dieskau (baritone). London Symphony Orchestra, George Szell cond. ANGEL 36 754 05.79.


Performance: Both first-rate
Recording: Both excellent
Stereo Quality: Both excellent

Des Knaben Wunderhorn is essential Mahler. Not only is there a close relationship between this material and the Mahler symphonies, but the very subject matter of the songs—erotic visions, images of military life—is one that recurs throughout the composer’s oeuvre, very often in the same combination of banality and sophistication as they are revealed here.

Together with the appearance of Angel’s new, triple-starred version of this strange, compelling, and irresistible cycle comes a reissue of Vanguard’s admirable earlier re-release. Hearing the two versions side by side prompts endorsement of both, with this differentiation: within a narrower artistic compass, the Vanguard version is virtually faultless. Angel’s more ambitious undertaking brings significantly more compelling recording results, but also gives cause for more reservations.

Of the thirteen songs on the Vanguard disc, Angel retains only twelve, omitting Uliktisch. The two collections do not follow the same sequence and, in some instances, a song interpreted by the male voice in one is given to the female performer in the other. Angel uses excellent judgment in tuning five songs into duets. In four instances, the lyrically clear call for this kind of setting in the case of Der Schildwache Nachtlied, the justification is less clear, but Schwarzkopf achieves a magical effect here, and nullifies one’s reservations.

The last two songs in the Angel sequence bring the excellence of Schwarzkopf’s and Fischer-Dieskau’s interpretation into clear focus. Trost im Aug’lak benefits from the drive and exciting rhythmic impact of Szell’s leadership, which also elicits a dramatically poignant interpretation from the two singers. As in Wö die schöne Trompeten blau en Fischer-Dieskau sings with a relaxed, smooth lyricism reminiscent of his best form, though not characteristic of his work elsewhere in the cycle. The tense, explosive, tonally impure passages that characterize this (Continued on page 138)
Contrary to popular opinion, this is all you need to recognize a great stereo.

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magnificent artist’s current recordings indicate a tendency to heightened dramatization at the expense of sheer expressive singing. It would be nothing short of tragic if this great artist continued on such a precarious road toward vocal decline. His counterpart on Vanguard, Heinz Rieffuss, may not be Fischer-Dieskau’s match in illumination and temperature, but he seems comfortable with these songs, and performs them with warmth, assurance, and freedom from mannerisms. Both ladies are impressive: there is more personality in Schwarzkopf’s engaging interpretations, but the richness and amplitude of Forrester’s singing is no less rewarding.

Both conductors are excellent in this music. Szell points up the many nuances more subtly, and his orchestra shows more virtuosity in the important woodwind interjections. And yet, the preference is not always clear-cut. Szel’s Reveal is eerier, Prohaska’s is more exciting. Of the two humorous songs, Lob des hohen Verstandes emerges a clear winner in the Schwarzkopf-Szell interpretation, but alongside the unaffected charm of the Forrester-Prohaska pitch-perfect, the version with Fischer-Dieskau and Szell sounds somewhat heavy-handed. G. J.

**RECOROING OF SPECIAL MERIT**

**MAHLER: Symphony No. 1, in D Major, New Haven Symphony Orchestra, Frank Brief cond.** OYSTER (2) 32 16 0286 $2.49.

Performance: Spirited
Recording: Brilliant
Stereo Quality: Good

This most popular of Gustav Mahler’s symphonies was, at one point between its composition (1884-88) and its initial publication (1899), planned as a five-movement work, with a slight, but charmingly scored, and nostalgic Andante, subtitled Blumine, to come between the exuberant end of the first movement and the stately peasant Ländler-styled scherzo that we now know as the second movement.

Jack Dieterle, in his notes for this Odyssey disc, tells the fascinating story of Mahler’s ambivalence regarding inclusion or omission of the Blumine movement from the final version of the score. How it finally found its way to the Osborn Collection of Yale University and received its first performance as part of the entire D Major Symphony with Frank Brief conducting the New Haven Symphony Orchestra on April 9, 1968. What is not clear in Mr. Dieterle’s notes, however, is whether Mahler himself, beginning on the Budapest world premiere in 1889, ever conducted the D Major Symphony in the five-movement form recorded here. Hans Redlich, in his Bruckner and Mahler (1955), creates the impression that the famous third-movement funeral march replaced the Andante in performances after the premiere in Budapest, which would lead one to believe that the funeral-march movement was not heard at all in the Budapest premiere. However, evidence cited in John N. Burk’s Boston Symphony Orchestra program notes seems to indicate that performances Mahler conducted in Budapest in 1889, in Hamburg in 1892, and in Weimar in 1894 were of the symphony in its five-movement form.

Musical considerations aside, the New Haven Symphony comes through with a wonderfully spirited performance of Mahler’s First Symphony. While I would not pretend that the New Haven players can command the sonority of either the Boston Symphony under Leinsdorf or the London Symphony with Solti, I would hold on to this recording for the joyous and spontaneous quality of the playing, with or without the Blumine movement. That music is a lovely bonus, and at $2.49, this Odyssey record is an excellent value.

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(Continued on page 140)
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I cannot resist adding a word about another disc devoted in part to this marvelous and little-recorded repertoire: a nocturnal grab-bag called "Romantische Nachtstücke" ("Romantic Night Pieces"—Odeon 80892). Along with the Standchen and the Nacht belle (the tenor solo sung literally by Theo Altmeier) that are heard on the Argo disc, the Odeon program includes what is certainly Schubert's greatest choral work, Gesang der Geister über den Wassern, in the version for men's chorus and string quartet, and two other fine choral pieces, interspersed with charming instrumental works. It makes a lovely complement to the Argo disc.

Robert S. Clark

SCHUBERT: Rondo for Violin and Strings, in A Major; Five Minuets and Six Trios for Strings (see MENDELSSOHN)

RECORDING OF SPECIAL MERIT


Performance: Stylish Recording: Very good Stereo Quality: Very good

Cheek by jowl with the advanced contemporary works recorded and the Buffalo Philharmonic in their disc debut for Nonesuch comes a surprise—the first stereo recording in its entirety of the KAlevala Legends by the composer seemingly most detested by the avant-gardists, Finland's Jean Sibelius. What's more, Foss' performance is both stylish and light of touch. The first and third of the series, Lemminkäinen and the Island Maidens (not Maidens of Saari as given on sleeve and labels, since 'Saari' is Finnish for 'island'), and Lemminkäinen in Tuonela, can be heavy and rather lengthy going if played in a too luridly romantic style. Foss concentrates on texture and color in an effort to make the most of the atmospheric aspects of these pieces, communicating beautifully the perkiness of the island episode and the dark incantatory feeling of the dramatic underworld piece. Only in the celebrated Swan of Tuonela is one aware of any shortcomings in the Buffalo ensemble—the English horn solo seems curious bland in phrasing, and the harmonic changes in the accompanying strings are not precisely coordinated at every point early in the solo. The brilliant finale, Lemminkäinen's Home ward Journey, comes off, however, with fine sparkle and plenty of rhythmic verve. The use of the Dolby system, as well as the inherently fine acoustics of Kleinhans Hall in Buffalo, have made for exceptionally fine recorded sound. Not only is the stereo depth and localization illusion wonderfully effective, as in the soft bass drum rolls in The Swan of Tuonela, but the Dolby noise suppression technique enables Foss to achieve in the Island Maidens piece some of the most finely spun pianissimos on discs, and the Nonesuch engineers have been able (Continued on Page 146)
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New EMI 205
to leave them that way. All told, a highly recommendable record.

D. H.

RECORDINGS OF SPECIAL MERIT

STAMITZ, K.: Concerto in D, for Viola and Orchestra; Sinfonia Concertante in B, for Violin, Viola, Cello, and Orchestra. Ulrich Koch (viola, in the concerto); Franz-Josef Maier (violin); Franz Beyer (viola); Toshio Itahara (cello); Collegium Aureum. RCA VICTORA VICS 1339, VIC 1339 £2.50.

In 1939, when this recording was made, Martinelli was fifty-four, and the strain of this exceedingly demanding role on his vocal powers is often evident. And yet he never fails to sing the part, with a minimum of shouting or toneless declamation, encasing even his wildest outbursts in appealing musical sound. He lives the part fully, and communicates its tenderness and rousing passion with the surest artistry. His sensitive and eloquent handling of the text is worthy of special note: Martinelli never fails to make us conscious of its true poetic quality, for here very often Bolto was Shakespeare's worthy match. Those who have been exposed to recent Metropolitan Otello will, I think, find Martinelli's achievement particularly revealing.

After a somewhat strenuous Brindisi, Titibelli's performance becomes superb; in Era la notte, in particular, his voice rolls out with an indescribable mellow beauty. Neither his performance nor the singing of the Metropolitan chorus seems to have suffered in the recent Seraphim recording, and the demands of the libretto, and above all for the richly varied observation of human affections and foibles. The sketching in a few words of the Masters—famous Kothner, earnest Pogner, malicious Beckmesser—are by far the best part of an otherwise uneven performance.

F. H. SCHÖNFELD

A treasurable portrayal of Hans Sachs

VERDI: Otello (highlights). Giovanni Martinelli (tenor), Otello; Lawrence Tibbett (baritone), Iago; Helen Jepson (soprano), Desdemona; Nicholas Massini (tenor), Cassio. Metropolitan Opera Chorus and Orchestra, Wilfred Pelletier cond. RCA VICTORA VIC 1365 £2.50.

Performance: Cherishable

Recording: 1939

Recording of special merit. WAGNER: Die Meistersinger von Nürnberg. Otto Edelmann (bass), Hans Sachs; Otto Edelmann (bass), Beckmesser; Alfred Poell (bass), Kothner; Gunther Treptow (tenor), Walther von Stolzing; Hilde Gueden (soprano), Eva; Emil Schäffer (soprano), Magdalene; Anton Demetrius (tenor), David; others. Vienna State Opera Chorus and Vienna Philharmonic, Hans Knappertsbusch cond. RICHMOND $65902 five discs $12.45.

Performance: Admirable

Recording: Adequate

Not long ago, in a spirited discussion of opera, a friend of mine said, "I concede that in Wagner's works you find genius on every page, but how many pages can an ordinary mortal take?" Now I think I am a pretty ordinary mortal, as opera buffs go, and having just emerged only slightly befuddled from the experience of listening closely to two complete recordings of Die Meistersinger, I would be willing to rebut my friend's implicit contention. I am not sure that it applies to this work—that Wagner's profundity was self-defeating. As I listened to these recordings I was once more overcome with admiration, not only for the many beauties of Die Meistersinger's music, but also for the dramatic and intellectual strength of the libretto, and above all for the richness of its observation of human affections and foibles. After all, any work in the few words of the Masters—famous Kothner, earnest Pogner, malicious Beckmesser—are by far the best part of an otherwise uneven performance.

D. H.

RECORDING OF SPECIAL MERIT

WAGNER: Die Meistersinger von Nürnberg. Otto Edelmann (bass), Hans Sachs; Otto Edelmann (bass), Beckmesser; Alfred Poell (bass), Kothner; Gunther Treptow (tenor), Walther von Stolzing; Hilde Gueden (soprano), Eva; Emil Schäffer (soprano), Magdalene; Anton Demetrius (tenor), David; others. Vienna State Opera Chorus and Vienna Philharmonic, Hans Knappertsbusch cond. RICHMOND $65902 five discs $12.45.

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D. H.
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*Patents applied for*

DECEMBER 1968
Edelmann. As Hans Sachs. His is not an inadequate performance: it has the advantages of heartiness, jocularity, and an attractive if somewhat monochromatic vocal sound. But for me Sachs's most winning side—his irony, his wit, and his undeterred unshakable affection for the human race—doesn't come through.

Still, the performance as a whole mounts this liability, and the bulk of the credit for this I think, to Herbert von Karajan and his Chor des Opers des Radio Orchester, which really soars and sings. Some credit is due Walter Legge and his recording team—the recording's balances are nearly ideal; the voices are forward, yet never blare, the orchestra. And the orchestral sound has an imperishable amplitude and warmth.

The Richmond album is also a reissue: apparently made at about the same time as the Bayreuth recording, it was released in this country as London LLP 9. It is a studio performance, and its static quality and its lack of theatrical illusion—is quite noticeable after listening to the Seraphim discs: no scratching sounds as Beckmesser chucks up the faults of Walther's trial song, no laughter as Beckmesser stumble on the singer's mound in the final scene, etc. Gunther Treppel's voice—which sounds to me like a tenor struggling to become a baritone—is steadier than Hopf's, and his phrasing is more graceful; Hilde Gueden is a charming Eva, somewhat less passionate than Schwarzkopf. At the close of Act III, Scene IV, after Hans Sachs can be heard solo, it doesn't come through.

The deadly sins in a lively stylization

Both albums come with complete librettos; Seraphim's translation, by Peter Branscombe, is excellent. Richmond's uncredited note is rather problematical. Robert S. Clark

RECORDING OF SPECIAL MERIT

WEILL: Die sieben Todsünden. Gisela May, Peter Schreier and Hans Joachim Rothsc (tenors); Günther Leib (baritone); Hermann Christian Polster (bass); Radio Symphony Orchestra of Leipzig, Herbert Kegel cond. DEUTSCHE GRAMMOPHON 3 139 308 S. 79.

Performance: Very good
Stereo Quality: Good

In reviewing the recent Angel release of Kurt Weill symphonies, I remarked that much of the material was similar to some of the more extended symphonic club

orations in the three-act version of Mahagonny. Now along comes the Weill-Brecht Sweeney Todd to provide an even more exact point of relationship (even to the sharing of some material). Indeed, Weill's composition of the Second Symphony to fulfill a commission for this ballet, both works being composed in 1935 in the shadow of his enforced emigration from Nazi Germany. The ballet, in spite of the fact in which it was written, is by no means a negligible work. It is one of the most powerful and successful of the Brecht-Weill collaborations, a moral tale with song and dance exemplifying the Brechtian notion of "alienation" in the form of a stylized, extraordinarily effective music theater.

For the purposes of a dance work, Brecht and Weill adopted the Stravinskian device of separating song and actor-dancers. Thus there are two protagonists: a long Lenzny singing part, the other a dance role—but they really portray two sides of the character of the protagonist. The other singing parts include a narrator and a pious male quartet—a kind of barbershop ensemble of praying neighbors who comment hypothetically on the action. The old story of the whore with a heart of gold becomes a kind

of moral and political parable of what the "system" does to human dignity and human ideals. What turns this into more than pure "artprop" is the quality of simultaneous involvement and detachment that this team knew so well how to achieve. You never need believe in the literal truth of what happens (after all, this takes place in an America that never was) in order to accept the deeper truth. Like most of Kurt Weill, this music is "dated"—but in just the right way. It is based on a "pop" style that also never was, but its stylization—here extended by dramatic and "popular" instrumental numbers—is nonetheless effective for that and still retains all its ironic wit and bite. I understand that the original version of this work has recently been discovered in England, and I hope eventually to hear it, but in the meantime, this performance of the published version is quite worthwhile, and I recommend it.

The current successor to Lotte Lenya (who, by the way, was the first to record in this role a number of years ago at the City Center) is an East German lady by the name of Gisela May, and she is superb. The East Germans have the Brecht tradition and do a lot of thing up with bitter wit and an almost terrifying authenticity. And the West Germans take care of the engineering in this veritable triumph of successful pan-German cooperation.

E. S.

RECORDINGS OF SPECIAL MERIT

JOHN ALLDIS CHOIR: Recital: Bruckner, Four Motets; Schubert: Three-Light Christmas Songs; Messiaen: Cinq Rechants; John Aldis heat, John Aldis cond. ARG 2 ZRG 553 S. 95.

Recording: Excellent
Stereo Quality: Very good

I do not generally think that heterogeneous programs suit the recording medium very well, but I must admit that this one is superb. The music, all of it a cappella, is uniformly of the highest interest ranging from the traditional to the most avant-garde. "Beispiel Musik on the disc—1948—and the most unusual. The text consists of an imaginary Indian language concocted by the composer himself mixed with poetic fragments from French referring to the Tristan legend. The piece employs a great variety of vocal techniques and passes the time in a most continuous state of mystic ecstasy—too extended for my limited capacity for Messiaenic ecstacy, but undoubtedly original and often effective. All of this is enhanced by the excellent performance, clear, just, unmuddied, stylish, and expressive. They are well recorded, too. Texts (but no translations) are included.

E. S.

STEREO REVIEW
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CIRCLE NO. 2 ON READER SERVICE CARD

DECEMBER 1968
Is it only for me that the word "artistry" is forever smudged by its association with cocktail-lounge pianists and orchestras that work debutante balls? I find it offensive when it is applied to art of a high order. And when it is applied to art of a high order. And...
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While listening to her affecting singing of the two arias from Lambo's Friza, it occurred to me that this charming opera ought to be revived for Mirella Freni and Carlo Bergonzi or, at the very least, recorded by them! Antonio Votto and the La Scala Orchestra provide exemplary accompaniments, and the sound is worthy of the artistry displayed.

G. J.

RECORDING OF SPECIAL MERIT


Performance: Old Master
Recording: Good
Stereo Quality: Good

This recording represents an old but not unsuccessful solution to the problems of Horowitz, recording, and the public recital. As is well known, Horowitz has long had an aversion to the big Carnegie-Hall-type performance. But, although he has made some exceptional recordings, his style is still that of the traditional live-music performer. Unlike Glenn Gould, he has been unable to accept the recording studio as a totally satisfactory medium for his messages. How, in spite of the fanfare and the many gen-

STEREO REVIEW
For our president’s birthday, we baked him a cake.

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Performance: Good to outstanding
Recording: At times harsh-sounding
Stereo Quality: Good

Here is a tenor to be reckoned with on the international scene. Already known from several Qualiton opera and operetta recordings, Robert Ilosfalvy has also sung with the San Francisco Opera. In Europe, he is principal tenor in Budapest and Cologne.

Ilosfalvy’s voice is a bright and ringing instrument, strong on top, and freely produced. His style is Italianate, with a flowing line and without disturbing mannerisms. At his best, his renditions are quite exciting: the two Puccini arias, Turiddu’s Farewell, and Lagrimose are as good as any versions recorded during the last twenty years. In Wagner, too, he exhibits the kind of natural lyricism and sustained legato that are essential to the music, yet by no means common with singers steeped in the German school. The two Erkel arias are, of course, done to perfection.

This brilliant level is, however, not sustained throughout the program. In point of style, Una furtiva lagrima and Celeste Aida are faultless, but they are tonally unsteady. Cielo e mar is rushed and inexpressive; Abi, si, ben mio is cursory enough to give the impression of first sight-reading. My guess is that Ilosfalvy had to learn some of these arias in Italian for the present recording and needs more seasoning for their interpretation. The potential, however, is great. This is a major tenor, and he may well be headed for a spectacular career.

The orchestral accompaniments are first-class; the sound is well balanced, but occasionally harsh.

G. J.

RECORDING OF SPECIAL MERIT

STUDENT MUSIC IN SEVENTEENTH-CENTURY LEIPZIG. Rosenmüller: Suite No. 2 in D Minor. Krieger: Ein Freund, ein Traum, ein Lieb, ein Spang; Der Nacharbeiter muss körnlich sein; Der Rheinische Wein tauzet gar zu Stein; Wir sich verlieben, wird sehr betrübt; Er ist verwüdet durch ihren Mund; Die Sangen sein war auf den Seiten; Des Schönen Blum’ erzittert Ruhm / Der Wässerlichest verdreht Leid; Es jekelt ihr nur eine Zier; Er steigt der Wein so hoch wie ein; Die Fröhlichkeit acht keinen Fried. Pezel: Ballo, Cavanna, and Gigue; Allemande and Corrente. Sally Le Sage and Christina Clarke (sopranos); Nigel Rogers (tenor); Geoffrey Shaw (barytone); Members of the Little Orchestra of London, Joshua Rifkin cond. and harpsichord. Note: SUCH ® H 71204 $2.50.

Performance: Convivial
Recording: Excellent
Stereo Quality: Fine

Johann Rosenmüller (c. 1619-84) and Johann Pezel (1639-94), some of whose instrumental music is contained in this pleasant collection, were both associated with the Collegium Musicum of Leipzig in the second half of the seventeenth century. The song composer Adam Krieger (1641-66), tenor of whose incomparable lieder can be heard here, formed the first Collegium in that city (later directors were to be Telemann, Kuhnau, and, of course, J. S. Bach).

This disc gives us a good opportunity to hear what it was like to be a student in the 1600’s. The songs are, perhaps, musically a little more staid than today’s protest songs, but nonetheless they are concerned with some of the same subject matter. They are entertainingly rendered, as are the instrumental pieces, and all are performed with a good understanding of the style. The recorded sound is thoroughly satisfactory, and complete texts and translations are included on the jacket.

I. K.


Massenet: Werther: Letter Scene. Saint-Saëns: Samson and Delilah: Mol cocer s’ontre a la voix. Shirley Verrett (mezzo-soprano); RCA Italiana Opera and Chorus, Georges Prêtre cond. RCA ® LSC 3045 $7.95.

Performance: Sumptuous voice, odd technique
Recording: Very good
Stereo Quality: Very good

Planning within the framework of the career of the legendary mezzo-soprano Pauline Viardot-Garcia, whose long life (1821-1910) not only spanned but also inspired a remarkable number of musical events, RCA has come up with an exceptionally appealing program for Shirley Verrett's first operatic recital. The Orfeo aria, a bravura piece, was included for Viardot in the opera's 1859 revival, and while its authenticity may be open to question, it is certainly worth hearing. The rest of the program speaks for itself: worthy music not often heard. The entire concept is a credit to the artist and to the producers. As for the performance, it is distinguished by a kind of sumptuous vocalism that is altogether uncommon, and it offers moments of great beauty and enjoyment.

But why only one aria? Because in her steady ascent to a position of decided prominence among today's singers, Shirley Verrett has somehow acquired a baffling idiosyncrasy of style. Instead of attacking a held note directly on pitch, she slides into it not so much by the haphazard method commonly known as "scooping," but by an almost calculated, neatly executed (but, of course, unnatural and thoroughly unpleasant) appoggiatura. Aside from robbing her singing of its spontaneous quality, this method creates havoc with the long-breathed phrases that make up the La Favorita aria, and it frequently obscures true pitch (listen to the conclusion of the Anna Bolena scene). For those not too sensitive to this particular flaw—it virtually destroys enjoyment for me—the singer reveals exceptional security throughout the range (though the tessitura of D'amour l'ardente flamme is somewhat uncomfortable), as well as tones of sensuous quality and rare evenness. There is a certain want of dramatic excitement, however, which may be partially attributed to the rather conspicuous work of conductor Prêtre, particularly in the bloodlessly rendered Donizetti scenes. The orchestral execution per se, however, is first-rate.

G. J.
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Picture: "Zero G" by Kosso, David Stuart Galleries
GEORGE JELLINEK

By JAMES GOODFRIEND

Traveling in Europe, one finds certain aspects of human character more highly prized there than in the United States. One of these is politeness. When asked to specify the polite people in Europe, the average Continental proposes the Viennese. The Viennese themselves, however, seem to show a remarkable unanimity of opinion on the question: the politest people in Europe are the Hungarians.

George Jellinek was born in Budapest, Hungary, in 1919. He is the polietest music critic I know. He is not careless with his words, he is the politest music critic a great many musicians are ever going to run into. He has a way of being passionate about his virtues and dispassionate about their faults that is rare among music critics in general, and rarer still among those whose special area of interest is opera and vocal music. This is not to say that he is not a severe critic; his musical standards are high indeed, and at least one budding career was cut short because of his criticism.

George Jellinek did not feel that the violinist in question had the talent to reach the pinnacle of his profession. "My first victim as a music critic," says Mr. Jellinek, "was myself. I began studying violin when I was five and a half. This might seem unusual here, but if you were to mention it to someone in Hungary, the retort might well be 'Doesn't everybody?' I worked hard at it until I was seventeen, when my maturing critical faculties told me that my violinistic faculties were not ripening at the proper rate and that I was not going to be an outstanding instrumentalist. I quit. Then I got interested in opera."

The Budapest opera in the 1930's might have overwhelmed one attuned to today's American opera companies; its repertoire comprised fifty different operas and twenty ballets, and the season was a long one. Many of the singers, too, were outstanding, and visiting artists came from all over Europe. As the son of fairly well-to-do parents, George was able to indulge his new-found interest to the extent of attending about one hundred and fifty performances a year, for three years, thus giving him a background that one might find difficult to duplicate today in triple the time span.

The Thirties, however, also brought something else: the rise of Nazism. The day the Munich pact was signed, Mr. Jellinek, Senior, insisted that there was going to be a war, and that George was to get out of the country. "I suppose I was more obedient than intelligent," George says in retrospect. "And had I had the sense of alienation that seems to characterize so many younger people today I would have rebelled against my parents, stayed in Hungary, and ended up dead in a concentration camp." Instead, arrangements were made, and George left Europe in 1939.

After two years in Cuba, he came to the United States in 1941, and the following year he became a soldier in the United States Army, where he earned a commission in the infantry. Because of his proficiency in German, Italian, and Hungarian, he was eventually assigned to Military Intelligence, interrogating prisoners of war and, later, tracking down war criminals.

George married and became an American citizen while in service. His wife, Hedy, is a Viennese girl, the daughter of a professional violinist, herself a former student of voice and piano, and professionally a writer and editor. They have one daughter, Natalie, a talented writer and illustrator, and a junior at Barnard College.

When he re-entered civilian life in 1946, George finally called upon his love and knowledge of music to provide him with a living. He began as a record salesman, but soon joined SESAC, an international music-rights organization which also produces records for broadcast purposes. George entered SESAC as an assistant and left it, nine years later, as a top executive with a variety of administrative functions which included the supervision of more than two hundred recording sessions involving music of every description. From SESAC he went to Muzak as recording director, and left there earlier this year to become Music Director at the New York Times AM/FM radio station, WQXR.

In 1953, George began publishing critical articles and reviews of music in Saturday Review, and later in Opera News, the Musical Courier, and the programs of the Metropolitan Opera. He has been a Contributing Editor of STEREO REVIEW since 1958. Like so many other record-business professionals, George has frequently been called upon to write record-liner notes, which he has done for most major companies. He is also the author of a book—Calixtus, Portrait of a Prima Donna, published in 1960 by Ziff-Davis—a contributor to the Encyclopedia Americana and the Dictionary of American Biography, and a consultant to the Encyclopedia of Opera.

On the creative (as opposed to the critical) side, George is an opera librettist. His works, to music by Eugene Zador, are The Scarlet Mill, which was performed at Brooklyn College this fall, and The Magic Chair, which has had three productions.

"I enjoy writing criticism," he said recently, "particularly because it completes the circle of musical experience. I have played music and written about it, sold records and produced them, programmed music and lectured about it. My friends include composers, conductors, singers, and instrumentalists. I have been a collector of vocal records and a student of singing techniques for thirty years. In short, I live a life more or less totally committed to music. The opportunity to write about it and criticize it professionally somehow ties everything else together."

I asked George what, if anything, he felt his Hungarian background had to do with his career. "I long ago ceased being a Hungarian in outlook," he said, "but when you come from a small country like Hungary, speaking a language that you know will get you more than a hundred miles away from home, you feel a certain pressure to be successful on a more international scale, a certain impetus to try harder, perhaps, that someone from a larger country doesn't feel." That, with talent and politeness, will get you a long way.
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BIG BROTHER AND THE HOLDING COMPANY: *Cheap Thrills*. Big Brother and the Holding Company (vocals and instrumentalists); John Simon (piano). *Combination of the Two: I Need a Man to Love; Summertime; Piece of My Heart;* and three others. Columbia® BK 9700 $4.79.

Performance: Janis Joplin all the way
Recording: Uneven
Stereo Quality: Good

Rock music has moved into a new phase lately. Young rock players, like the jazzmen of the 1940's, are starting to view themselves as artists rather than performers—and with some justification. A style that has dominated virtually every musical action taken by newly matured players for the last five years or so can be expected to produce at least a few musicians concerned with something more than artistic rudiments. Unfortunately, the notion of artistry has become a kind of luxury that can never be completely affordable to everyone is an artist.

Well, it won't take a Jeanne Dixon to tell us that it's not going to work. The appearance of major artists will occur no more frequently in rock music than in any other art form, popular or otherwise. In the meantime, we're going to have to be content to hear good performers.

And that's one of the problems with this long-awaited recording from Big Brother. (Although this is actually their second disc, the first was of such poor quality that it can be overlooked in any serious consideration of the group's work.) Singer Janis Joplin, the heart and soul of the group, received such effective press notices before the record's release that it was virtually impossible for her to live up to the hyperemotional evaluations of her talent. No, Miss Joplin is not the best blues singer since Bessie Smith; nor is she as emotionally potent a star as the jazz greats, say, Sammy Davis, Jr., Frank Sinatra, Ella Fitzgerald, etc. That is, Janis Joplin is a potential "star" entertainer, and like other "stars," she performs with an electricity that produces an exhilarating emotional effect upon her audiences. But it is an effect produced not by musical artistry but by sheer force of personality. Unfortunately, much of that has bright traces of originality, but by adopting a style that can never be completely her own, she has chosen, consciously or otherwise, to stay away from the difficult and artistically provocative arena of a truly personal style. Okay. That makes her work similar in quality to that of such performers as, say, Sammy Davis, Jr., Frank Sinatra, Ella Fitzgerald, etc. That is, Janis Joplin is a potential "star" entertainer, and like other "stars," she performs with an electricity that produces an exhilarating emotional effect upon her audiences. But it is an effect produced not by musical artistry but by sheer force of personality. Unfortunately, much of it will be missing to those who have not seen her perform "live" or on television. (I suspect the same would be true for that almost non-existent person who might hear a Frank Sinatra record without ever having seen him perform.)

Only two pieces, Miss Joplin's remarkable showpiece *Ball and Chain* and a similarly invigorating *Piece of My Heart*, suggest the visceral power of her "live" interpretations. I should note, by the way, that many of these tracks were recorded "live" at the Fillmore. The vibrant ambiance of that cavernous hall is present (despite some peculiar editing cuts), but the total experience, the picture of Janis twisting, turning, dipping from side to side, unable to maintain a Grace Slick-like immobility beneath the crush of electronic amplification surrounding her, is missing.

Since the association of Miss Joplin with Big Brother and the Holding Company will be locked by the time this review sees print, I hesitate to make any lengthy comment on the musical quality of that relationship. Suffice it to say that the group is adequate, that the division will probably be good for all.

There is no question in my mind that, given appropriate management, and musical arrangements that are fully cognizant of her talents (and make no mistake about it, Miss Joplin, like so many other budding "stars," is going to have to go to school, be groomed out of her earthy preferences if she expects to reach the upper constellations), Janis Joplin can be very big indeed. A small taste of her potential can be savored on "Cheap Thrills," but the gourmet article is yet to come.

ANNA BLACK: *Meet Anna Black*. Anna Black (vocals); instrumental accompaniment, Miss Otis Regrets; Little Annie Reed; You All Come; Hey Now Now; The Tuffys and the Tolpins; Jimmy Ben; and six others. Epic® BN 5684 $4.79.

Performance: Deplorable
Recording: Fair
Stereo Quality: Fair

Can a girl singer who likes seals, big dogs, dangling earrings, weird rings, and rowdy dances smothered in chile be all bad? Yes. I looked forward to putting this record on my turntable, too, because side one kicks off with one of my all-time favorite Cole Porter songs, *Miss Otis Regrets*. The regrets were all mine. For Cole Porter to be subjected to Anna Black is a sacrilege equal to singing his tunes in a hog-calling contest, and in this case, the comparison is not far-fetched. I thought at first I was playing the record at the wrong speed. Then I thought perhaps it was recorded at the wrong speed. I finally concluded that Anna Black was just singing at the wrong speed. Maybe singing is too nice a word for it. Caterwauling would be more apt.

Most of the songs, by the way, were written by one A. Blakke, who, I have a sneaking hunch, just may be Anna Black under an assumed name. She has, I think, assumed altogether too much. The liner notes tell us, "You are about to discover that Anna Black is precisely, unerringly, where it's at." Significantly the notes are unreadable. R.R.
Out of My Life; Shaw Ave; Black Is Black; and five others. PARROT 3 PAS 71024 $4.79.

Performance: **Over-energetic**
Recording: **Good**
Stereo Quality: **Good**

I don't know if I could have been doing when "Spain's Los Bravos" were touring the world, and making two movies and "legions of new friends," but somehow this inspiring group has escaped me up to now. They whistle, whomp on their instruments, and create an aggressive union, knocking themselves out to deliver frenetic interpretations of such memorable masterpieces as "Fly With Fire and You'll Get Burned," "You Got Until the Morning, and Make It Last," the melodies of which you are not likely to find yourself affectionately humming afterwards. But one of their songs, "Get Out of My Life," had such a persuasive effect on me that I decided to take the hint, and gently removed the "boys from Spain" from my turntable. A grateful silence ensued. P. K.

**JULIE BUDD: Child of Plenty.** Julie Budd (vocals); orchestra, Herb Bernstein arr. and cond. Alf's Quiet on West 23rd Street; Black Is Black; Child of Plenty; People Are Strange; New Hope; Yesterday's Sunshine; and five others. MGM 3 SE 4522 $4.79.

Performance: **Plenty of nothin'**
Recording: **Good**
Stereo Quality: **Fair**

Not only did Herb Bernstein produce, arrange, and conduct this album, he wrote the liner notes in which he declares that the material recorded by this discovery, fourteen-year-old Julie Budd, is the fruit of a year's search. Since more than a third of the songs he finally settled on happen to be co-authored by Mr. Bernstein, I can only think that, as with the children in Masterfinck's Bluebird, who searched the world over for happiness before thinking to look in their own backyard, the idea must have occurred to him that the one way he could be sure of something really exceptional was to write it himself. Whatever Herb Bernstein's shortcomings, and for my aesthetic experiences he is legion, modesty is not to be numbered among them. (I suspect that JillBern Music, which published eight of the songs, derives its "bern" from you know who.) I do accept Julie as a real live entity in herself, however, and refer to an excerpt from the liner notes to set the tone for the entire package: "Within seconds after I first heard her sing in a talent show at the Catskills' Tamarack Lodge, I knew that here was this generation's big young star . . . a little girl with the impact of the early Judy Garland." I think the impact of the early Tiny Tim would be more accurate. In all fairness, Julie does exhibit some vitality. But in this album, her discoverer comes perilously close to nipping it in the bud. R. R.

**THE BYRDS: Streetheart of the Rodeo.** The Byrds (vocals and instruments); various other musicians. You Ain't Going Anywhere; I Am a Pilgrim; The Christian Life; You Ain't Alright; Mind Your Water; You're Still on My Mind; Pretty Baby; Pigeon; and five others. COLUMBIA 3 CS 9670 $4.79.

Performance: **The Byrds go west**
Recording: **Excellent**
Stereo Quality: **Excellent**

Word is out in the music business that the next big pop influence will be country-and-western. The Byrds have jumped on the old buckboard quickly enough with this collection of originals, c-a-w standards, and a couple of safely-in-between Bob Dylan tunes. But the question is the same one that is raised by sundry white rhythm-and-blues groups—why not listen to the original rather than another pale imitation? Oh, sure, I know there are plenty of listeners around who will prefer the Byrds to Johnny Cash, just as there were listeners in the 1950's who preferred Bud Shank to Charlie Parker. And that fact alone, I guess, is sufficient economic justification for peculiar hybrid releases of this nature.

To their credit, the Byrds have a clean vocal sound and reflect unbounded affection for their material. But I doubt that we will continue to be this lucky. If the buckboard really gets rolling we're probably going to hear country swags emerging in even more unusual dialects than that of the Byrds. After all, last week I received a new release—which I have artfully avoided playing—with a cover photo of Joey Bishop in hand-tooled boots and ten-gallon hat. Can Sinatra be far behind?

**LES COMPAGNONS DE LA CHANSON: Love Is Blue/L'Amour est bleu.** The Compagnons de la Chanson (vocals); orchestra, Paul Piot arr. and cond. Pigalle; La Musette; Ne me quitte pas; Sous le ciel de Paris; L'Amour est bleu; Que me reste-il de vos amours; Et maintenant; Les vieilles mornes; La Valse de Lilas; Sous les ponts de Fontaine. COLUMBIA 3 CS 9676 $4.79.

Performance: **Passé**
Recording: **Good**
Stereo Quality: **Good**

This album might as well have been called "Sing Along with Les Compagnons:" that is about the level of performance here. As I followed the bouncing ball through this collection of hoary standards, it occurred to me that Les Compagnons' sound and much of their repertoire have not changed since the days they were backing Piaf in the late Forties. And since they are still appeaing and recording, there must be a lot of stubbornly faithful French-speaking people to make up their audiences. If you can still get choked up by things like Sous les ponts de Paris or La Musette, then you might like this one. Also, since Les Compagnons' diction is immaculate and very clear, this might be an apt gift for young people beginning to study French. For myself, I had a sudden suspicion halfway through this album: you don't suppose you-know-who has designated Les Compagnons a French cultural monument, do you?

**TOM DISSEVELT/KID BALTAN: Song of the Second Moon.** Electronic music; Song of the Second Moon; Moon Maid; The Ray-Makers; The Visitor from Inner Space; and four others. LIMELIGHT 3 LS 86050 $5.79.

Performance: **Electronic nonsense**
Recording: **Excellent**
Stereo Quality: **Excellent**

It was inevitable, I suppose, that electronic music would get into the hands of the stick-thunking hucksters who can transform the most complex aesthetic experiences into glossy products for the mass consumer. The Limelight series of recordings, of which "Song of the Second Moon" is a part, includes some excellent music, but this particular entry misses the boat (perhaps I should say space ship). Tom Dissevelt, a Dutch composer, has created a collection of pieces that approximate what might have happened had Walt Disney ever really gotten into electronic music. No gimmick is too corny to try, no sound so unusual that it cannot be forced into a conventional form. D. H.

**RECORDING OF SPECIAL MERIT**

**ELIZABETH: Elizabeth.** Elizabeth (vocals and instrumental). Not That Kind of Guy; Mary Anne; Dissimilitude; Similitude; You Should Be More Careful; and five others.

Performance: **Promising new group**
Recording: **Excellent**
Stereo Quality: **Excellent**

Elizabeth, a new group from Philadelphia, follows in the City of Brotherly Love's tradition of excellent pop vocalizing. One track titled Similitude, in fact, has a trace of the

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strong male vocal ensemble sound (and barbershop harmonies) that was such a dominant part of the pop music of the middle Fifties. In addition, Elizabeth's material, mostly written by guitarists Steve Weingart and Bob Patterson, is consistently engaging and touches an unusually diverse number of styles. At the moment, these writers are too derivative in their choice of chord progressions and ensemble vitings, but a seed of talent appears to be there. Elizabeth's main recording effort has to be considered one of the brighter outings of recent months.

FORD THEATRE: Trilogy for the Masters.
Ford Theatre (vocals and instrumentalists), various other musicians. Album for The Masters; 101 Harrison Street; Back to Philadelphia; The Race. ABC © ABCS 658 $1.79.
Performance: Unappealing debut
Recording: Excellent
Stereo Quality: Excellent

Ford Theatre, a new recording group, attempts here the difficult task of putting together a disc production in which the total playing time is devoted to a single lengthy piece. Artistically, such a decision may or may not have been wise (in my opinion, it wasn't), but practical considerations appear to have played an equally important role. Consider, for example, that the entire record is devoted to a grand total of four vocal selections and one recurring instrumental melodic theme tying them together—not exactly a substantial amount of material for two sides of a long-playing disc.

It is no particular compliment, in these days of professionally adept young rock players, to say that Ford Theatre plays excellently—though they do. Unfortunately, such competence alone is not enough to sustain the extended solos that dominate each side of the disc. Improvisation requires something more than the creation of dense layers of sound and the repetition of hypnotic rhythmic ostinatns, or improvisations are fine provisos. In addition, Elizabeth's material, mostly written by guitarists Steve Weingart and Bob Patterson, is consistently engaging and touches an unusually diverse number of styles. At the moment, these writers are too derivative in their choice of chord progressions and ensemble vitings, but a seed of talent appears to be there. Elizabeth's main recording effort has to be considered one of the brighter outings of recent months.

D. H.

HARD WATER: Hard Water.
Robert Carl McLerran, Tony Murillo, Peter M. Wyant, and Richard Otis Fifield (vocals). Medley: My Time/Take a Long Look; City Sidewalks; Love and I; Monday; Plate of My Fire; and five others. CAPITOL © ST 2953 $1.79.
Performance: Unhappily reminiscent
Recording: Good
Stereo Quality: Good

Terry-Thomas starred in an English comedy some years back as a climber who was making his way through life by practicing Stephen Potter's rules of one-upmanship. I vividly remember a tennis match in which he favored by "acid-rock" groups. Unfortunately, these moments are outweighed by the times in which too much fuzz-tone, feedback, and distortion virtually crowd the stylist out of the record grooves. D. H.

RECORDING OF SPECIAL MERIT

IAN AND SYLVIA: Nashville.
Ian and Sylvia Tyson (vocals); Norbert Putnam (bass); Ken Butler (drums); The Mighty Quinn; Wheels on Fire; Farewell to the North; Taking Care of Business; Southern Comfort; and six others. VANGUARD © VSD 70284 $5.79.
Performance: With it
Recording: Excellent
Stereo Quality: All there

Ian and Sylvia, those raffish pure-vocaled Canadian friends of the folk song, loosen their belts and go country on this one, as they succumb to the lure of the rural South in original numbers like Farewell to the North, Taking Care of Business, and Southern Comfort. They also sing up a storm, with plenty of electronic assistance, in a couple of swinging Bob Dylan numbers—The Mighty Quinn and Wheels on Fire (and they really are). I felt more at ease with this gifted pair, though, when they moved closer to home in more restrained ballads like the one about injustice called The Renegade, and was especially delighted by London Life, a free-wheeling duet in which the scene is London and the subject is "You with your hangups and me hung up on you."

P. R.

JEFFERSON AIRPLANE: Crown of Creation
(see Best of the Month, page 92)

GEORGE LINDSEY: Goobers Sings!
George Lindsey (vocals); vocal accompaniment by the Jordyaires. Good Morning; Sunshine; My Way of Life; Cottonfields; Sweet Than; Margarita Branch; Louisville; Write Me R.F.D.; and four others. CAPITOL © ST 2965 $4.79.
Performance: Wanna bet?
Recording: Terrible
Stereo Quality: Fair

Goobers sings! But the question is, is he alive or dead while doing it? If this is singing. Maria Callas is a Latvian eunuch. Why do these no-talents think being a member of a TV series (Goobers) is a best shot on the Andy Griffith Show and now stars on Mer-erry R.F.D.? entitles them to put out a record album of whinnies and brays? Andy Griffith starts out in the liner notes: "You can't say George is a polished singer" (uh-uh).

Continued on page 164
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RECORDING OF SPECIAL MERIT

Smaller Faces: Ogden's Nut Gone Flake. Small Faces (vocals and instruments). Happiness Stare; The Hungry Intruder; The Journey; Mad John; Afterglow; Song of a Baker; René; and five others. IMMEDIATE

Performance: Good
Recording: Good
Stereo Quality: Excellent

When album covers are as gimmicky as this new Small Faces release (it is a complicated circular package which opens out into several circular posters and photographs), I tend to cast rather a cold eye and ear on them. Are they trying to divert me with packaging? Well, I'll show them!

Huffing and puffing I put the record on the turntable and guess what? It is delightful. The Small Faces are an enormously ingratiating group, with verve and brightness. Happiness Stare is a fine job, as are Afterglow and the charming Song of a Baker. There is some very good and amusing lyric writing here, and the performances by all concerned show marked nonchalance and spirit. You ought to have a really good time with this one. I certainly did.

P. R.

RECORDING OF SPECIAL MERIT

John Stewart and Buffy Ford: Signals Through the Glass. John Stewart, Buffy Ford (vocals); orchestra, John Andrew Tarraglia arr. and cond. Holly on My Mind; Nebraska Widow; July, You're a Woman; Dark Passage; Santa Barbara; God; Signals to Ladi; Draft Age; and two others. CAPITOL

Performance: A wonderful surprise
Recording: Excellent
Stereo Quality: Excellent

(Continued on page 168)
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What a marvelous surprise to open a new disc and hear, without fanfare or press-agent trumpetry, a brand new talent for the very first time. This was the elation I felt when I played this new album by a pretty daisy- blonde girl named Libby Ford and a strong backwoods country boy named John Stewart. They are joyous musicians, and their work is as fresh as a newly-mown meadow at daybreak. They are folk singers of the highest order, prophets and poets, spinning their songs like silkworms making silk. Their materials are raw, but oh what they do with them!

A statement from Jamie Wyeth on the album cover lauds them for achieving in song what he attempts in paint. I agree. Their songs are soft and sure, windy and free, and while the rest of the world is writing songs about drugs and prostitution and love and acid and the murder of God, John Stewart and Buffy Ford are concentrating on the mainstream of pioneer America that is struggling to remain sane. Consequently Nebraska Wilder is like one of those Wyeth paintings of wind-swept prairie women waiting at the screen door for someone to pass on his way to town to bring back the butter. Dark Prairie is about old people dying of the fever, living off a black and parched earth that doesn’t care back when it is tilled. Draft Age is about a boy at a mirror, shaving, on his last morning before leaving for the Army. His friends are all down at the beach with their girls, but Clarence Molloy says goodbye to his toy soldiers and heads down to the bus. Most of the songs have a Bobbie Gentry preoccupation with death about them. All of them are simple and melodic and full of poetic images. But it is what these two singers do to and with the songs that matters. John Stewart has one of the most singularly unattractive voices I’ve had to listen to in some time; it is hoarse and off-key and sounds as though his respiratory passages are filled with phlegm. But when it blends with Miss Ford’s beautifully cushioned, pitch-perfect soprano, they sound like the Jackie and Roy of the folk singers. If for no other reason, buy them just like the Jackie and Roy of the folk singers. The Yarkon Trio, who were eliciting as much admiration from their compatriots in the Promised Land at that time as the Beach Boys were in Malibu, breeze through fast-moving items like It’s a Sign that You’re Young, pause for easy interludes such as Blue Like a Dream, do a sort of Hebraized tango translated as Hinting at Love, and harmonize hauntingly about the Hamsin, a hot wind that blows through Israel for days at a time in summer to fray the nerves of the inhabitants.

THE YARKON TRIO: Israeli Pop Favorites. Israel Gurion, Benny Amursky and Arik Einstein (vocals and instrumentalms). Siman Shelana Tsir (It’s a Sign That You’re Young); Kabala Kala (Blue Like a Dream); Alara Baramun (Hinting at Love); Sate Shet Ahava (Autumn of Love); Ha’ir Be’afor (The Town in Grey); and six others. CAPITOL ® DT 10511 $4.79. Performance: Light-hearted. Recording: Good. Stereo Quality: Artificial.

This is a rechanneled reissue of a carefree program of popular Israeli music, the mono version of which appeared some years ago. The Yarkon Trio, who were eliciting as much admiration from their compatriots in the Promised Land at that time as the Beach Boys were in Malibu, breeze through fast-moving items like It’s a Sign that You’re Young, pause for easy interludes such as Blue Like a Dream, do a sort of Hebraized tango translated as Hinting at Love, and harmonize hauntingly about the Hamsin, a hot wind that blows through Israel for days at a time in summer to fray the nerves of the inhabitants.

COLLECTIONS

W. C. FIELDS IS ALIVE AND DRUNK AT YOUR FATHER’S MUSTACHE. Chorus (vocals); orchestra. Here Come the Train; Don’t Tell Me Your Dreams; I’ll Spare You Mine; The Ballad of Bonnie and Clyde; It’s a Sin to Tell a Lie. When I’m 64; College Medley: Buckle Down, Winsocki; Ramblin’ Wreck from Georgia Tech; Books Book; Washington & Lee Swing; and five others. MGM ® SE 4555 $4.79. Performance: More mellow than hope. Recording: Fair. Stereo Quality: Undistinguished.

Let the buyer be warned—Mr. W. C. Fields is nowhere to be heard in the grooves of this ungroovy disc, although both his name and his photograph have been taken in vain to decorate the wrappings. What is heard is a monotonous chorus, backed by plinking banjos and other quaint instruments, leveling every tune in its path and producing what we used to pass for “saloonsound” in our beerier Westerns. Since a certain inebriate, relaxed good will emanates from this group as they plough through numbers popular at a national chain of audience-participation beer-parlors called “Your Father’s Mustache”—such nostalgic fare as In a Shanty in Old Shanty Town and It’s a Sin to Tell a Lie —it is easy to ignore their homogenization of the songs. And even they cannot quite crush the jaunty spirit of such songs as When I’m 64, which emerges with its infectiousness still pretty much intact. But all in all it’s a treat, not worth your hard-earned fiver—unless you’re planning to up a saloon.

(Continued on page 170)
High-fidelity performance plus absolute mastery of time...yours with a 4-dial Omega Speedmaster chronograph

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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 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.
MILES DAVIS: Miles in the Sky. Miles Davis (trumpet), Herbie Hancock (piano and electric piano), Wayne Shorter (tenor sax), Ron Carter (bass), Tony Williams (drums), George Benson (guitar). Staff: Paraphernalia; Black Comedy; Country Son. Columbia ® CS 9628 $4.79.

Performance: Miles moves toward rock
Stereo Quality: Very good

Miles Davis' musical psyche has always led him into the vanguard of developing jazz ideas. From his early work with Charlie Parker to his superb ballad playing in the middle Fifties, the modal experiments of the late Fifties, and the disjointed avant-garde rhythmic effects of his latest groups, Davis has found a way to adapt each new stage of musical evolution to his own point of view. This latest release is no exception.

Recent interviews have suggested Davis' powerful interest in the music of young rock groups. Much of that interest is evident here. While it would be absurd to suggest that Davis could ever play actual rock music, a tune like Staff, for example, demonstrates how the rhythms of rock can be transformed into viable jazz.

Davis is well assisted by Herbie Hancock's electric piano and the fine rhythm team of Carter and Williams. One track—Country Son—sounds peculiarly different from the others, as though it were written at another time and place, perhaps even pieced together or excised from a longer take. I sympathize with Columbia's desire to eliminate liner notes (especially after the wasteful indulgences that have appeared on some recent Davis releases), but it would be nice to have some pertinent information about dates and places of recording, etc. D. H.

DUKE ELLINGTON: Nutcracker Suite (selections); Peer Gynt Suites Nos. 1 and 2 (selections). Duke Ellington Orchestra (instrumental); Duke Ellington and Billy Strayhorn arr. Odyssey ® 32 16 0252 $2.49.

Performance: Light-weight Ellington reissue
Recording: Very good
Stereo Quality: Very good

The Ellington-Strayhorn excursion through Tschaikovskian, and now as part of the Columbia Jazz Odyssey series. But it is a questionable choice of material for re-release. True, the early Sixties cannot be considered a halcyon period for Ellington, but he certainly produced better music than these two-ferious attempts. Jazz Meets the Classics. And I am not particularly enthralled by Ellington's fay retitling of the pieces—as Toot, Toot, Tooie, Toot (Dance of the Reed Pipe), and Sugar Rum Cherry

(Dance of the Sugar Plum Fairy). Equally distracting are the consistently uninteresting shuffle rhythms of drummer Sam Woodyard and the generally bland interpretations by the Ellington band.

These objections aside, however, there are a few lovely moments. Jimmy Hamilton's fine clarinet work on Selvidge's Song restores a warm aliveness to "legitimate" clarinet tone, and should be heard by the hard-shelled panjandrums of the symphonic-woodwind world. As usual, the saxophone trinity of Paul Gonsalves, Johnny Hodges, and Harry Carney has brilliant moments, and I must admit to a special affection for Booty Wood's trombone work.

Criticizing Ellington is like criticizing the moon—both are such extraordinary natural phenomena that they transcend petty human bickering. Nonetheless, this is not one of Ellington's more serious efforts, nor was sweeping orchestration that sounds like background music for a television commercial for brassieres. And the score's eager, How are Things in Glocca Morra?, gets mucked about with some cross-dialogue between Kenton and arranger Dee Barton which includes some early barrel piano fading into an up-tempo bridge, then back into the Pee Wee Russell groove again. Pretty disappointing.

Side two pits Kenton against the old familiar Kenny Burrell's pretty slick movie mush. The theme from Rosemary's Baby gets totally lost in the shuffle. Lullabies are not marches, and this weird orchestration makes it sound like a Salvation Army funeral dirge. Without Johnny Richards to turn it into an exciting Latin movement similar to one of his suites from Cuban Fire!, the theme from Villa Rides hits a low of zero in originality and energy. Neal Hefti's The Odd Couple sounds like a thousand other soundtrack themes. The best thing on the album is People, the Streisand theme from Funny Girl. This sounds like the old Kenton enthusiasm back in full force. All in all, a pleasant but dull collection. R. R.
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ancient days of pre-World War I Harlem, with virtually every stop in between. RCA Vintage producer Mike Lipskin, following the obvious example set by Alan Lomax in his classic Library of Congress recordings with Jelly Roll Morton, has turned Smith loose in a recording studio, free to reminisce, prevaricate, ramble, and, ultimately, demonstrate his still considerable musical powers.

Recordings of this sort are of such enormous historical value—even allowing for the sometimes hazy memories of the participants—that criticism of one or another musical failing would be exceedingly ungenerous. Yes, it is true that Smith's technical skills are not what they used to be. He often uses his pedal as an all-purpose crutch that would hardly have been necessary in his early playing; his memory of the chords and melodies, especially of the older tunes, is not always precise. But the flashes of excellence that ring through can still be formidable, and clearly show how powerful his early skills must have been. In addition, there is a whisper of the two-handed stride piano style—one of the most swinging of jazz techniques.

At least one element in the production, however, warrants second thoughts. Producer Lipskin apparently sat in the studio with Smith, helping free the flow of ideas by asking questions, suggesting the names of tunes, places, and people, and generally urging Smith deeper into his slumbering memories. For the sake of economy, Lipskin’s comments have been edited out, leaving a sometimes uncomfortably disconnected narrative. Surely a compromise in which Lipskin’s important transitional questions would have remained was preferable, if only because they might have acted as guidelines for Smith’s rambling narrative. D. H.

KAI WINDING/J. J. JOHNSON: K. & J. J.: Israel, Kai Winding (trombone), J. J. Johnson (trombone), various other musicians. My Funny Valentine; Israel; Catherine’s Theme; Am I Blue/ Sowboy; and five others. A & M ® SP 3008 $5.79.

Performance: Outstanding
Recording: Excellent
Stereo Quality: Excellent

It seems incredible that, in 1968, it is possible for two creative musicians to produce music that reflects so little awareness of what has happened in the decade or so since their partnership was a major jazz delight—especially so in the case of Winding, who has created a number of recordings that were early models of jazz-rock integration. Alas, little of Winding’s perceptive musicality is present here, and track after track sounds as outdated as a Donald O’Connor musical. Almost as bad as the anachronistic performances are the arras, light-classical string arrangements on St. James Infirmary and Django, among others. Arranger Don Sebesky has shown on numerous other dates that he is a fine string craftsman who has an especially benign touch with pop material. One can only assume, therefore, that he was (mis)guided by the two leaders. Too bad they didn’t let him go his own way. Kai and J. J. have justifiably dominated the modern trombone scene for two decades now, and I would have assumed it was virtually impossible for them to produce music which did not have some—as they say—redeeming qualities. But it looks as though that day has come. D. H.
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Yes, the Electro-Voice mikes are yours free. And listen to what you get when you take this Viking tape recorder home with you. Solid-state, 4-track stereo. Three motors, three heads, three speeds. Monitor controls. Sound on sound. Echo. Illuminated, color-coded control indicators. All for $389.95* at selected Hi Fi dealers. See the model 433W today. It's the one with the walnut base. And don't forget your free mikes.
ics she sounds like someone in love—exhibiting seashells, setting down memories of the old country in a charming Irish accent, and conjuring up witchcraft of a most delicious nature. Fred Astaire, of course, never ages, and his version of When the Idle Poor Become the Idle Rich proves my point.

As the people of Rainbow Valley in the mythical state of Missuck, the Ken Darby Singers rub new life into such big choruses numbers as This Time of the Year. Don Francis has a melodically refreshing voice as the leading man, and what he does with Old Devil Moon could, with luck, turn that old-timer into a new hit song. Tommy Steele is every bit as good as David Wayne was in the role of the leprechaun who sings and dances at the drop of a four-leaf clover. Ray Hendorf, the grand old man of movie-musical orchestrations, is back at the baton, and the orchestra is magnificent—brassy, juicy with strings, train whistles, and full-bodied instrumental passages. A wonderful Negro singer named Brenda Arnaud leads the chorus in the famous Necessity number, and the whole affair marks the best recording I've ever heard of this marvelous score, as fresh and innovative today as it was in 1947, when Broadway discovered Finian and his rainbow and refused ever to let it die. Unless you're as mean as Scrooge, I can't imagine this marvelous album's doing anything other than brightening your holiday season. It's an absolute delight.

R. R.

**FUNNY GIRL**—Original-soundtrack recording (see Best of the Month, page 91)

**RECORDING OF SPECIAL MERIT**

YOU ARE WHAT YOU EAT (John Simon). Original-soundtrack recording. Rosko, Peter Yarrow, Tiny Tim, John Hendl, Hansa El Din, John Simon, Eleanor Baruchian, Paddy Makem, the Electric Flag. COLUMBIA ® OS 3240 $5.79.  

Performance: A la carte  
Recording: Excellent  
Stereo Quality: Excellent

This is a terrific album. It is intelligent, amusing, creative, and completely contemporary. Most of the music here is the work of John Simon, and he has done a splendid job. He also appears as a performer and is humorously competent in his big number Mr. Name Is Jack ("and I live in the back of the Greta Garbo Home For Wayward Boys And Girls"). Judging by his work here, I am sure that Simon is headed for a brilliant future as a composer.

You Are What You Eat” is, of course, the soundtrack for the film of the same name. I have not seen the film, but if it is half as good as this record, it too must be terrific. If the visual scenes match the funny, zany soundtrack for such things as Hansa El Din's Nude Dance, the commercial for German Army helmets by Rosko, or the incongruent duet of Tiny Tim and Eleanor Baruchian in I Got You Babe, it is a film I will see more than once.

Any attempt to analyze this recording would, I think, be a grievous error on my part. To do so would rob it of much of the pleasure it provided me. Much as if I attempted to explain my delight as a child on my first trip to a fun house. When something is that good you sort of want to keep it to yourself.

P. R.
Reminiscent of the Graeco-Roman art forms, Mediterranean combines straight, simple lines in such a way as to become highly decorative. Its burnished gold grille cloth is accented by inserts of genuine wrought iron.

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MARKO NOVOSEL: Tamo Daleko and Other Croatian and Dalmatian Songs. Marko Novosel (vocals); John Duda's Tamburitzë Ensemble (instruments). Tamo Daleko (Far Away); Na Te Milim (I Think of You); Hvalie Se Kastelanke (Bragging Girls from Castles); Na Rastanku Smo (Sweet Girls from Castles); Na Brigu Nad Morem (Vrbnike—Overlooking the Sea); Na Brigu Kuca Mala (Little House on the Hilltop); Sinac Si Meni Rekla (You Told Me Last Night); and six others. MONITOR ® MFS (C) 494 $4.79.

Performance: Delightful. Recording: Good

The songs of Croatia and Dalmatia, if this collection is any barometer, sound like Neapolitan ballads, but a little calmer—less passionate, less tense, less passionately involved. Mr. Novosel has a gentle, caressing approach to this material, singing and humming his way through folk songs and popular numbers about the sweetness of parting, yearning for a distant one. His description of a non-scheduled airline with a flight that leaves for New York "Thursday or Friday" and his salute to foreign visitors "on their way from Europe to Astoria" to spend their vacations are winged to a responsive audience with ease and charm. I also enjoyed Mr. Barbutti's description of a Polish bullfight, puns and all, and his historical report on how apartment-house tenants used to communicate with the superintendent in radiator language. Add to this a deft description of a couple of parents conned into sending their tone-deaf kid for accordion lessons, and the scale of amusing moments tips well in this performer's favor. P. K.

PETE BARBUTTI: The Very Funny Side of Pete Barbutti: Pete Barbutti (comedian). Where Are You From, Sir?; Fat Chance; Ballfight; Kardesh School; Communication; Now and Tence. DECCA ® DL 75008, DL 5008 $4.79.


Billed as "Scranton's gift to the world of entertainment," Pete Barbutti has a cool way with an anecdote—and when he isn't reaching for it—a civil approach to a joke. His description of a non-scheduled airline with a flight that leaves for New York "Thursday or Friday" and his salute to foreign visitors "on their way from Europe to Astoria" to spend their vacations are winged to a responsive audience with ease and charm. I also enjoyed Mr. Barbutti's description of a Polish bullfight, puns and all, and his historical report on how apartment-house tenants used to communicate with the superintendent in radiator language. Add to this a deft description of a couple of parents conned into sending their tone-deaf kid for accordion lessons, and the scale of amusing moments tips well in this performer's favor. P. K.


Performance: Brilliant. Recording: Good dub from the archives.

These snarling days, when the human intellect is getting its head bandaged to it in centers of civilization as far-flung as Prague and Chicago, it is almost dumbfounding to be reminded that once upon a time a whole nation was turning to the radio to hear what its highbrows had to say. The time was 1930, when German bombs were bursting over London. The planners of the BBC Forces Programme were being urged to supply their fighting men with something more substantial than jazz and variety shows—something, perhaps, along the lines of the American quiz show Information Please. The result was the series called The Brains Trust, but this turned out to be far from just a British Information Please. The emphasis was not on information, but on ideas. A panel of experts including Sir Julian Huxley from the world of science, Sir Malcolm Sargent for music, Professor C. E. M. Joad for philosophy, and the other distinguished Englishmen listed above, gathered every week (Continued on page 178).
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Sent out on the questions of success and happiness, debate the pun (John had puns, Huxley reveled in them), and Commander A. B. Campbell, representing the military mind, plumbs for good manners and punctuality. How times have changed is another lesson to be learned from The Brains Trust, as Lady Jackson tries desperately to sound modern while taking a stand against crosswords. A refreshing sojourn in a realm where the mind was still deemed worthy of popular respect.

P. K.

**RECORDING OF SPECIAL MERIT**

**ELIZABETH BARRETT BROWNING: Sonnets from the Portuguese**. Penelope Lee (reader); Peter Orr, director. SPARKED ARTS @ SA 973 $8.95.

Performance, Mellow: Recording, Good

I often wonder why Elizabeth Barrett Browning is not more highly regarded and widely read. Do poetry lovers—subconsciously perhaps—discriminate against poetesses? Certainly there have been few enough of them, from Sappho onwards. Yet often, as with Elizabeth Barrett Browning or the very different instance of Emily Dickinson, their poetry has an intelligence none the less keen for being feminine.

This collection of forty-four sonnets is one of the poetess’ outstanding achievements. They are love poems, written to her husband Robert Browning. Yet there are the impetuous flights of a young woman (she was nearly forty when she met Browning and forty-four when these poems were published), but rather the mature reflections of a woman to whom love has come late but fiercely. Penelope Lee reads these poems in a deep attractive voice that stresses their womanly adorns. It is a lovely and telling performance of sonnets that, in their own delicate way, are among the loveliest in the English language.

C. B.

A GATHERING OF GREAT POETRY FOR CHILDREN—Volumes One, Two, Three, and Four. Read by Julie Harris, Cyril Ritchard, and David Wayne, although occasionally the poets themselves read, often, as in the case of Robert Frost reading with rustic simplicity The Pioneers, showing up the actors for what they are—actors. For at times all three—particularly I am sorry to say Mr. Ritchard—adopt that special voice that seems unique to famous actors reading poems to grateful children. As a result, while I delight in the breadth and catholicity of this selection, I would have preferred it with either a different or more varied cast. Poetry should never be read to children by people who fondly imagine that they are everyone’s favorite uncle or aunt, and at times these three do seem to fall victim to such delusions of grandeur.

C. B.

**RECORDING OF SPECIAL MERIT**

**MILO O’SHEA: An Evening in Dublin**. Milo O’Shea (performer); Fred O’Donovan and Reginald Warburton, producers. Accompanied by Noel Kelehan.

COLUMBIA © CS 9647 $8.79

Performance, Lusty: Recording, Atmospheric: Stereo Quality, Good

Milo O’Shea is not only one of New York’s favorite Irish actors, he is also one of Dub- lin’s favorite Irish actors (at times a rather different thing), and this bold Irish stew of a record, with Mr. O’Shea doing almost everything, ranges from excerpts from Joyce’s Ulysses and Shakespeare’s Romeo and Juliet to revue sketches and the famous Proclamation of the 1916 Rebellion, so close to the hearts of all Irishmen. Mr. O’Shea has a voice that is full of both blarney and beauty—a formidable combination for any actor—and this collection admirably shows his versatility, from the performances of Friar Laurence to the mummified nightmares of Leopold Bloom.

Both the vivacious performance and the recording, which has a strange quality I can best describe as atmospheric (it is a record that makes Dublin seem alive and well in your own living room), reveal the far from inconsequential best of Milo O’Shea. C. B.

At the time when D. H. Lawrence’s novel Lady Chatterley’s Lover was proceeding tempestuously through the English law courts charged with obscenity, one learned counsel

inquired of the jury: “Would you let your household read it?” As it happened, it seemed they would, but such consumer-oriented questions might well be applied to other things, for example, looking at this formidable four-disc collection of “A Gathering of Great Poetry for Children,” my immediate reaction was: would I let my own children listen to it? Well, I have tried quite a lot of it out on them—and mostly with favorable results.

First, a few general comments. Volume One is intended for kindergarten and up. Volume Two for second grade and up, and Volumes Three and Four for fourth grade and up. The selection has been made by Richard Leavis. The poetesses are Emily Dickinson, although occasionally the poets themselves read, often, as in the case of Robert Frost reading with rustic simplicity The Pioneers, showing up the actors for what they are—actors. For at times all three—particularly I am sorry to say Mr. Ritchard—adopt that special voice that seems unique to famous actors reading poems to grateful children.

As a result, while I delight in the breadth and catholicity of this selection, I would have preferred it with either a different or more varied cast. Poetry should never be read to children by people who fondly imagine that they are everyone’s favorite uncle or aunt, and at times these three do seem to fall victim to such delusions of grandeur.

C. B.
The British Isles. What a splendid gift for Christmas!

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*Manufactured and Distributed by RCA
When the piece is conducted with enough affection and understanding, its deliriums are contagious. In too fastidious hands, the longing of its loitering quarter-hour "country scene" third movement can seem to go on forever, while the march to the scaffold, if all its blatant vulgarity is left loose unchecked, blares shrilly with a cheap theatricalism. It is a work that calls for playing of dexterity and aplomb to achieve a properly thrilling balance between its spectacle and its introspection.

The Moscow forces under Rozhdestvensky settle for spectacle and attack the score with tremendous energy and brto. The total effect is more that of a dazzling athletic exhibition than of a dream induced by drugs. The somber, disheveled, self-flaunting side of the piece, so well understood by Munch and the Bostonians in the RCA version (not yet on tape) is smothered here in the exhibition of orchestral power. For sheer vitality, pulse, and color, though, the Rozhdestvensky has much to recommend it, and the exhibition of orchestral power. For sheer vitality, pulse, and color, though, the Rozhdestvensky has much to recommend it, and the overall sound is extremely rich and full-bodied. There is, however, a very slight flutter, and the pitch drops perceptibly at the very conclusion of the first sequence in my review copy.

I. K.


Performance: Very effective
Recording: Generally excellent
Stereo Quality: First-rate
Speed and Playing Time: 7½ ips; 53'10"

I have already commented most favorably on the disc version of this release and Mr. Biggs' skill in showing off the excellent Cambridge instrument. The tape version spreads the organ out across the speakers with great effectiveness, and the overall sound is extremely rich and full-bodied. There is, however, a very slight flutter, and the pitch drops perceptibly at the very conclusion of the first sequence in my review copy.

I. K.

BERLIOZ: Symphonie fantastique. Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. ANGEL ® Y1S 40054 $7.98.

Performance: Hard-breathing
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3½ ips; 52'56"

The Symphonie fantastique, which Berlioz wrote after his advances were spurned by an Irish actress named Henrietta Smithson, is a symphony in five movements and an "idée fixe." The idée fixe, or leitmotiv, links together moods and melodies of the wildest disparity, while the dreams (one per movement) are, in true nineteenth-century Romantic fashion, projections of the lover and his "beloved" in various settings: amid "reveries and passions"; at a ball; in a pastoral idyll; on a march to the scaffold where the lover is to be executed after murdering his loved one; finally, at a witches' sabbath. They are, however, supposed to be opium dreams, brought on by indulgence in the drug as an "episode in the life of the artist." It is more truly heard works up a fiercer witches' brew for a finale.

E. Power Biggs
Skilful addition to a Bach organ series

The Firebird Suite as recorded here is a more extended version of the score than that usually heard in concert and on records, including as it does material following the Firebird's dance which connects it with the episode in which she pleads with Prince Ivan for her release. This is the first and only recording of this version in four-track format. The Petrouchka suite which opens the inclusion of the opening fair scene, the Russian Dance, in Petrouchka's Room, and the final Shrovetide Fair scene, which is cut short by a special concert ending. Thus the entire scene in the Moor's room, and the death of Petrouchka, which concludes the complete ballet, are omitted here. Except for the concert ending, this recorded performance is drawn from Stravinsky's 1961 recording of the complete ballet.

The Firebird quite definitely gains in musical substance from being heard as an expanded suite rather than as a complete ballet, for there is a good deal of "filler" material written into the original score designed to get dancers on and off the stage. Not so Petrouchka, which as a complete ballet is both admirably terse and coherent. The Moor's Room scene contains some of the most colorful music in the whole score, and the music of Petrouchka's demise stands as a wholly satisfying conclusion as opposed to the abrupt cut-off that characterizes the concert suite.

There are brighter and more finely honed recorded performances of both Firebird and Petrouchka than Stravinsky's, but none that are more lovingly detailed. This is especially true of The Firebird, in which Stravinsky's reading lends particular poignancy to the Russian folk-song quotations in the earlier pages of the music. It is for the Firebird performance that I would recommend this tape.

The Firebird in four-track tape format is best had in the composer's own complete version. The recorded sound throughout is clear, warm, and spacious.

D. H.

RECORDING OF SPECIAL MERIT

TCHAIKOVSKY: The Nutcracker: Waltz of the Flowers; Final Waltz; Apotheosis: Waltzes from The Sleeping Beauty, Act I; Swan Lake, Act I; Eugen Onegin; and Serenade for Strings. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA ® MQ 998 $7.95.

Performance: Lifting
Recording: Excellent
Stereo Quality: Enhancing
Speed and Playing Time: 7½ ips; 32'12"

Nobody—not even Waltz King Strauss himself—could write more ingratiating waltzes than Tchaikovsky. They are found throughout-
out his ballets, serenades, operas, suites, and even his symphonies—lands of delights in the midst of even the stormiest and most exquisitive musical seas. And nobody can bring them more fittingly to life than Ormandy and the sensuous forces of the Philadelphia Or-
chestra. "Jewels-upon-purple-velvet-sound," somebody called it; I don't see how one can improve on that. There are times when this sound is exactly right for the stuff being played, but for these dazzling essays in three-quarter time it is exactly right. Ormandy whols his men through six of the choicest and most evocative waltzes from Tchaikos-
sky's pen, culled from other albums. These are not dances meant to be danced to in a ballroom but to unleash the dancing side of the listener's imagination, sweeping him into worlds of luxurious enchantment. True, it gets a little harder all the time to be swept off our feet as our ears grow numb to these mus-
ical magicalities through overexposure to them, but played as persuasively as they are here, they can manage to make even tired pulses throb a bit again.

ENTERTAINMENT

THE BEATLES: "Yesterday" . . . and Today. The Beatles (vocals and instrumen-
tials). Drive My Car; I'm Only Sleeping; Norwod Man; Dr. Robert; Yellow Sub-
marine, and announced a moratorium on personal appearances, it is interesting to turn back to the sort of stuff they put up while they were amassing their first few millions. How does it sound today? Capitol's decision to release this vintage Beatles juice on tape two years after the disc came out provides just such an opportunity.

Back then, reviewing the disc in these pages, Gene Lees called the album a "grab-
bag," noted a falling-off in quality (the first Beatles record had been issued here in 1964), complained of the quarter's "obnoxious ar-
rogance," and wound up concluding that "this group is beginning to be a drag." Sure-
ly Mr. Lees was over-reacting. After all the psychodelic pretension and vacuity that have assaulted our ears since that time, the Beatles sound mild, bland, and more ingratiating than arrogant from this vantage-point in time. Such songs as Yesterday have taken on a wistful, nostalgic tinge, like the stuff you hear in elevators over Muzak, while the lyr-
ics of I'm Only Sleeping and Dr. Robert (you can hear them, which is about every fifth line) sound innocent and positive-
ly whimsical compared with much of what has followed.

Of course, when you look around, it does seem that the whole world has been Beatle-
ized since those days, from haircuts to extra-
wide neckties, and the boys did have some new surprises in store for us soon after this rather subdued collection hit its ready mar-
et. I suspect that what we have here is an-
ply a half-hour of what is already our "mu-


GLEN CAMPBELL: Gentle on My Mind. Glen Campbell (vocals); orchestra, Leon Russell and Al de Lory arr. and cond. Gentle on My Mind; Catch the Wind; It's Over; Without Her; Mary in the Morning; and six others. CAPITOL ® 3 YIT 2869 $6.98.

Performance: Assured
Recording: Good
Stereo Quality: Excellent
Speed and Playing Time: 3 3/4 ips; 27'58"

Anyone who watches Glen Campbell on television, where he has been appearing lately with great frequency, can tell you that it looks like he is headed for big things. There is one thing that comes across in his personal appearances that I find missing on his recordings: a certain pithy candor of lyric projection that lends an air of drama to much of what he does. Aside from that fact, this is an excellent commercial job—assured, musi-
cal, and professional. The best thing here is Blues, for example—are not of his composition.) He made his pile on Strangers in the Night, but he also wrote a number of other songs that works you could say are his. Not. These include Sweet Marie, Danske Sange, and, most appropriately, a nostalgic ballad called The World We Knew. Sequence B is entitled "Unforgettable" and contains such time-honored staples as I Can Dream, Can't I?, I'll See You in My Dreams, and other dreamy items. Unforgettable it isn't. After more than an hour of this stuff, I was re-
minded of the Duke in Gilbert and Sulli-
van's Patience, who asks the Major, 'Are you fond of toffee?' The Major says he is, and the Duke remarks: 'Yes, and toffee in moderation is a capital thing. But to live on toffee—toffee for breakfast, toffee for dinner, toffee for tea—to have it supposed that you care for nothing but toffee . . . how would you like that?' At this point a colonel who has been eavesdropping observes that, under such conditions, 'even toffee would become monotonous.'
P. K.

BILLY MAY: Billy May Today! Billy May Orchestra. Billy May cond. God's Out to My Head; Michelle; Strangers in the Night; Spanish Flea; Shadow of Your Smile; You've Got Your Troubles; and four others. CAPITOL ® YIT 2560 $5.98.

Performance: Predictable
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 3/4 ips; 24'02"

The wit, humor, style, and swinging fresh-
ness of Billy May's big-band sound seem wasted on some of the second-rate ma-
terial on this tape, but the May touch is nev-
ertheless faultless. I much prefer some of the things he's doing in the way of arranging for vocalists (some of his charts for Nancy Wil-
son have been the best things he's turned out in years) to the old-fashioned May brass, but everything he touches is handled with such good taste he is hard to fault. When he is arranging something in the classic pop style, like Duke Ellington's Don't Get Around Much Anymore, things really jump. But his work on such depressing hash as Strangers in the Night and Spanish Flea just seems like dooven. The band sound is bored, and the charts sound like items Quincy Jones would have rejected ten years ago as stale. R. R.

RECORDING OF SPECIAL MERIT

LOU RAWLS: Feelin' Good. Lou Rawls (vocals). His personal appearances do not come with the usual promotional hype. Still, I think Campbell has yet to make recordings of the caliber he seems capable of.
P. R.

AL HIRT: Plays Bert Kaempfert: Unfor-
gettable. Al Hirt (trumpet); orchestra, Bill Walker cond. Red Roses for a Blue Lady; Lady; Spanish Eyes; Alrikam Bent; Bye Bye Blues; Strangers in the Night; Because of You; Unforgettable; To Each His Own; Unforgettable; To Each His Own; I Can Dream, Can't I?; I’ll See You in My Dreams; and eleven others. RCA (5) TP 5050 $9.95.

Performance: Cubic
Recording: Excellent
Stereo Quality: Fine
Speed and Playing Time: 3 3/4 ips; 60'33"

Times may have changed down there in those drafty discotheques, but for Mr. Hirt, his trumpet, and the solid square dogged beat of his orchestra, it's business as usual in the good old days and on with the dance! On sequence A, Mr. Hirt turns his affectionate attention to the works of a composer and bandleader named Bert Kaempfert. (Mr. Kaempfert is apparently given a kind of credit-by-association, for several of the songs—Bye Bye (what else?) Gentle on My Mind, but It's Over and Catch the Wind also have some very nice moments. Still, I think Campbell has yet to make recordings of the caliber he seems capable of.
P. R.
CHRISTMAS IN THE DORM

With the holidays approaching, parents of students away at school may wish to do some shopping before their children return for the Christmas vacation. Let me suggest to them that a tape recorder would make a very much appreciated gift. Most students want a background of music to "study" by, and at 3 3/4 ips, a single 2,400-foot reel of favorite selections dubbed from records or FM will provide two uninterrupted hours of music each way. Tapes are also less likely to be damaged than discs by the horseplay and generally casual conditions typical of dorm life. (For this reason, there is a growing tendency today for colleges to put their record collections on tape. Librarians report that the circulating life of a disc is limited to twenty borrowings at most.) And concerts or special events on the campus can usually be made available for later playing only on tape.

From a parent's viewpoint, taped letters home are certainly more personal than the usual scrawled note, and the novelty involved in recording just might make them more frequent. Parents often wish they could meet their son's or daughter's roommates, and the informality of a recorded letter provides a chance for the student to introduce his friends. Then too, a series of campus snapshots will mean much more if they are accompanied by the kind of spontaneous comments and anecdotes that could never be written down.

A friend of mine who is a teacher, Craig Stark, tells me that I should warn against what is becoming an increasingly popular craze: using a battery-operated recorder "to help take better notes in class." At least once a term, he says, someone will come up and ask permission to tape his lectures, and, of course, he always agrees. Anyone who has ever read a student's "notes" of what the teacher supposedly said has wished that there were a way to insure at least partial correspondence between the two! But Craig says that he knows from the start that the taping project will not last four weeks. Despite the best of intentions, students soon find that they simply don't have the time to reheat the lectures. Sotto voce comments made into a voice-actuated recorder are almost sure to disturb others in the class and are unlikely to be more useful than written notes. Transcribing them also takes considerable time—an hour-long lecture would fill about twenty or twenty-five typewritten pages. Thus, the student note-taking recorder is really an impractical, though initially plausible gift.

For greatest usefulness outside the classroom, then, I recommend a standard reel-to-reel model whose construction (and lack of gimmicks) guarantees that it will stand plenty of abuse. A good idea would be to get a pair of cables that match the recorder's auxiliary-input jacks on one end and have RCA phono plugs on the other. An additional pair of phono-to-phone adaptor plugs will then give the machine the ability to record from practically any source. The choice between a tape deck and a recorder with built-in speakers will depend on the availability of other associated equipment, but some provision should be made for powering a comfortable pair of stereo headphones. Music-filled cramming often lasts into the wee hours, long after others want to retire, and this forethought will insure for roommates, too, a Merry Christmas—and a good night's sleep.
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### STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

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Among all those who listen to music from records, there is a select few who do it very, very seriously. They originally spent countless hours comparing one component against another. Then they tried their speakers here and there at home until they worked to perfection with the room.

And when people like this listen, they do nothing but listen. Just as though they had paid good money for dinner out, orchestra seats and a baby sitter.

They know what that record should sound like. From deep soul-satisfying bass to those delicate, sweet highs. They're never satisfied until they find themselves in that blissful state that tells them there's just nowhere else to go.

Euphoria.

If you don't know it, just leave everything as it is. Except your cartridge and favorite record. Take both to an audio dealer who has a particularly good listening room.

Listen first with your present cartridge.

Then with the golden XV-15/750E. That's all.

You won't mind spending the sixty dollars. It's the least expensive passage to euphoria you'll ever find.

Pickering & Co., Plainview, L.I., N.Y.
What do you call an etched circuit board that eliminates 49 chances for trouble in every Electro-Voice modular stereo receiver?

We call it “Mother”!

Our big etched circuit board is at the bottom of a significantly better way to make stereo receivers. With one stroke, Electro-Voice has eliminated hand-wiring from almost every signal circuit.

Each major section of the new Electro-Voice modular receivers is built on its own etched board. As many as seven modules in all. The modules then plug directly into the “mother” board. No errors in wiring. No cold solder joints.

Gone are the ills that plague even the most carefully assembled hand-wired receivers.

There’s another advantage. Before being locked into the “mother” board, each module is first plugged into an elaborate tester. Then, with pre-tested modules in place, the finished receiver is re-tested completely. This double assurance of quality means dramatically improved reliability and better performance for your stereo dollar.

“Mother” helps in other ways, too. For instance, even slight movement of ordinary wiring can “de-tune” vital RI circuits. But our modular circuits are permanently etched in place—to within .015". So you receive full performance from our Field Effect Transistors and Integrated Circuits. And good ideas like thick-film hybrid circuits simply plug in place. In short—laboratory specifications are exactly duplicated in every production Electro-Voice modular receiver.

Look into any new E-V receiver. We offer four. Your choice of 4 or 80 watts (1 HF) with Stereo FM or AM/Stereo FM. From $199.95. Just tell the man “mother” sent you.