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ELECTRONIC MUSIC: A DISCOGRAPHY

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LETTERS

Koussevitzky Discovered

SIR:
The letter by Carrington B. Dixon, Jr. ["Letters," April 1967] would seem to indicate that interest in Serge Koussevitzky is both genuine and widespread. Like Mr. Dixon, I never heard Dr. Koussevitzky in concert—that is until WRVR-FM in New York began its series "The Art of Serge Koussevitzky"—and I am fast acquiring a healthy admiration for the work of the Boston Symphony’s former "star." These programs come from concert transcriptions made during the years 1943-48 and the sound on some of them is quite good, certainly good enough for commercial release.

Three Sibelius symphonies have been broadcast so far: the First, Sixth, and Seventh. The sonics of the latter two are equal to most commercial recordings produced at the time and the performances simply defy comparison with anything presently available in Schwann, Karajan, Beecham, Watanabe included. There must be some way to get these recordings on the market.

Herbert R. Woodel, Jr.
Glendale, N.Y.

Mr. Lees Does It Again

SIR:
Gene Lees’s article "Rock, Raga, and the Cop-Out" [July 1967] is one of the finest, most erudite indictments of the "cop-out scene" I have ever been privileged to read. The pointed references to Oracle Leary and to the employment of LSD by Leary and others do not beg the question one iota. My thanks to Mr. Lees for a very well-reasoned and (I feel) scholarly article which far surpasses the efforts of some of our contemporary "eggdomed" social historians.

Dr. Norman H. Singer
Seattle, Wash.

SIR:
Gene Lees’s pedantic sermon "Rock, Raga, and the Cop-Out" is notable mostly for its name-dropping, scorn, and his own obtrusive ego. His criticism of the Beatles and George Harrison’s "pretentious" efforts on the sitar betrays his lack of understanding of the most creative group in pop music and their daring and original synthesis of styles and ideas, let alone their artistic integrity.

Mr. Lees’s buttoned-down mind is

Continued on page 10

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LETTERS

Continued from page 6

again well beyond its depth in his review of "Sgt. Pepper's Lonely Hearts Club Band" [August 1967]. To set the record straight, the album is a total art form, an evanescent longitudinal concept of entertainment—it is not protest, love, drugs, nor the measuring up to Mr. Lees's innate freshman theme standards. Indeed, the Beatles are growing quickly; Mr. Lees has been left far behind.

Daniel Garr
Berkeley, Calif.

Sir:
I read with sympathetic interest Captain David W. Ellis' letter [August 1967] about the Gene Lees review of Barry Sadler's "Back Home" album [April 1967]. How frequently this reviewer uses bad taste, particularly by exhibiting his colossal ego in the pages of whatever magazine he degrades. But Captain Ellis will come to realize that cowardice has become popular here in the States among the publicity seekers and the journalistic fraternity that thrives on them. Lees no doubt gets his kicks, not from the satisfaction of a well-conceived and written review of which he is highly capable, but from the mail he draws.

This is not the first time Gene Lees has offended me and perhaps it will not be the last—but it is the last time I will pay for his privilege.

James K. Johnson
Atlanta, Ga.

Sir:
I have been a reader of HIGH FIDELITY for several years and I have much admired your magazine as the most comprehensive in its field. However, I am most disappointed that you have cheapened yourselves by resorting to the type of yellow journalism that Gene Lees is spouting in your popular music section.

I certainly cannot but agree that additional space should be given to popular music because it is the bread-and-butter of the record industry. However, it is a low blow to us who have admired your honest, forthright reviews to find you employing the same type of sensational tactics as used by certain television announcers whose purpose is not to inform but to entertain through the presentation of controversial statements, many of which are without actual basis.

The bylaws seem to be this: talk about subjects that are weird and off-beat. Make startling statements and opinions that are against the norm. For example, do blast Mary Martin [March 1967], the most outstanding singer in this business even today, because people will admire you for presenting a contrary statement to this totally incontrovertible fact. Even if it isn't so, at least you will have had the gall to make it. Of course, it is essential to be anti-religious and anti-Vietnam since that is a popular way to get people to pay attention to you.

There's nothing wrong with this technique from a publisher's point of view.

Thomas R. Foote
Kent, Ohio

Continued on page 12

HIGH FIDELITY MAGAZINE

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LETTERS
Continued from page 10

and if you can make money at it, go right ahead. If your circulation booms and your profits increase, let me know so I can buy stock in the company. I like the sound of money too. But if you want me to keep on buying this magazine, I must confess that I prefer objective, forthright reviews and not Mr. Lees's anti-John Q. Public opinions on moral, religious, political, and economic questions. Why turn High Fidelity into a late-night TV show? I can see the "Joe Pyne Show" for nothing but I have to pay 60¢ to purchase your magazine.

Louis B. Cohen
Baltimore, Md.

SIR:
Many thanks for the fine Gene Lees article on Robert Farnon [March 1967]. I thought American readers would be interested to know that Farnon has just completed twenty-six weekly shows for the BBC featuring such guests as Mel Tormé, Tony Bennett, and Mark Murphy. Perhaps these programs will make the public more aware of this brilliant composer/arranger; and in the meantime I look forward to more entertaining articles from Gene Lees.

N. G. Landham
Croxley Green, Herts

SIR:
What a pleasure to read Gene Lees's appreciation of Johnny Mercer ["Master Lyricist," June 1967]. Lees, like the rest of us who write lyrics for a living, stands in awe of Mercer's unique ability with the English language. Very few songs come along nowadays that I wish I had written, but I can truthfully say that I feel green-eyed envy every time I hear one of Mercer's.

Rod McKuen
Hollywood, Calif.

Goof?

SIR:
Your fine, informative article about Decca/London's expedition to Los Angeles has one preposterous goof ["Notes from Our Correspondents," July 1967]. European teams have made recordings in this country on at least three previous occasions. London itself recorded three LPs with the Cincinnati Symphony under Thor Johnson in the early Fifties and a few years later the same company traveled to the Chicago Lyric Opera to tape a miscellaneous collection of opera excerpts, Georg Solti conducting.

Deutsche Grammophon recorded Beethoven's Eroica Symphony and the Brahms First with the Symphony of the Air under Markievitch late in 1956. Although these discs were released on Decca here, a DGG man was in charge of the sessions.

Rev. Jerome F. Weber
Syracuse, N.Y.

Our correspondent had not forgotten these and other sessions conducted in the

Continued on page 22
High Fidelity starts here.
The BSR quest for perfection in high fidelity sound reproduction began in England in 1933 when Dr. D. M. McDonald, an early electronics innovator, established BSR Ltd.

During the ensuing years, BSR earned an international reputation for outstanding advanced engineering and precision craftsmanship in the manufacture of automatic turntables.

Today, still headquartered in Great Britain, BSR is the world's largest manufacturer of automatic turntables and tape decks...a fitting tribute to the superb quality and performance of BSR's electro-mechanical sound reproduction equipment.

Until now, BSR automatic changers were available only as the turntable units in portables and hi-fi console systems fabricated by the major companies in the home entertainment field and sold under their own brand names.

Now, having recognized that fine hi-fidelity sound reproduction has ceased to be the expensive privilege of a few, BSR decided to produce a limited group of automatic turntables specifically designed for high fidelity component systems and to make them available under the proud BSR McDonald name.

This decision was reached only after BSR was convinced that it had created an extraordinary new group of automatic turntables with exclusive features heretofore reserved for only the most expensive turntables.

We proudly introduce the new line of
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These magnificent new BSR McDonald models represent a third of a century of electronic innovation, technical know-how and incomparable British craftsmanship. Each incorporates features that assure maximum fidelity, ease of operation, and performance reliability.

Closely examine these features and we feel quite certain you will agree, BSR McDonald automatic turntables represent a most remarkable value.

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The most brilliant of the trio of new BSR automatic turntables! This is indeed an expression of the precision craftsmanship and undisputed engineering know-how that have made BSR the world leader.

The BSR McDonald 600 encompasses every fine feature one could desire in an automatic turntable.

- Heavy cast, non-magnetic, specially balanced and machined turntable offers optimum flywheel action along with maximum record support.
- Continuously adjustable, dynamic Anti-Skate Control applies continuously corrected degree of compensation as required at all groove diameters to neutralize inward skating force and eliminate distortion caused by unequal side wall pressure on stylus.
- Micrometer Stylus Pressure Adjustment permits 1/4 gram settings for 0 to 6 grams.
- Scientific spring suspension system in conjunction with low mass tone arm design minimizes susceptibility to external shock common to other turntables with ordinary counter-balanced tone arms.
- Low mass tubular aluminum tone arm is perfectly counter-balanced both horizontally and vertically.
- Resiliently mounted, coarse and fine Vernier Adjustable Counterweight.
- Stereo Mating Switch for complete silence during change cycle.
- The Model 600 turntable is handsomely styled in satin black and brushed aluminum, with the turntable mat decoratively fitted with a large diameter brushed aluminum trim ring.

Suggested Retail Price $74.50
(less base and cartridge)
BSR McDONALD 500A
The matchless performance and appearance of the Model 500A bear the stamp of BSR engineering excellence. Along with the inherent family features, the softly styled satin black and brushed aluminum 500A boasts:

- Resiliently mounted, coarse and fine Vernier Adjustable Counterweight.
- Low mass tubular aluminum tone arm is perfectly counter-balanced both horizontally and vertically.
- Scientific spring suspension system in conjunction with low mass tone arm design minimizes susceptibility to external shock common to other turntables with counter-balanced tone arms.
- Full size, deep-drawn turntable platter for ideal record support. Turntable mat is fitted with wide brushed aluminum trim ring.
- Micrometer Stylus Pressure Adjustment permits 1/2 gram settings for 0 to 6 grams.
- Continuously adjustable, dynamic Anti-Skate Control applies continuously corrected degree of compensation as required at all groove diameters to neutralize inward skating force and eliminate distortion caused by unequal side wall pressure on stylus.

Suggested Retail Price $59.50
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BSR McDONALD 400
This beautiful turntable dispels the theory that a fine high fidelity automatic turntable must be costly.

The Model 400 is the least expensive of the trio, yet it incorporates the same high standards and many of the fine features of the entire BSR McDonald line.

- Low mass tubular aluminum counter-weighted tone arm.
- Full size, deep-drawn turntable platter for ideal record support.
- Scientific spring suspension system in conjunction with low mass tone arm overcomes susceptibility to external shock common to other turntables.
- Stylus Pressure Adjustment easily accessible for setting correct tracking force as required by cartridge manufacturer.
- Adjustable dynamic Anti-Skate Control applies continuously corrected degree of compensation as required at all groove diameters to neutralize inward skating force and eliminate distortion caused by unequal side wall pressure on stylus.
- Model 400 is styled in the same attractive satin black and brushed aluminum as the other members of the BSR McDonald trio of automatic turntables.

Suggested Retail Price $49.50
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The Deluxe Dust Cover is designed to cover the turntable whether in use or idle. Made of lightweight yet sturdy tinted bronze-tone styrene, with smart walnut wood grain and silver trim. Suggested Retail Price $7.00

DC-2
Sturdy lightweight tinted bronze-tone and silver trimmed styrene Dust Cover especially designed to fit all BSR McDonald turntables in use or idle. Suggested Retail Price $5.00

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Beautifully styled Deluxe Base of soft grain, hand rubbed genuine oiled walnut veneers, delicately trimmed with polished stainless metal hand above recessed pedestal base. Carved top gives added grace to appearance. Suggested Retail Price $12.00

WB-5
Attractive Walnut Grain Base quality crafted to enhance the appearance of any BSR McDonald automatic turntable. Recessed top and mitered corners. Suggested Retail Price $6.00

AS-2
45 RPM Adaptor and Mounting Bracket (with screws) in one unit. Also holds either manual or automatic spindle when not in use. Bracket can be attached to back of base. Suggested Retail Price $2.25

CK-50 50 cycle Conversion Kit. Suggested Retail Price $1.00

H-1 Extra Clip-in Cartridge Holder. Suggested Retail Price $2.00

MB-2 Smoothly sanded unfinished wood Mounting Board cut out to fit all BSR McDonald Turntables. Dimensions: 15½" x 15½" x ½". Suggested Retail Price $2.25

All three BSR McDonald Automatic Turntables have these specifications:
6-foot UL approved power cord with ground lead - 4-foot twin shielded color coded audio cable - Wired for 120 volt - 60 cycle operation (easily convertible to 50 cycle operation) - Operates on 105-130 volts, 60 cycle A.C. - Overall dimensions: 13¼" x 11¼", 4" above, 2½" below top surface of mounting board.

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Weight: 9 lbs. 6 oz. Shipping: 10 lbs. 10 oz.

Models 500A and 400
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CIRCLE 48 ON READER-SERVICE CARD

LETTERS

Continued from page 12

United States by European recording supervisors. But his point was that Decca/London's Los Angeles project marked the first time that the job had been done by an all-European team using their own equipment. The London and DGG sessions mentioned by Rev. Weber utilized American recording gear as well as a staff manned almost entirely of American engineers.

Foul Weather on the FM Front

SIR:

As a broadcaster and founder of one of the first stereo FM stations, I cannot understand how HIGH FIDELITY can publish an article complaining about the lack of classical music on FM radio. ["FM: The Reluctant Independent," July 1967].

On the whole listeners do not appear to want classics.

My station, KRAV, went on the air in November of 1962 with full-time stereo broadcasting and fine arts programming from a stereo record library of over 3,500 albums. We soon discovered that classical programming was not supported by our listeners. The only kind of response we and our advertisers received were complaints that record companies put misinformation on the labels with regard to the music, artists, and composer. Other people said they hated classics and wished we would play something more popular.

Finally we decided on a middle of the road format and for the past three years we have been running a radio station without classics. Listeners love us, as is proven by our ratings, sponsors get results, and we are making money. HIGH FIDELITY should report the facts as to why more and more stations are giving up the "classical juke box" instead of telling us how to program our stations.

George R. Kravis
President,
Station KRAV-KFMJ, Inc.
Tulsa, Okla.

SIR:

Robert Angue's article "Improve Your FM Reception" [July 1967] overlooked one crucial factor: quality. Using one of the "monitor" type FM tuners (a Marantz 1011) connected to a sensitive and highly directional antenna (JFD FM PPL-10) rotated by a rugged rotor (CDF TR-44), I cannot locate a single FM station within a radius of over 100 miles that broadcasts music of quality comparable to what I obtain from my living room turntable. My impression is that either FM broadcasters don't know what high-quality sound is or they don't care. I have heard similar complaints from listeners elsewhere around the country.

One can only hope that FM becomes better established on a paying basis that broadcasters of classical music and modern jazz (if any be left) will begin to concern themselves with signal quality.

Alex Martin
Cincinnati, Ohio

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A solid state, compact Hi-Fi Stereo Receiver, the Sansui 400 offers you high quality performance at a modest price; sensitive, highly selective, with a gorgeous, natural sound. It is a unit worthy of the designation Stereofidelity®. The 400 has 60 watts (IHF) of power and the technical and convenience features you expect from Sansui.

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Swellering heat and sonic booms (designed to test public reactions before "Concorde" starts to fly) provided the trying background for this year's summer recording season, the most intensive here for some years. Even Joan Sutherland had to repeat a scene of Donizetti's *Fille du régiment* because of a sonic thunderclap. There was even talk in the evening papers (short of hard news) of Decca/London's suing the Ministry of Technology for the extra expense involved in doing a retake, but in fact that intrusion from the stratosphere was far less devastating (rather like the muffled banging of a door) than what happened at Sutherland's next session: just as the prima donna got the cadenza of her slow aria, at the very quietest moment, "clip-clop, clip-clop, clip-clop" down the corridor just outside the door went an incon siderate pair of secretarial stiletto heels. Wrath was great.

While in some quarters the heat wave frayed a good many tempers, the Sutherland sessions were quite the happiest and easiest-going I've encountered in a long career as an observer. For one thing, Decca/London had opted to take Richard Bonynge's Covent Garden production into the recording studio almost in toto. This meant that for the first time in a major opera recording (with the exception of *Peter Grimes*) the Covent Garden Orchestra was on hand. Singers and players knew exactly how Bonynge wanted things, and no time had to be spent on rehearsals.

The text will follow the French score used in the opera house, though for a recording it was thought the spoken French dialogue should be pared down to give the effect of continuous drama but no more. Decca will fit the result neatly on to two LP's.

**Bonynge's Sly Hand.** All the principals, of course, are the same as those at Covent Garden—Sutherland as Marie, Luciano Pavarotti. [Continued on page 26]
When Stanton engineers get together, they draw the line.

The frequency response curve of the new Stanton 681 Calibration Standard is virtually a straight line from 10-20,000 Hz.

That's a guarantee.

In addition, channel separation must be 35 dB or greater at 1,000 Hz. Output must be 0.8 mv/cm/sec minimum.

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Nothing less would meet the needs of the professional studio engineers who use Stanton cartridges as their reference to approve test pressings. They must hear exactly what has been cut into the grooves. No more. No less.

But you don't have to be a professional to hear the difference a Stanton 681 Calibration Standard will make, especially with the "Longhair" brush which provides the clean grooves so essential for clear reproduction. The improvement in performance is immediately audible, even to the unpracticed ear.

The 681 is completely new, from its slim-line configuration to the incredibly low-mass moving system. The 681A with conical stylus is $55.00, the 681EE with elliptical stylus, $60.00.

For free literature, write to Stanton Magnetics, Inc., Plainview, L. I., N. Y.

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The SX-1000TA $360 (includes walnut cabinet) "... a top performer, well able to provide the most critical listener with what he wants to hear." *"... this sort of performance can be attributed to a canny use of advanced solid state circuit techniques."†

*Excerpt from AUDIO*, and HIGH FIDELITY† June, 1967. Write for complete articles.

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(Walnut cabinet not included)

Whether your budget or taste is geared for the SX-1000TA, or the SX-300T, these two Pioneer AM-FM Multiplex Receivers will give the finest performance per dollar in high fidelity. Each will serve as a brilliant nucleus for a fine music system ... and each is backed by Pioneer, one of the world's largest manufacturers of fine audio components. Pioneer is the only high fidelity manufacturer large enough to produce a complete line from turntables to speakers of its own. See and hear Pioneer at your local hi-fi dealer. If he has not been franchised as yet, tell him to contact us. You will be doing him a favor as well as yourself.

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

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

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

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

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

The Sony $2574.50 system—TA-1120 integrated stereo amplifier, $399.50; two TA-3120 stereo power amplifiers, $249.50 each; TA-4300, three-way electronic crossover, $199.50; ST-5000W FM stereo tuner, $399.50; TTS-3000 turntable, $149.50; PU-A-237 12-inch tone arm, $85; VC-8E cartridge, $65; two SS-3300 3-way speaker systems, $349.50 each. Walnut cabinets for TA-1120 and ST-5000W, $24.50 each; turntable base $29.50. Prices suggested list.

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NOTES FROM OUR CORRESPONDENTS

Continued from page 26

previously played four of the works: Richard Rodney Bennett's Symphony and three American compositions — Roger Sessions's Third Symphony, Benjamin Lees's Concerto for Quartet and Orchestra, and Richard Yarnold's Piano Concerto, with John Ogdon as soloist. (The other two pieces, I should add, were much less formidable: Bax's rip-roaring Overture to a Picturesque Comedy and Lennox Berkeley's Divertimento.)

It is typical of the Royal Philharmonic that it could respond to the challenge fully. Only four weeks earlier I had gone to the same hall to hear Boulez recording the London Symphony in Webern, and I have recently a session so painful for everyone, not through anyone's fault so much as through sheer adversity. By contrast, the RPO session I attended—of the Bennett Symphony, on the tightest possible schedule and with elaborate rehearsal of the difficult score needed—suggested that everyone concerned was taking an active pleasure in the task at hand. (Incidentally, it is quite a feather in the RPO's cap to be the first to record one of the most successful of modern British symphonies, even getting ahead of the LSO, for which Bennett's work was specifically written.) Certainly, Buketoff's ability to get on with a difficult job with no waste of time impressed everyone.

Promoting Busoni. John Ogdon, the soloist in the Yarnoldian Concerto, was again in the recording studio for a project that he has long hoped to take part in, the first recording of Busoni's Piano Concerto, done at EMI's Abbey Road studios for the HMV label (Angel in the U.S.A.) under the auspices of the Busoni Society. Thanks to the latter's help, there was a specially generous allocation of session-time, and the performers were those who had given a concert performance at Fairfield Hall, Croydon, a few days earlier— the Royal Philharmonic under the young American conductor Danieli Revenaugh. It was Revenaugh who, finding that the concerto was out of copyright, managed to beat George Szell by a whisker to the first New York performance last season, and at the sessions his enthusiasm matched Ogdon's massively good-tempered eagerness to promote Busoni's cause. Ogdon was completely unperturbed by the fearsome demands put on the soloist in this seventy-five minute work, and after all the detailed recording had been completed, readily agreed to a last run-through of the whole concerto. Actually, it was this final fling that produced the best performance of all and will form the basis of the completed records. The Concerto will fill three sides, with the fourth given to more Busoni—the Sarabande and Courte from Doktor Faustus and the Comedy Overture.

Continued on page 36

HIGH FIDELITY MAGAZINE
RECORDS IN REVIEW—1967 Edition, as its eleven predecessors, brings you in one convenient book hundreds of reviews of records (stereo and mono) which appeared in High Fidelity Magazine. This edition reprints reviews that appeared in 1966—classical and semi-classical music exclusively.

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(Console model shown: Copley Mediterranean, Price $1500.)
Scott makes the finest stereo components.
Sometimes they look like components...

The smart new pushbutton panel and disappearing dial of Scott's 384 only hint at some of the innovations you'll find in this all-new medium-priced AM/FM stereo receiver. Scott Integrated Circuits give you more stations with less noise and interference. Field Effect Transistor circuitry assures you of ghost-free, drift-free, sensitive and selective reception of both AM and FM. And the 384's conservatively rated 90 Watts gives you more usable power than many other receivers with higher advertised power ratings, thanks to Scott all-silicon direct coupled output circuitry. Price, $439.95

You'll need a pair of speakers with your 384, and there's no better choice than Scott's S-11. Scott knows more about solid-state technology than anyone else in the high fidelity business ... and when Scott designs a speaker for solid-state components, you know it's right! The S-11 three-way speaker system is encased in an acoustically-perfect air-suspension enclosure of hand-rubbed oiled walnut. Price, $149.95

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300 pages 6½ x 8½ maps/tables

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Ives and Haydn. To look in on another off-beat session (for Pye), I took time off from watching the Wimbledon tennis finals on television—and the sacrifice was well worth it. The singer was Marni Nixon, best known as the soprano voice behind so many important Hollywood musicals, and the accompanist was the young British composer John McCabe. The repertory was decidedly unusual—fifteen songs by Charles Ives, plus a cycle of settings of Arthur Waley's Chinese translations by Gerard Schurrman and a final group of Japanese settings by Alexander Goehr. The recordings were being done in Pye's own West End studio normally used for pop recordings, and I found it appropriate on Wimbledon finals day that the place had a distinctly sporting atmosphere, with the control room looking from above on what was virtually a squash court with a piano and music stands on it.

John McCabe was toweling himself vigorously in the heat when I arrived, and I was sorry to have missed Ives's setting of Vachel Lindsay's General William Booth Enters Heaven, which must have provided as engrossing a spectacle as any athletic event, what with the "extras" called in to provide choral and not-so-choral comment. What I did hear was a beautiful song called Evening. The only time Miss Nixon seemed somewhat taken aback was when the recording director suggested that as it was Ives she ought to pronounce "grassy" with a short American "a" instead of a long plummy English one. "I never thought I'd hear an Englishman say that," was the Nixon comment.

A bit later I went up to Cambridge to hear St. John's College Choir recording a Haydn Mass for Argo, the fourth of that company's series. This time it was the Heilige Mass, and I arrived just in time to hear the very last takes. The soloists were April Cantelo, Shirley Minty, Ian Partridge, and Christopher Keyte, and the orchestra was the Academy of St. Martin's in the Fields for this occasion augmented by four distinguished guest violinists, all regular concertmasters. To me it was amazing how naturally the nominally amateur choristers worked with Neville Marriner's professional musicians. The sessions were held early in the summer, by the way, because the director of the St. John's Choir, George Guest, was on the point of leaving for America to take charge of the preliminary training of the newly organized Berkshire Boy Choir at the Boston Symphony's school of music at Tanglewood. Mr. Guest is delighted to have been asked to try English methods with an American group.

Appointments Noted. The liveliness of CBS not only in London but in Europe generally has erupted in an appointment that has rather shaken the London musical
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Schedule of N.Y. Show Seminar Events—Keep It Handy!

Los Angeles Seminar Schedule to be announced.

Thurs., Sept. 21, 6:30-7:30 PM—Novice Symposium—"Introduction to Hi-Fi Components"... 7:30-8:30 PM—"Tape and Tape Recorders"... 8:30-9:30 PM—"The Classical Recording Scene."*

Fri., Sept. 22, 6:30-7:30 PM—Novice Symposium (same as Thurs.)... 7:30-8:30 PM—"Cartridges, Turntables, and Changers"... 8:30-9:30 PM—Decor Group—Albert Herbert.

Sat., Sept. 23, 2:00-3:00 PM—"The Pop Scene"... 3:00-4:00 PM—"Amplifiers and Tuners"... 4:00-5:00 PM—Decor Group—Bill Leonard... 6:30-7:30 PM—Novice Symposium (same as Thurs.)... 7:30-8:30 PM—"Stereo and the Listener"... 8:30-9:30 PM—"The Successful Recordings."**

Sun., Sept. 24, 2:00-3:00 PM—Decor Group—Vladimir Kagan... 3:00-4:00 PM—Novice Symposium (Same as Thurs.)... 4:00-5:00 PM—"The Jazz Recording Scene."**

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World, Ernest Fleischmann, until recently the go-ahead general secretary of the London Symphony Orchestra, has been appointed to take over all charge of CBS’s recording activities in Europe. This presumably means that he will have a very open brief to promote recording sessions and the interests of CBS artists generally in Europe. Obviously it will directly benefit CBS to have its artists served by an extra promotions activity, and over his years with the LSO Fleischmann was nothing if not successful in organizing spectacular engagements for his orchestra all over the globe. The London end of CBS’s operations is already very active, but there should be scope even there for stepping up the program, and, provided expansion in Europe remains CBS’s keynote, all the affiliates should quickly be affected.

The departure of John Culshaw from Decca after eleven years as that company’s chief recording manager came as a complete surprise to the record world. It shouldn’t have, really—in his new post as head of television music for the BBC, Culshaw will have plenty of scope to use his artistic talents (“TV is in its infancy in artistic terms,” he says) and greatly increased opportunities to employ his very considerable administrative abilities.

Sir Edward Lewis and Decca are very sad to lose him, but the parting has been extremely amicable. Culshaw sees his new job as an exciting challenge. Certainly he looks better prepared than anyone before him to tackle that old chestnut of a problem, the poor quality of television sound.

The pundits are recalling that it was through television and a film made in Vienna under the guidance of his BBC predecessor, Humphrey Burton, that Culshaw’s name first became widely known outside the record industry. The Golden Ring—the film that described the making of Decca/London’s Götterdämmerung”—was one of the most successful ventures ever undertaken by the BBC’s television music department. Starting from his knowledge of that, Culshaw now hopes to expand horizons not only in feature films but in television opera and television concerts. Judging by past Culshaw achievements, one predicts nothing less than the accomplishment of the impossible, gently and inexorably.

Edward Greenfield

Rome
Open Season
For Opera

The air-conditioning in RCA Italiana’s Studio A works better than any in Rome, and during the torrid weeks of last June and July it was sheer pleasure to be there. But the RCA plant is almost ten miles outside the city, on the Via Tiburtina, a hot, dusty road lined with factories and filling stations. For its singers, who come to Italy each summer to make records, RCA thoughtfully provides chauffeured automobiles. So when the recording of La Traviata was about to begin, producer Richard Mohr called the baritone Sherrill Milnes to inform him of the arrangements. It was Milnes’ first recording.

“Oh, don’t bother about a car,” Milnes said lightheartedly; “I’ve rented a Vespa, and I’ll come out on my own. Nancy Stokes will come with me.”

At the thought of ten miles’ worth of dust and its effect on voices, Mohr blanched but didn’t argue. His Germont and his Annina (Miss Stokes) arrived on time, despite a flat tire, and their voices were unimpaired by the adventurous trip. But for the sake of his own nerves, Mohr issued a new rule: no Vespas until the sessions were ended.

Monsterrat Caballé: for Violetta, a Spanish prima donna takes over.

Leading Ladies—And Others. La Traviata was the first part of a heavy summer schedule of RCA recordings. Its Violetta was Montserrat Caballé, fresh from her triumphant Italian debut in Florence (Bellini’s Il pirata) and accompanied by her mother, brother, husband, and small baby—a plump and placid boy. Most of the family came out to the sessions, and the baby dozed happily in his special chair, even when his Mamma and conductor Georges Prêtre were discussing tempos with a certain amount of animation.

An interesting feature of this Traviata (its Alfredo was Carlo Bergonzi, Italy’s busiest tenor this past summer) was the presence of a number of young Ameri-
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can singers in the smaller roles. Mohr had decided that he would like to offer new voices some recording experience—ensuring himself, at the same time of some high-quality comprimari—and consequently went out and engaged a whole group from the disbanded National Company of the Met. In addition to Miss Stokes, there were Harold Enns, Thomas Jaquemont, Gene Boucher, and Dorothy Krellib. For RCA's second opera of the summer, Ernani, Bergonzi was again on hand, with soprano Leontyne Price, baritone Mario Sereni for the role of Don Carlo, and Ezio Flagello, RCA's stalwart bass, as Silva. (There was also Hartje Mueller, from Mr. Mohr's young roster.) Thomas Schippers, who was also conducting performances of Don Giovanni at the concurrent Spoleto Festival, commuted between the Umbrian hill town and the Via Tiburtina. The traveling didn't seem to dim his buoyance, and during the sessions I attended there was a delightful absence of tension. Siting in one of the comfortable easychairs in the control room, I looked up from her book (a study of life in the eighteenth-century) only when it was time to fetch a Coke for her husband to drink during the playback.

The Ernani sessions were held in the afternoon. In the evenings the orchestra (that of the Rome Radio, known on discs as the "RCA Italiana Opera Orchestra") appeared to record a recital with Shirley Verrett—Prêtre again conducting. The young mezzo-soprano started the program of French and Italian arias, including the letter scene from Massenet's Werther, two Berlioz pieces (from La Damnation de Faust and Roméo et Juliette), "O ma lyre immortelle" from Gounod's Sappho, a long scene from Donizetti's Anna Bolena ("Sposa di Percy ... Per questa fiamma indomita"), "O mio Fernando" from La Favorita, and the aria "Amour, viens rendre a mon ame" from the Paris version of Gluck's Orfeo, a number the composer was accused of plagiarizing from Ferdinando Bentoni's Tancredi.

Maestro Mehta's "Aida." While two Verdi operas were being recorded at RCA's studios, another Verdi pair was being taped at the Rome Opera by EMI: Aida and Rigoletto. The Aida was of special significance because it marked the operatic recording debut of Zubin Mehta, who had had a great success in Rome last season, conducting Turandot. While he was making the Aida record, Mehta also conducted two performances of the opera (same orchestra and chorus, different soloists) at the Terme di Caracalla, giving Rome its summer season an unusually gala send-off.

I missed the first Aida sessions, which an infographic (a member of the orchestra who insists on anonymity) told me were fairly tempestuous. Franco Corelli declared himself unable to sing for a few days, knocking EMI's carefully planned schedule into a cocked hat; and when he did sing, the storms didn't immediately subside. At one point, even the usually imperturbable Birgit Nilsson, the Aida, was reduced to tears.

By the time I got to the sessions, everyone was on his best and calmest behavior. Despite the almost Egyptian heat inside the opera house, with its characteristic summer aroma compounded of sweat, mothballs, and suntan oil, the orchestra played with vigor and patience, as the tenor-soprano duet in the Nile scene was repeated half a dozen times. Amonasro (Mario Sereni) was absent, having finished his work and been already transformed into Ernani's Don Carlo.

Mehta's hold over the orchestra was impressive, and again my anonymous friend offered his comments. "A great psychologist, this man," he said. Whether it was psychology or Mehta's well-known charm—supported by solid musicianship—he was able to keep the players constantly alert, even when it was simply a question of repeating a tiny phrase two or three times while the singers perfected their top notes. Experience has taught me not to prejudice a recording on the basis of sessions, but I can certainly say that the consistently exciting live performance of Aida I heard at Caracalla gave high promise for the recorded version.

After Aida there was a very peaceful Rigoletto, starring Cornell MacNeil, another artist heard last season at the Rome Opera (in Verdi's Alzira), with Nicolai Gedda as the Duke and soprano Reri Grist. Conductor Francesco Molinari-Pradelli opened a few traditional cuts, including one verse of the tenor's caballetta.

The third of the big companies that record opera in Rome, Decca/London, was also present here last summer. Its schedule was a very heavy one (Gioconda, Pagliacci, Medea, and Norma)—and of that, more next month.

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In general, according to Ampex, tape-duplication engineers, controlling the signal levels while keeping an eye on their meters, have stayed clear of the "safety zone" below distortion—approximately 6 dB—because "existing monitoring methods make exact reading of sound level difficult." Ampex engineers developed more accurate monitoring meters, as well as new amplifiers for recording and reproducing, so that those six extra decibels no longer need act as a no man's land but can be entered into freely. As a result, Ampex claims that it now can double the volume of sound onto a master duplicating tape. "This greater volume," says Donald Hall, manager of Ampex's stereo tape division, "which is passed on to the tape duplicate, reduces extraneous noise as much as fifty per cent, vastly improving the signal-to-noise ratio. Music recorded with the EX+ process can be played back at a substantially lower volume setting that greatly reduces the noise level."

We notice that among the forthcoming EX+ tapes is Vanguard's recording by Stokowski of Stravinsky's L'Histoire du soldat, which utilized the Dolby system during the original taping—the first announced tape release of a Dolbyized recording. And industry scuttlebutt has it that Ampex is working to combine EX+ with Dolby as well as to eliminate a generation of tape before the final product, thus promising even greater sonic gains in the prerecorded tapes we buy and play.

Because of the cost of the EX+ system, Ampex has no present plans to incorporate it into a home recorder.

WHAT'S NEW PUSSYCAT?

KITTEN, THAT'S WHAT

Herr Horowitz, known for introducing humor as well as products to the audio scene, scored again on both counts at a recent luncheon-demonstration of The Kitten. More formally designated as Model 2000, this addition to the Empire family is a compact, high-styled speaker system which, explained Horowitz, is the anthropomorphic offspring of Empire's two larger systems, the Grenadier and Cavalier. And, says Mr. H., "mother and father are doing fine." Translated, this statement means that the new speaker is aimed at a market not yet reached by the bigger and costlier systems—specifically. The Kitten, at $100, is designed for "singles or couples with limited space and limited budgets."

While The Kitten was alternately purring and roaring, Horowitz demonstrated its further talents: it can hold a lamp, or a piece of sculpture. or, with a cushion, seat a visitor of ample hulk. "The consumer," Horowitz said, "now can buy stereo speakers and furnish his home at the same time." Three Kittens are available: with wooden top, with cushion, and with marble top. To complement these speakers in decor terms, Empire may also offer benches, although the company isn't sure yet.
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Consider it from the bottom up. The 9000M Grenadier builds perfect sound from a 20-Hz foundation. Deep, pure, total bass. Boomless, growl-free, undistorted bass that reproduces even Mahler and Wagner with concert-hall fidelity and power.

We deliver it through a 15" high-compliance woofer built around a uniquely powerful magnet—an 18-pound ceramic magnet structure that controls a 4" voice coil flawlessly.

The woofer faces downward—not out. It distributes low frequencies through a complete circle. It puts the bottom on the bottom, then spreads it across the room like a carpet of sound.

We bring in our mid-range direct radiator at 450 Hz, and our ultrasonic domed tweeter at 5000 Hz. They provide uncolored, crystal-clear sonic responses up to 20,000 Hz. Close your eyes and Landowska, I.a Scala, Segovia or a string quartet are live in your living room.

We achieve this matchless sound through superb speakers plus.

The plus is a patented wide-angle acoustic lens. This lens disperses even the narrowest overtones through a 140-degree arc. No 'beaming.' No X-marks-the-stereo-spot listening chair. Just clean, perfect mid- and high-frequency distribution throughout the room.

Listen to it. Walk around it. Feed it a full 100 watts and try to catch the faintest edge of distortion.

Compare it to any speaker for absolute fidelity and total transparency. Then see if you can live with anything else. **$299.95**
that it wants to get too much involved in the furniture business. Even less certain was the specific ancestry of The Kitten: no one seemed to know which, between the Grenadier and the Cavalier, was father and which mother.

PLAY STEREO RECORDS ON MONO MACHINE?
GO AHEAD, SAYS COLUMBIA

AUDIOPHILES BUYING Columbia or Epic Records these days may be shocked to see an enclosed pamphlet informing them that these “stereo records can be played on today’s mono record players with excellent results. They will last as long as mono records played on the same equipment, yet will reveal full stereo sound when played on stereo record players.”

What, you might ask, of the 1-mil mono stylus spreading the delicate stereo tracks? What of the mono pickup’s vertical noncompliance gouging out the stereo grooves? Never fear. What Columbia really means, as one company official put it to us, is that since you can’t buy a mono record player today except in the $40-or-less category, this 10-grain grinder won’t ruin the stereo record any more than it already does the mono record. In fact, “it may track the stereo record even better than it does the mono record,” since the latter “is usually modulated more heavily than the stereo record—by about two or three dB—and is more likely to cause the needle to skip.”

Columbia’s brochure, of course, is primarily a pacifier for the large number of kids who own “cheapie” machines at this time when the mono record is gradually being phased out of the American market—a phenomenon we have been reporting for several months. In any event, it is still true that a cheap or inferior record player—whether it is stereo or mono—can ruin records after several playings if its pickup lacks sufficient vertical compliance, if it must track at much above three grams, and if its stylus is not carefully dimensioned. Which of course is why we recommend high fidelity equipment.

BENJAMIN TAKES ON EMI SPEAKERS

BENJAMIN ELECTRONIC Sound—importers of Miracord turntables and manufacturers of their own compact stereo systems—now will be distributing the EMI line of speaker systems. EMI speakers were introduced to the U.S.A. in 1960 by Scope Electronics’ Herbert Weisburgh, who will continue to merchandise the EMI line within the Benjamin organization.

DETROIT TO GET HI FI SHOW

Detroit will have its first major high fidelity show under the banner of High Fidelity Music Show, Inc., the organization headed by Teresa Rogers which has been known for its Philadelphia and Washington shows. The Detroit event is scheduled for March 15, 16, and 17, 1968 at the Statler Hilton in that city. The Philadelphia show will run a month earlier—February 16, 17, and 18—at the Benjamin Franklin Hotel.

And a last minute reminder: the Los Angeles show, originally scheduled for the 24th through 29th of this month, will run from November 1 through 5—at the Ambassador.

EQUIPMENT in the NEWS

PIONEER SHOWS LOW COST RECEIVER

Said to be a direct descendant of its earlier Model SX-1000TA receiver, Pioneer’s new Model SX-300T offers stereo FM, AM, plus a control amplifier. FM sensitivity is listed as 3 microvolts. Amplifier power output is rated for 40 watts IHF power or 15 watts RMS per channel into 4 ohms. The RMS rating per channel into an 8-ohm load is 12 watts. Control features include tape monitor, stereo FM indicator, and dual concentric volume controls for each channel which also serve to balance the channels. Price is $199.95; an optional walnut cabinet costs $30.

CIRCLE 140 ON READER-SERVICE CARD

EICO RELEASES RECEIVER

Newest addition to the Eico Cortina line is the Model 3570 stereo FM receiver available as a kit for $159.95 or factory-assembled for $239.95. Either price includes a vinyl-clad case with walnut finish. An all-solid-state set, the 3570 is rated for 70 watts IHF power with 4-ohm loads, or 50 watts into 8-ohm loads. FM sensitivity is specified at 2.4 microvolts. A full array of control features is provided, including FM stereo indicator, speaker selector switch, and tape monitor.

CIRCLE 141 ON READER-SERVICE CARD

NEW SOLDERING KITS

A line of soldering guns and packaged soldering kits for hobbyists and technicians is being sold by Wen Products, the Chicago manufacturer, with such catchy phrases as goof-proof, slim-line, automatics, fast-firing, and hot-rod. You can read about them in a colorful brochure available from Wen, 5810 Northwest Highway, Chicago, Ill. 60631.

CIRCLE 142 ON READER-SERVICE CARD

Continued on page 50

CIRCLE 10 ON READER-SERVICE CARD
At $149.50, less cartridge and base, your hi-fi dealer should be able to demonstrate the new Miracord 50H as decidedly superior to any other automatic.

See for yourself at the N.Y. High Fidelity Show, plus new Compact Stereo System, new EMI speaker, and other exciting, new products to be unveiled at the Benjamin exhibit.

For further details, write: Benjamin Electronic Sound Corp. Farmingdale, N.Y. 11736
Two Accessories from ELPA

From Elpa comes word of two new accessory items. One is an improved spring suspension for adding to early models of the Thorens TD-150AB turntable. Consisting of a kit of parts and instructions, it is available free at Elpa dealers to anyone who owns a TD-150AB. All new models of the TD-150AB come with the revised suspension already installed.

Elpa's second offering is a new tape splicing and editing kit. Dubbed the KS-4, it handles one-inch-wide tape and can make cuts of 68, as well as of 45 and 90, degrees. The new angle is designed specifically for video tape. The KS-4 is made of aluminum and comes with a roll of half-inch splicing tape, carbon pencil, cutting blade, and instructions.

BLANK TAPE CARTRIDGES

Audio Devices has released blank tape cartridges for recording in 4-track and 8-track with the auto tape (endless loop) systems. Company vice-president Herman Kornbroll explained: "While the market for unrecorded continuous loop cartridges is modest at this time, a survey we have made indicates that loaded blanks will represent a substantial portion of the cartridge market in the future." According to Audio Devices, two continuous loop cartridge systems are being sold that record and play—the Roberts 1725-8L, and the Muntz. In addition, Lear Jet and Pioneer have announced intentions to produce such systems. The new blank 8-track cartridge, Audiodak/8, contains 150 feet of tape and lists for $3.85. The 4-track version, Audiodak/4, has 300 feet of tape and a list price of $4.15.

Four Track, Eight, and FM Too.

The Tapedek Convertible, Model GES-6394 by Automatic Radio, plays 8-track stereo tape cartridges and also allows the use of the company's new Gidget, a device which adapts the player to handle any 4-track cartridge. What's more, the machine converts automatically into an FM or AM radio when you insert a "tuner cartridge" in the slot normally used for the tape cartridges. The GES-6394 may be installed in car or boat to run off 12-volt negative ground electrical systems, and—with an optional power pack—it will operate indoors off ordinary household current. For the latter type of installation, walnut speaker enclosures may be ordered. Prices have not yet been announced.

JENSEN ENTERS ELECTRONICS

Jensen, apparently following the trend of other speaker manufacturers who have gone into electronics (Altec Lansing, J.B. Lansing, K.L.H., Electro-Voice, Audio Dynamics, Bozak), is readying a 200-watt stereo amplifier for the hi-fi market. Manufacturing facilities are expanding to include a new plant, now under construction, which will add 175,000 square feet of working space to the Jensen operation.

PANASONIC LAUNCHES NEW LINE

Several new items have been announced by Panasonic, among them the six-band portable known as the Voyager. A solid-state set, the Voyager offers regular FM and AM reception plus short-wave and long-wave facilities. It runs on either 6-D-size batteries or a C-line voltage. Price is $180. Another product of current interest is Panasonic's portable color TV receiver, the Buckingham, priced at $380. It features solid-state circuitry with automatic degaussing and "set and forget" fine tuning. A new portable tape recorder from this firm, the Band-leader, has reverse record and play; it runs on six size D batteries and lists for $125. Other items in Panasonic's line include lower-priced tape portables, various priced TV sets, and several stereo phonographs.

LITERATURE . . . Free and Otherwise


Jerrald Electronics Corp., 401 Walnut St., Philadelphia, Penna. 19105. 36-page booklet covers educational television systems, including broadcast stations, cables, microwave links, master antennas, and closed circuit distributions.

Howard W. Sam. & Co., Inc., 4300 West 62nd St., Indianapolis, Ind. 46260. F.M. Multiplexing for Stereo by Leonard Feldman; revised, second edition is complete guide to broadcast and reception of FM stereo. 176 pages, illustrated, cost $3.25. ABC's of Modern Radio by Walter G. Salmit; explanation for beginners of fundamental electronic theory and circuitry involved in radio, special chapters on audio, FM, and stereo; 128 pages, illustrated, cost $1.95. ABC's of Citizen Band Radio by Len Buckwalter; basic primer on CB, including its background and development, how to get started in it, what equipment to buy; 128 pages, illustrated, cost $2.25. ABC's of Antennas by Allan Lytel; nonmathematical explanation of antenna theory and types; 96 pages, illustrated, cost $2.25.
If you hear any distortion on the new Fisher 550-T AM-FM stereo receiver, write the station engineer.

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

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

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

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

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

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

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

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

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

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

two brilliant
contemporary French composers.

Marius Constant and Serge Nigg
make their first appearances in
the American record catalogues with this exciting première recor-
ding of two new works.

CONSTANT: 24 PRELUDES FOR ORCHESTRA/NIGG:
CONCERTO FOR VIOLIN AND ORCHESTRA. Christian
Ferras, violin; Orchestre Philharmonique de l'O.R.T.F./
Charles Bruck. H/HS 25058.

What else is new on budget-priced Helidor? All this:

Light music favorites sung by one of the world's best-loved tenors.
WARM, WONDERFUL, WUNDERLICH featuring "GRA-
NADA," Fritz Wunderlich with chorus and orchestra.
H/HS 25063.

Dietrich Fischer-Dieskau's first solo album for Helidor.
SCHUBERT: SONGS OF GREEK ANTIQUITY. Fischer-
Dieskau, baritone; Jörg Demus, piano. H/HS 25062.

The only budget version of a favor-
ite Russian Romantic symphony.
BORODIN: SYMPHONY NO. 2 IN B MINOR; IN THE
STEPPE OF CENTRAL ASIA; TCHAIKOVSKY: ROMEO AND
JULIET. Saxon State Orchestra/ Kurt Sanderling. H/HS 25061.

An operatic ancestor, a rollicking
17th century madrigal comedy.
ADRIANO BANCHETTI: THE FOOLISH OLD MAN/MONTE-
VERDI: 7 MADRIGALS. Sestoetto Italiano Luca Marenzio.
H/HS 25060.

A carefully conceived, powerfully
played Beethoven Fifth.
BEETHOVEN: SYMPHONY NO. 5 IN C MINOR. Berlin Phil-
harmonic Orchestra/Ferenc Frics-
say. H/HS 25059.

BACH: Organ Music. Albert Schweitzer,
organ. Odyssey @ 32 26 0003, $1.99
(two discs, mono only) [from Colum-
bia SL 175, 1953].

By the time Albert Schweitzer made
these recordings for Columbia, his key-
board technique had deteriorated past the
point of chaotically effective. Even after
allowing for the plodding tempo, stylistic
inaccuracies, indulgent rubates, and fussy
registrations, one simply cannot put up
with so many slips of finger and foot.
To hear just how deeply involved
Schweitzer was with the music of Bach,
listen to his performances from the 1930s
on Angel COLC 89 and Odeon COLH
316.

DEBUSSY: Jeux. DEBUSSY-RAVEL:
Dusse. DUKAS: La Péri. Orchestre
de la Suisse Romande, Ernest Ansermet,
cond. Stereo Treasury @ STS 15022,
$2.49 (stereo only) [from London CS
6043, 1959].

The two major works on this disc com-
plement each other in several ways. Both
Jeux and La Péri are ballets (or poèmes
dansés as their authors preferred to call
them), both were written in 1912, and
two represent their respective composers'
last major efforts (although Dukas was
to live on for another twenty-
two years after completing La Péri).
Jeux is full of subtle instrumental
touches, and lengthy analyses have been
penned about its harmonic and formal
innovations; for all its elegant work-
shop, though, the music usually leaves a
somewhat vapid impression and the piece
rarely turns up on symphonic programs
nowadays. La Péri poses fewer problems
for the listener. It is, in fact, a sparkling
jewel of fastidiously wrought impression-
istic opulence, and causes one to wonder
regretfully about all the music Dukas de-
stroyed shortly before he died.

Ansermet must have a very special
regard for these fascinating if rather
enigmatic scores—his deliberately precise
yet glowing performance of Jeux easily
classifies the recorded competition, and
his La Péri, the only available edition at
present, revels in sensuous melody and
fragrant orchestral sonorities. The music
is well served by London's warm, clean
recording.

FRANCK: Grande pièce symphonique,
Op. 17; Fantaisie in A; Pastorale.
Marcel Dossat, organ. Bechstein World Series @
PHC 9077, $2.50 (compatible disc)
[from Mercury MG 50228/SR 90228,
1960].

The Grande pièce symphonique numbers
on and on for nearly half an hour, aim-
lessly uncoiling its chromatic enharmon-
ic to no musical purpose that I can
discern—its longueurs must daunt even
the most devoted Franckian. The Fan-
taisie and Pastorale on Slide 2 make a
better effect: the composer has come up
with far more interesting ideas and he
keeps his material under tighter control.

Musical of the music's negative effect
arises from Dupré's ponderous playing—
he merely accentuates the music's patchy
qualities with his flabby rhythms and
spotty technique. Another problem is the
St. Sulpice organ which has a noisy key-
board, makes a terrible racket, and regis-
trations are being changed, and sounds
very wheezy and diffuse in World Series'
compatible grooves.

GIORDANO: Andrea Chénier. Maria
Cangiglia (s), Beniamino Gigli (f), Gino
Bechi (b). et al: Chorus and Orches-
tra of La Scala. Milan, Oliviero de
Fabiatis, cond. Seraphim @ IB 60,
$4.98 (two discs, mono only) [from
RCA Victor LCT 6014, 1954, recorded
in 1941].

Other recordings of Andrea Chénier have
come along since HMV's wartime issue,
but none of them is animated by quite
the same animal joy that characterizes
this hot-blooded performance. The three
principals are in far better shape here
than on the disastrous 1946 Aida (re-
cently reissued by Seraphim and reviewed
in these pages last month). The title
role was one of Gigli's favorites, and
he warms to this dmi-witted poet's pas-
sionate eruptions with some truly mem-
orable vocalism—one can see right away
how virtually every Chénier of the past
twenty years has been impressed and in-
fuenced by Gigli's special way with the
music. Cangiglia and Bechi may have an
edgy moment or two, but everything is
in the proper spirit and one can't help
being swept along by their honest enthu-
siasm too.

The performance is further strength-
ened by excellent work in the opera's
many cameo roles—Giuseppe Taddei's
effects Flièville and Giulietta Simionato's
fluttery Countess de Coigny, for in-
stance—and by the taut leadership of De
Fabiatis. True, the recording is of 1940
vintage and sounds it; but if your tastes
run to verismo opera from big, healthy
voices going at it hammer and tongs,
don't miss this one.

LISZT: Sonata for Piano in B minor;
Polonaise No. 2. in E; Réminiscences
de Don Juan. Tamás Vásáry, piano
Helidor @ H 25054, $2.49; HS 25054,
$2.49 [from Deutsche Grammophon
LPM 19258/LSPM 136258, 1962].
Vásáry has found his true métier as a
Chopin pianist of superb insight and
sensitivity. The same welcome
performance is heard on Helidor
25062.

Continued on page 54

REPEAT PERFORMANCE

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

CIRCLE 34 ON READER-SERVICE CARD

CIRCLE 35 ON READER-SERVICE CARD

www.americanradiohistory.com
If you can spend as much as $100 on a bookshelf loudspeaker, consider the new Fisher XP-55.

It's only $60.*

The new XP-55 is the most advanced compact bookshelf system Fisher engineers have ever designed.

It incorporates an 8-inch woofer with a totally new suspension system: an inverted half-roll surround that provides extra-wide cone excursion and a free-air resonance as low as 33 Hz! This radically new driver, in its air-tight baffle, attains fundamental bass response to 37 Hz without doubling.

The 2½-inch wide-dispersion mid-range/tweeter is also new. With its highly damped low-mass cone and new dome center, this driver is flat within ±2 1/2 db from 1 kHz to 15,000 Hz. The LC-type network crosses over at 1000 Hz and uses air-core coils.

At $59.50, there has never been a compact system quite like the new Fisher XP-55. It should be compared only with systems costing at least $100.

(For more information, plus a free copy of the new 1968 edition of Fisher's 80-page reference guide to hi-fi and stereo, use coupon on front cover flap.)
MAHLER: Das Lied von der Erde: Lieder eines fahrenden Gesellen. Nan Merriman (ms). Ernst Häfliger (t); Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond. World Series @ PHC 2011, $5.00 (two compatible discs) [from Epic SC 6023, 1957].

After the agonized introspection of Bernstein's Das Lied, Van Beinum's Mahler-without-tears approach may be either a disappointment or a refreshing antidote—depending on how strong a dose of Mahlerian Angst you fancy. The long orchestral section of Der Abschied does not exactly jock trot under Van Beinum's carefree hands, but it comes very close: in fact the whole performance has a rather easygoing, uncommitted nonchalance that I do not find particularly appropriate. On the other hand, the Concertgebouw makes a persuasive, musical point on nearly every page and the golden sounds of this first-class ensemble are most beguiling. Häfliger and Merriman are both distinguished interpreters of this music: the remastering has heightened up the sonorities considerably. A serviceable performance (and something more than that in Miss Merriman's sympathetic singing of the Fahr- wen-Gesellen songs on Side 4), but there is a good deal more to Das Lied than is presented here.

MOZART: Don Giovanni. Hilde Zadek (s), Sena Jurinac (s), Graziella Scutti (s). Léopold Simoneau (t). George London (b). Eberhard Wächter (b). Walter Berry (b). Ludwig Weber (bs); Vienna Chamber Choir; Vienna Symphony, Rudolf Moralt, cond. World Series @ PHC 3009, $7.50 (three compatible discs) [from Epic SC 6010, 1957].

There are at least two distinct merits to this Giovanni: Sena Jurinac's meltingly beautiful Elvira and Léopold Simoneau's liquid Ottavio—in my opinion these roles have never found finer phono-graphic interpreters. But there are also at least two serious liabilities: Rudolf Moralt's positively cloddish conducting and Hilde Zadek's sick-voiced, off-pitch Anna. While George London has a definite dramatic presence as the Don, his throaty singing is not always very ingratiating; and the rest of the cast is not much more than competent. An uneven performance but worth considering at its budget price—and $7.50 seems a small sum for the perfection of Jurinac's "Mi tradi."

In a fowlhardy attempt to give the recording a semblance of stereo movement, the producers have occasionally rechanted the singers ping-pong style left, right, and center (fortunately only during the overtures—the rest of the cast is completely out of phase). But there this heady procedure results in is a performance afflicted with dozens of audible tape splices and a notion of the listener's part that electronically reprocessed stereo should be made a criminal offense—especially so in this case where no mono version is being made available.

RESPIGHI: Pini di Roma. CASELLA: La Giara. Felice Latti (t); Orchestra of L'Accademia di Santa Cecilia, Fernando Previtali, cond. Stereo Treasury STS 15024, $2.49 (stereo only) [from London CM 9174/CS 6111, 1957].

Both these works were given their premieres in 1924 when Italian composers were flouting briefly with large-scale instrumental music. Respighi's Pines is well known, of course, and its flashy, effective instrumentation can still bring a concert to a snappy conclusion. Casella favored a somewhat leaner harmonic palette which he has daubed liberally with Italian folk atmosphere and an earthy
Introducing Fisher's first all-solid-state master control amplifier for less than $200.

The new Fisher TX-100.

A few years ago, Fisher introduced the X-100 40-watt stereo control amplifier, a tube amplifier designed to satisfy the needs of people seeking component high fidelity at a low price. Shortly after its introduction, the X-100 became the largest selling control amplifier in the world! Now, Fisher introduces the TX-100, a stereo amplifier intended to fill this same need but with the added advantages of all-transistor design.

Several of these advantages are: more usable power (65 watts* music power); lower distortion (0.8% IM, 0.5% harmonic); and the elimination of component damage caused by heat. The TX-100 also incorporates several other features found on more expensive Fisher amplifiers, such as Direct Tape Monitor, four-position program selector, front-panel headphone jack, loudness contour switch and main/remote speaker switch.

At its unusually modest price of $189.50 (cabinet $24.95), we feel the new TX-100 represents a better value than any amplifier we have ever made.

(For more information, plus a free copy of the 80-page Fisher reference guide to hi-fi and stereo, use coupon on magazine's front cover flap). *At 4 ohms; 50 watts at 8 ohms.

The Fisher

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

CIRCLE 35 ON READER-SERVICE CARD

OCTOBER 1967
Would you know a great new sound if you heard it?

Test yourself at your dealer's turn on these new Grundig solid state stereo components. Peak'em...cool'em to a whisper or listen anywhere in between. Plug in tape or phone and put them through the most torturous tests your ear can conjure. Their unparalleled distortion free performance might shatter any previous standards you may have set.

Grundig SV 80 U Stereo Amplifier, $259.95
Grundig RT 40 U Stereo Multiplex FM/AM/SW/LW Tuner, $199.95
Grundig Speaker Systems from $50.00 to $300.00

Grundig—Triumph—Adler Sales Corporation
355 Lexington Avenue, New York, New York 10017
World Famous in Radios, Tape Recorders, and Adler Typewriters
Circle 24 on Reader-Service Card

As long as your listening to stereo, why not hear it all. Words alone cannot describe the tonal excellence of listening with stereo headsets. Only in listening with Clark Stereo Headsets will you discover reproduction true to the Concert Hall.

David Clark Company
Incorporated
360 Franklin St., Worcester, Mass., 01604

Continued from page 54

sense of humor. He was no less admiring than Respighi in fleshing out an orchestral canvas, and his best music is at least fun to hear. The ballet La Giara is based on a Pirandello short story about a tinker who gets trapped inside a large jar he has been mending (how do you dance that one?). The suite simply comprises the beginning and end of the ballet with an attractive Sicilian folk song thrown in for good measure.

The performance of Pines is really too long, but those interested in La Giara can count on a sprightly twenty minutes from Previtali and his men. With addition of a little treble, the sound becomes quite stunning for its ripe ten years.

Scarlatti, Domenico: Sonatas for Harpsichord (30). Ralph Kirkpatrick, harpsichord. Odyssey 32 26 0007, $4.99 (two discs, mono only) [from Columbia S 221, 1953].

With the rather strict limitations of their preclassical, two-part structure and average three-to-four-minute length, the same 550 surviving keyboard sonatas of Domenico Scarlatti achieve incredible variety. One need only sample Side 3 of the present thirty-sonata survey to hear the seething originality of Scarlatti's musical imagination take wing in a succession of flame-tongued dances, lyrical interludes, and passionate adagios. One gratefully notes that Odyssey promises to release very shortly the remaining two discs in this series.

Kirkpatrick brings both thorough scholarship and a keen sense of enjoyment to his task—the performances are absolutely delightful and rarely has harpsichord reproduction been more successfully accomplished. The only sour note to be raised against this otherwise splendid set concerns the drastic abridgment of the performer's detailed notes included in the original Columbia set. All we have left is a short note on Scarlatti and the harpsichord used in the recording—scarcely a word on the music at hand.


The lovely, natural quality of Lisa Della Casa's cool, flutelike soprano recommends this disc—few of the singer's other recordings show her voice off quite so ravishingly. Interpreting her, she is happiest with the flowing, lyrical lines of Strauss's Morgen. Seidern dein Ausm in meines schmutte, and Befreit: the arch humor of the same composer's Einzel. Hat zugeh, and Schlechter Wetter seems rather contrived and the personal confessions of Frauenliebe are also more applied from without than felt from within. Those who do not demand the ult-

Continued on page 60

CIRCLE 24 ON READER-SERVICE CARD
On the next two pages you will read about the most advanced thinking in automatic turntables today.
Tomorrow too. Even the most sensitive of today's cartridges, with their ability to track at 1 gram, pose no challenge to the Dual tonearm. Nor is any cartridge now on the drawing boards likely to.

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

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

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

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

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

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

These and other advanced Dual features are described on the opposite page. But as with all audio equipment, nothing can take the place of an actual demonstration. And as you will then learn, nothing can take the place of a Dual.
Dual's Tracking-Balance Control (anti-skating) equalizes tracking force on each wall of the stereo groove, eliminating distortion and uneven wear on stylus and record that result from skating. The direct-dial anti-skating control is applied in a continuously variable range and is numerically calibrated to the tracking force dial. You don’t undercompensate or overcompensate. This precision is in keeping with the extremely low bearing friction (under 40 milligrams) of Dual tonearms, which can thus skate freely even when tracking as low as 1/2 gram.

Constant-speed Continuous-Pole motor rotates platter (not just itself) at exact speeds, and maintains speed accuracy within 0.1% even when voltage varies ± 10%. Quieter and more powerful than synchronous types. Continuous-Pole motor brings 7 1/2 lb. platter to full speed within 1/4 turn.

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

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

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

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

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

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

Feathertouch master slide switch controls all start and stop operations in both automatic and manual modes. Smooth sliding action prevents stylus bounce even when tracking at 1/4 gram.

Which three Duals won’t you buy? There are four Dual automatic turntables: the 1010S at $89.50, the 1015 at $99.50, the 1009SK at $109.50 and the 1019 at $129.50. Each is in every respect a Dual, with Dual precision engineering throughout. The essential difference is in features and refinements that nobody else has anyway. It may take you a little time to select the one Dual with the features you’d want for your system. But by making it a little more difficult for you to choose one, we’ve at least made it possible for everyone to own one. A Dual...
 SCHUMANN: Symphonies: No. 1, in B flat, Op. 38 ("Spring"); No. 4, in D minor, Op. 120. London Symphony Orchestra, Josef Krips, cond. Stereo Treasury @ STS 15019, $2.49 (stereo only) [from London CM 9211. 1958]. Krips propounds a Spring Symphony with Mozartean grace and lightness, presenting the music's floral designs in most agreeable patterns; altogether a most engaging performance marked by crisp articulation and elegant phrasing from the London band. The conductor's treatment of the Fourth Symphony would benefit from a bit more Angel—the music isn't quite as pleasant as Krips makes it out to be. For once, though, the oddly planned uninterrupted four-movement scheme seems to work. This is the disc's stereo debut; and while the sound is good enough, it's also a shade anemic beside some other London achievements of ten years ago.

 SHOSTAKOVICH: Sonata for Cello and Piano, in D minor, Op. 40. PROKOFIEV: Sonata for Cello and Piano, No. 2, in C, Op. 119. Antonio Janigro, cello; Eva Wolffmann, piano. Westminster @ W 9077, $4.79 (mono only) [from Westminster WKN 18791. 1958]. Both these Soviet cello sonatas come off sounding rather characterless in Janigro's tasteful but limp performances. The Shostakovich strikes me as superior to either of his two concertos for the instrument—a dark introspective work of sinew and power. Prokofiev's more songful opus is typical of his expansive forthright late style and here the cellist's timid approach is very damaging. Take Rostropovich's coupling for Monitor.

 WALTON: Belshazzar's Feast. John Cameron (h): Roger Wagner Chorale: Royal Philharmonic Orchestra, Roger Wagner, cond. Angel @ 36015 or S 36015, $5.79 [from Capitol P 8577/SP 8577. 1962]. When first released, this disc was hailed (by a blurb on its jacket) as "an orgy of sound." Well, the orgy holds up pretty well after five years—lush choral reproduction: sharp, pinpointy percussion effects; full, plump brass choirs; warm, rich string sonorities. The deadpan, soulless singing of the Wagner Chorale, however, does not really suit Walton's technicolor razzle-dazzle. Though Wagner gets good playing from the Royal Philharmonic and John Cameron utters his pronouncements with a fine sense of the dramatic that and the excellent sound are not enough. Sir William's own reading on Angel S 35671 seems to me to have a good deal more character.

 PETER G. DAVIS
AR-2* (new model of the AR-2)—$89 to $102

AR-4* (new model of the AR-4)—$51 to $57 depending on finish

AR-2a* (AR-2* plus super-tweeter)—$109 to $128

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[Speakers are shown with grille cloths removed.]

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3. It keeps our quality control department on its toes.

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**Lists of the top equipment choices of four magazines are available on request. All four chose the AR turntable, and three of the four chose AR-3 speakers.

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October 1967
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KENWOOD stereo receivers offer a combination of flexibility, performance and quality. The handsome, solid-state, cool-performing units are ideal for shelves or "ahes, and equally adaptable for custom console or wall installations of any decor.

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Each KENWOOD receiver incorporates quality features usually found in more expensive units such as: 4 gang, all transistor front-end; five I.F. stages and wide band ratio detector; all silicon power transistor amplifier; plus the exclusive blowout-free transistor protection circuit. And, for the first time, Models TK-66, TK-88 and TK-140 feature field effect transistors (FET) — a highly-advanced solid-state device that provides greater performance and reliability.

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SPECIFICATIONS:

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*The price includes the handsome simulated walnut cabinet.

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CIRCLE 39 ON READER-SERVICE CARD
MORE AND MORE, video tape seems to be inching away from the exclusive domain of professional users into the broader field of home entertainment. En route it has acquired—and indeed has helped to create—a following that is neither pro nor amateur. This is the world of "education and training"—which means not only schools but business, scientific, and government organizations. To these users the "audio visual" idea long meant film or slide projectors, sometimes with sound synchronized on the visual medium, sometimes with an audio tape deck patched into the system. Of late, we're told, they are turning to video tape, which provides the whole show at once and which also can pipe the program, via a closed-circuit television link, to any number of viewing-and-listening posts.

For this growing market VTR manufacturers are bringing out equipment that is engineered, styled, and priced between the broadcast-quality top Ampex types and the smallest Sony VTR designed for limited in-the-home applications. Some of these units, including models by Ampex and Sony, have been discussed here in past months. Two recent entries are the Craig and the Panasonic. The Craig, Model 6401, is a helical-scan type using 1/2-inch tape. Reel speed is 9.5 ips, which permits, with a 7-inch reel, fifty minutes of running time. An 8 1/2-inch reel on the same deck will run for sixty-three minutes. The deck is slanted so that the tape feeds from supply to take-up reel without the need for various mechanical parts (such as idler assembly and tape guides) to get proper wrap of the tape around the rotating drum for helical scanning. According to Craig spokesmen, this slant technique assures good tape-to-head contact, minimizes tape tension, and extends the life of both the tape and the heads. The 6401 includes an audio dubbing feature that lets you add sound without disturbing the video portion. It also allows sound mixing and slow-motion work. Price of the deck is $1,035: the Craig monitor-receiver TV costs $197, and a camera (with f/1.6, 16-mm lens and optical view-finder) lists for $248.

Panasonic has entered the U.S. market with its NV series of video decks plus a line of accessories that includes a special effects generator, the first we've heard of for use with a $1,000 VTR. This generator lets you tape a movie pro—with fade-in, fade-out, superimposing, wipes, composite images, and so on. It lists for $500. The NV-8000 video deck moves its 1/2-inch wide tape at 12 ips and offers forty minutes of running time for a 7-inch reel. The separate audio feature is included. This company's NV-204 deck (no price set yet) has better video and audio specifications, sixty-seven minutes running time, uses 1-inch tape, and can give you slow-motion forward and in reverse. And, a Panasonic spokesman told us, any of its decks can be converted to color work with the addition of a $500 "black box" soon to be available. Panasonic is offering several monitors, starting with a $130 model, and three cameras for live work. The top of the line here is the WV-350P, which includes a built-in 5-inch video screen monitor and an interchangeable lens mount. Panasonic's other cameras come with a standard f/1.8, 25-mm lens. The system this company recommends for most A-V users is its Tape-A-Vision: NV-8000 video deck, TR-900V 9-inch monitor, WV-033P camera, and WM-2105P microphone. Cost—under $1,700.
Tape instant sight and sound

in a 20 foot room or at 2,000 feet

Now there's a low-cost Sony Videocorder for everyone. For the busy executive, an ideal setup consists of a Videocorder deck, a solid-state TV camera and a large-screen monitor/receiver. With this video tape system he can record and playback a sales presentation, a dry-run of an important speech. Or in moments of relaxation, a golf swing or a karate chop. The ad or broadcast executive can use it to tape programs off the air for review later. A complete system costs about $1350.

For great results in the great outdoors—from taping sight and sound on a construction project to correcting a hitch in a little leaguer's swing—there is the new portable, battery-powered Videocorder. It consists of a solid-state TV camera about the size of an ordinary movie camera, and a video tape recorder. VTR and rechargeable batteries in compact shoulder-pack weigh only 12 pounds. Recording "live" action is simple and foolproof. There's a remote-control trigger on the camera's handle. A built-in 1-inch TV viewfinder shows exactly what's being taped. Up to 20 minutes of action can be recorded. Tapes can be played back immediately on any Sony 2000 series Videocorder. (Thousands are in use in education, business, the home). VTR deck, camera, zoom lens, microphone, battery and battery charger. $1250.

There's a full line of Videocorders and accessories for real Hollywood-type effects at your Sony dealer. Sony Corp. of America, 47-47 Van Dam St., L.I.C., N.Y. 11101.

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BIZET: L'Arlesienne; Suite; Carmen: Suite.
New Philharmonia Orchestra, Charles Munch, cond. London © SPC 21023, $5.79 (stereo only); © LPL 75023, $7.95.

What a delight it is to hear hackneyed music given a vital new lease on life! I know of no other conductor (always excepting the quite sui-generis Beecham) who communicates, as Munch does, such a sense of personal involvement in, tact control of, and just the right "feel" for these familiar Bizet pieces. (Included here are the four in L'Arlesienne Suite No. 1 plus the Farandole from No. 2, and all but one—Marche des contra-bandiers—of the full-length, eight-item Carmen Suite.) The New Philharmonia Orchestra is displayed at its very best, and the Phase-4 sonorities are demonstrated at their best: ultrabrilliant yet still natural-sounding as well as buoyantly floating in a genuinely warm—and again natural—audience ambience. Here, for once, is a recording of light symphonic fare which can satisfy the most exacting artistic and technical demands of the connoisseur.

James Tilling, narrator. London @ GH 46007 or GHS 56007, $5.79.

Though racing-car recordings have provided stereo spectacles before now, the attractions of the present release are of far greater sports-documentary than merely sonic interest. Cars do roar by, of course, but mostly in the background, and when they are briefly featured it is in a fascinating variety of change-down and revving-up effects associated with maneuvering around the "S" turns and right-angled corners of the tortuous French course. Primarily, this is the story of the twenty-four-hour endurance test at Le Mans and of some of the leading racing personalities. It is told with notable point and economy by a low-key British narrator and (in interviews) by such articulate participants as Carroll Shelby, Graham Hill, and the winners of the 1966 race: Bruce McLaren and Chris Amon. It's an unexpectedly absorbing story, even to someone who's not a racing enthusiast. The vivid evocation of the whole occasion is further enhanced by the double-folder jacket's photographs, notes, and sketch-map of the course showing the fourteen mixing locations used.

Dyed-in-the-wool Pops fans will cherish this disc along with the previous three.

"The Quiet Hour." Sinfonia of London, Robert Irving, cond. Capitol @ P8659 or SP 8659, $4.79. Cynics may take a jaundiced view of this disc's subtitle, "Great Classics in a Tranquil Mood," but the performances are characterized by a lyrical warmth and the program includes really substantial and dynamically varied examples of mood music, such as the "Forest Murmurs" from Siegfried, Grieg's Last Tango, Delius' On Hearing the First Cuckoo in Spring, and Douglas Gamley's engaging "concerto" transcription of the Liszt Etude de Concert No. 3, in D flat (with Abbey Simon as soloist). There are smaller-scaled, more conventional selections too: of course: the Cavalleria rusticana Intermezzo, Grainger's London-derry Air, and transcriptions of Bach's "Air for the G String" and Brahms' Waltz in A flat. However, the expected Debussy Clair de Lune unexpectedly is heard in the Camel orchestra, and there are effectively elaborate, if highly romanticized, arrangements of Santa Lucia and MacDowell's To a Wild Rose.

Yet most noteworthy here is how richly satisfying the stereo recording (I haven't heard the mono edition) sounds—especially in reproducing the all-string sonorities of the Grieg, Grainger, MacDowell, and Bach pieces. For, believe it or not (and for a critical listener it's hard to believe), all these recordings date back to the early stereo years, some of them to 1958! Three of the selections first appeared in a British "Springtime" program that was never issued in this country, as far as I know; the others first appeared in the "Philharmonic Pops" and "Famous Evergreens" programs released here in 1959 and 1961. How about following this example of technology with some livelier pieces from the same sources?

"Puccini Spectacular." Kingsway Symphony Orchestra, Camarata, cond. London @ SPC 21019, $5.79 (stereo only); © LPL 75019, $7.95.

As in last December's "Verdi Spectacular," the excerpts in Vol. 2 of Camarata's opera-for-orchestra series (mostly from La Bohème and Tosca) are rather arbitrarily strung together. Transcriptions of very familiar arias are featured, of course, but there also are less jaded choices which in some cases—like those of the March of the Mandarin from Turandot and the Act III finale of Tosca—provide welcome contrasts to the prevailing juicy melodism. Although Camarata's readings become almost embarrassingly emotional at times, his scorings are straightforwardly effective. The Holman Kingsway Symphony's playing is lushly sonorous, and the Phase-4 stereoism is sumptuous as ever—in the flawless tape transfer as in the disc edition.

R. D. Darrell
When an AR turntable is packed at the factory it is, literally, slightly used. It has been run in for 48 hours, and then given a final workout in one of AR's test rooms.

The tests, which include measurements of rumble, wow, flutter, speed accuracy, and speed regulation, are made on every AR turntable. Any turntable that doesn't meet NAB specifications for professional broadcast equipment is rejected. A day rarely goes by without rejections — manufacturing processes aren't perfect.

AR's quality control borders on the fanatical. It is one reason the AR turntable has been rated number one by so many equipment reviews and comparison surveys, in a field of competing units costing up to twice as much.

The unique design of the AR turntable (described by France's Toute l'Electronique as a revolutionary coup de maître) plus rigid quality control makes AR's 3-year turntable guarantee* possible.

All repair costs are covered—parts, labor, shipping, and even a new carton when one is needed.

If you are trying to decide between a record changer and a manual turntable, keep in mind the fact that only 4% of recorded selections take up more than one disc. If you want to play any of the remaining 96% in their entirety, they must be turned over by hand whether or not you use a changer.

*Extended retroactively from one year to three on December 1, 1966

$7800 complete with arm, oiled walnut base, and dust cover, but less cartridge, 33⅓ and 45 rpm

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  - We have spent a good bit of time (a little over two years) making it everything we believe a receiver should be.
  - It has an expensive amount of power: better than 75 watts IHF stereo power into 8 ohms; more than 100 watts into 4 ohms.
  - Its FM reception is superb. In addition to an IHF sensitivity of 2.5 microvolts, it provides full limiting (a completely silent background) at well under 10 microvolts. This means that weak stations will not just "come in" (with a layer of noise or fuzziness), but will be fully listenable.
  - It has functional and complete control facilities, arranged simply and logically.
  - In most living rooms, it will drive virtually any loudspeaker now made.

This includes all of ours, except the Model Nine electrostatic.

- Its steady-state power (25 watts per channel with both channels driven into 8 ohms) helps provide a solid bass foundation for pipe organ and other instruments that demand large amounts of continuous power.

- Its official designation is the KLH Model Twenty-Seven. It also has a pre-production nickname, "Charlie," that we hate to give up. (We have been calling it Charlie for two years and the name has grown on us.)

- Its price is $299.95!

- It's worth seeing and hearing for yourself.

- For further information write to KLH, 30 Cross Street, Cambridge, Massachusetts 02139, Dept. F3.

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The KLH Model Twenty-Seven
THE TAPE DECK

BY R.D. DARRELL

EX+ Equals Innovation. Elsewhere in this issue (News and Views page 46) appears a report on the new tape mastering and duplicating technique developed by Ampex and mysteriously christened EX+. As it happens, I had no brief- ing on the EX+ process and assumed initially that there may well be many more conventional productions. My experience with them is surely significant. In each case, after listening briefly, I casually jotted down in my notes "excellent surfaces", but before long I sat straighter, listened harder, and vigorously crossed out my first remark in favor of an enthusiastic "exceptionally quiet surfaces!" Such instinctive, immediate reactions speak well for the new process' claims of reduced hiss and background noise. They allied claim of higher practicable modulation levels (without distortion risks), thus permitting lower-than-usual playback-level settings with consequent further background noise reduction, is one I am not in a position to confirm at this point since my EX+ tapes were both chamber works, for which I generally reduce my playback level anyway. I'll be better able to consider this claim when I check out the larger orchestral and theatrical examples of EX+ technology. And of course the full worth of the new tapes' use of an unbreakable polyester-based material (the species of which "Mylar" has been the best-known type in the past) will be fully evident only with replays over a long period. The prognosis is good, however: their resistance to handling-tearing and reel-end snapoffs is immediately apparent.

At this late date in the steady march of technological progress—in which even such valuable developments as the EX+ process must still be ranked as qualitative refinements rather than anything really revolutionary—I find myself less excited by the new advances than such as I do by their profitable exploitation in artistically outstanding recorded performances. It's the innate musical magic, even more than any technological miracles, which so notably distinguishes the Fourrier-Kempff complete Beethoven cello-and-piano works (Deutsche Grammophon/ Ampex EX+ DGR 8995), two reels, approx. 90 and 43 min., $21.95) and Ralph Kirkpatrick's Dvorak Cello Concerto in B Minor performance (DG 8944 of August 1966) needs only an announcement of its availability to rejoice. Again the playing is gloriously invigorating, making lucid even the most contrapuntally complex passages and bringing compelling drama to the more extraterrestrial pieces. And again the recording (quite apart from its EX+ processing enhancements) does thrilling justice to what is here identified as a Hubbard and Dowd harmony. My only possible quibble—relevant also to the Beethoven cello-and-piano release—is that the awkwardness and extra expense of transferring a three-disc work to one long and one relatively short 7-1/2 ips reel could have been avoided by going to 3/4 ips, which would demand a single reel only, yet (given today's technical advances) would not involve any sonic deterioration.

Stars for Astrostero. Since Decca generally processes and distributes its own tape releases, it's a surprise to find the Decca banner flown by an Ampex re-lease in the special case of Vol. 6 in the American Airlines Astrovision series of three-hour classical programs (Decca/ Ampex CW 6, 334-ips, approx. 185 min., $23.95). Whatever the provenance of this release, however, it's highly welcome—especially because it contains so many compositions (eleven out of thirteen) hitherto entirely unrepresented on tape. The repertory is particularly rich in modern music—a generally anathema to the tape producers—yet notably Delius' Joia's Meditation on Ecclesiastes; also excerpts from Rieti's Harpsichord Concerto and Pastora. Britten's Illuminations, Tamson's Suite in Molo Ponanco, and Mompou's Sonatines for Violin and Piano. But also included are a complete Brahms Fourth Symphony and excerpts from Bach's Cantata No. 51, Beethoven's Violin Sonata, Op. 12, No. 3. Dvorak's Czech Suite and Op. 44 Serenade, and Mozart's Missa brevis, K. 275. These make for well-varied and for the most part highly satisfying listening. I must say, though, that I object silently (and I'm sure the "splitting" of some of the major works (for example, separating widely the first two from the last two movements of the Brahms Fourth). I also object, if more mildly, to the too close miking of the spoken announcements and to their modulation as too high a level vis-

Aural competition. While this is patently a case as itstrates a surprising number of the manu- scripts and avoids splitting-up works, but most of the larger works are represented by a movement or two only and the programming sequence involves some rather jarring stylistic contrasts. The first four selections on the A Side provide such a strange juxtaposition as Coates' Knightsbridge March, the slow movement of Prokofiev's Second Violin Concerto, the complete Suite Parodie, and a substantial group of excerpts from Telemann's St. Matthew Passion. To the credit of this release, however, most of the compositions are not otherwise represented on tape—they include such delightful pieces (and performances) as seven movements from Tchaikovsky's Second and Third Suites by Dorati—and the notable brilliance of the recordings has been impressively maintained in the slow-speed processing.

Schubert for Piano. Tape producers' neglect of Schubert's delineable piano works is now suddenly atoned by the simultaneous release of two complementary sonata-and-lieder anniversaries. The 16 German Ashkenazy (London/Ampex LCL 80186, 57 min., $7.95) and Alfred Brendel (Vanguard/Ampex VGC 1157, 60 min., $7.95). The former gives us that irresistible image of sonatas, D. 664 in A, together with the dramatic Sonata in A minor, D. 784 (more satisfactory here than in the somewhat methodical Gilels version in a 1965 RCA Victor tape) and the engaging set of 12 Waltzes, D. 425, with a luminous piano and a gleamingly bright stereoimage. In direct comparison, Brendel's recorded tonal qualities seem a bit drier and lighter on first hearing, but one soon comes to recognize that they are ideal for this artist's more classically oriented approach to the Beethovian late Sonatas—in C minor, D. 958, and in C major (Unfinished), D. 840. Then Brendel demonstrates that he can be as charismatically lyrical in sonata movement as in the German Dances, D. 783) as he masterfully authoritative in big works. With the exception of the Sonata, D. 784, everything in these two rolls is new to the tape repertory.
This is a motor—a radically new type of synchronous motor, designed and built by Garrard—and announced today. Its benefits to the user are quite extraordinary because they give him the advantages of both synchronous and induction features: perfectly constant record speed locked into the electric frequency; instant starting power, high torque—and notable freedom from rumble. This is something unique in record playing history.

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The Comparator may be removed without harming the magazine. For an additional copy, write Garrard, Dept. H-2, Westbury, N.Y., 11590.
An eyewitness account of the Cultural Revolution - by the head of the Choreographic Institute of Sweden’s Royal Academy of Music.

I only met Mao Tse-tung once. The occasion was a small garden party given for some twenty guests by Prime Minister Chou En-lai. The walled-in garden was atop one of the main gates at Chang An, in the Forbidden City vicinity of Peking, and the view from up there was unforgettable. Before the Chairman’s arrival, we were entertained by dancers, acrobats, singers—like the usual Chinese mixed concert (more of which later)—while our host sat in splendid isolation at the artists’ entrance. If he didn’t like a particular group, he made a discreet gesture, whereupon they interrupted their number and vanished, immediately succeeded by another group.

Afterwards, Chou made the rounds of our tables. I had met him several times, this urbane, elegant gentleman who can converse with equal ease about Paris before the war and the dances of India. Now we spoke of the latter—on which he is an expert—since my wife, the well-known Indian dancer Lilavati Devi, was with me.

Suddenly Chairman Mao entered, with two or three officials. The complete contrast between him and Chou was startling. Mao struck me at first as a far simpler type—indeed, with his big head and deep-set eyes, his massive physique and total economy of movement, he rather reminded me of some sad, wise bull. Yet there was about him something of the inwardness one associates with India’s holy men, a kind

BY BENGT HÄGER
Scenes from the classical Chinese opera, known in the West as the Peking Opera—a highly stylized form of music drama in which elaborately costumed singing-actors performed legendary tales in a manner prescribed to the last gesture by centuries-old tradition. One of the most celebrated of these artists, Mei Lan-fang, appears in the photo at right: here in his sixties, Mr. Mei portrays the figure at center, A Young Noblewoman.

of supernal radiance that one could imagine inspiring absolute confidence.

With us, the Chairman made friendly small talk. But one thing emerged quite clearly—his belief that art should be made solely in the service of the people.

Therefore I should not have been surprised when I visited my old friend Vice-Minister Chu Tu-nan last year and heard him say gravely, "No, no, I don't think we will ever see the classical Peking Opera again. It has vanished forever."

We were sitting in his study, in the small palace housing the Chinese Peoples Association for Cultural Relations with Foreign Countries—the somewhat cumbersome name of the most effective organization within China's foreign office. Chu Tu-nan is its president. The building is next door to the compound housing Mao and the government, on the boulevard Chang An. From the quiet street a gentle murmur of traffic was occasionally interrupted by the raucous sound of a truck going by filled with Red Guard youngsters on their way to join in the demonstrations against Peking's dethroned mayor, Peng Chen. (Apart from being a politician, Peng Chen is the composer of some operas, now considered reactionary works; on a previous visit to China I had sat through one or two of them, and I, as a theatregoer, feel that to some degree he deserves what has come to him.) The young people were loudly drumming on cymbals, drums, gongs—all taken from the collapsed Peking Opera.

Since the early years of the Communist regime in China, I have followed the developments there and
in particular the fate of the classical Chinese opera, known and admired in the West as the Peking Opera. This was a form of medieval music drama so highly stylized that nothing “natural” was allowed its performers. The rather simple and much repeated melodies were sung in a high “ari-voice,” with a pressed head tone (often mistakenly believed to be a falsetto), and with endless floritura variations on each phrase, repeated gliding up and down the scale on a single syllable of the text. As a consequence, the text was for the most part unintelligible, but it was the singing per se that the Chinese public most enjoyed, and even to Western ears a virtuoso improvisation of these tonal embellishments, from a singer in good form, was a thrilling experience.

Next in importance to the singing came the dance, or what we would call plastic acting. Every permissible movement and gesture was catalogued, and no others were allowed. There were nineteen ways of pointing, sixteen different steps, twenty ways of swinging the long sleeves. The elegance, the subtlety, with which these rules were observed—or, in the case of a recognized great actor, ingeniously transgressed—was the second focal point of the audience’s interest. There was no stage scenery, and no props were used, except for a table and two chairs, which might symbolize a mountain, a well, a bridal bed, or an emperor’s throne. The actors’ costumes, however, were hand-embroidered in silk of marvelous colors, and some actors had their faces painted in fantastic patterns, each associated with a specific role in a specific drama. (I myself have collected drawings of 1,200 different facial paintings, but there probably were many more.) Obviously the performers had to be highly skilled actors to bridge the gap between the rich fantasy of the drama and the austerity of the stage setting. In addition, they had to be fully trained acrobats to take part in the breathtaking battle scenes and the incredibly slow-motion underwater episodes in some fairy operas.

I mention last the orchestral music and the librettos, for these two components were the least significant ones. The orchestra consisted of a very few instruments, mainly percussion and Chinese violins, and the music was intended to be heard not for itself but only to help the singers or to sustain the rhythm in dances and acrobatics. The librettos were mostly anonymous, learned by heart by the illiterate actors, some noted down during the last, say, half century. All of little literary value—less even than that of the average Western opera text. They dealt with heroes out of more or less historical tales, emperors and their concubines, corrupt judges versus upright ones. A genre of their own were the indecent ones, full of double meanings, some of which took on a special flavor through the employment of men in women’s roles (though this centuries-old practice was gradually being abandoned in favor of real actresses).

These were the operas that had been adored by the entire Chinese people over hundreds of years. By 1960 there were over 2,000 theatres giving per-

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MMES. MAO AND LIU: CALLAS AND TEBALDI?

Music lovers may amuse themselves pondering the following musicopolitical coincidence. Chairman Mao’s wife, who goes by her maiden name, Chiang Ching, was once a professional singer. She is now reportedly a major force of the Cultural Revolution and the Cultural Adviser to the Army. As it happens, the wife of President Liu Shao-chi, who with her husband is a prime target of the Cultural Revolution’s Red Guards, also was a professional singer. This situation has given rise to stories, apocryphal or not, of rivalries between these two artists in matters both social and political.

While one could hardly conceive that China’s current political upheaval was simply an Oriental version of the Callas-Tebaldi rivalry gone wild, a story from the official Chinese news agency, Hsinhua, as reported in the New York Times, may make one pause to think. Miss Chiang (not to be confused with Mme. Chiang, who is married to an entirely different Chinese leader) apparently was upset “several years ago” by an opera called On the Docks and somehow associated with President Liu Shao-chi—the newspaper account indicates but does not specify that President Liu actually wrote it. The story came to light when a performance of the opera was scheduled to celebrate this year’s twenty-fifth anniversary of Mr. Mao’s “Talks at the Yanan Forum on Literature and Art.” According to the report, “the top party person in authority, taking the capitalist road”—the Cultural Revolution’s standard designation of President Liu, who was not otherwise named—“dwelt at length on his own ‘personal experience’ in leading the workers’ movement in pre-liberation Shanghai, and described the dockers as ‘stupid and selfish’ mobs.” The agency condemned the central character as “a man in ordeal.”

Miss Chiang complained that such a character, confused between Communist and reactionary thoughts, “should never dominate the theatre.” She rewrote the opera. Among her other revisions was the excision of a scene in which the young docker’s “mother and uncle condemn the old society and touch him to the heart,” replacing it with a scene which shows that he reached his conclusion by studying “the thoughts of Mao Tse-tung.”

The Times commented that “the story illustrates how the 57-year-old Miss Chiang’s desire to be the arbiter of culture probably contributed to the eventual enmity between Mr. Mao and Mr. Liu.”  

L.M.
performances every night, and each ensemble comprised around two hundred members (including technicians). They all played to capacity. I witnessed it all over China a hundred nights and more.

It's all gone. One of the reasons for my visiting China again last year was to complete my collections of films and still photos of the classical opera. Not one picture could I take. The last performance was given, in a Peking theatre, on the first of October 1965—the celebrated Female Generals of the Yang Family. It was not announced as a farewell performance; there just never followed another one. So, apparently, has ended one of the most refined and highly developed theatrical cultures the world has ever produced.

What was considered “wrong” with the classical opera? Chiefly its texts, its milieu, and above all, its moral. Theatre in the East is mainly didactic and moral. But moral values change. In today’s China they have altered so radically that the classical opera—which in its long history always adjusted to the changes brought by new dynasties—has this time been unable to adapt itself.

From the point of view of Western observers the destruction of the classical opera is generally taken as a sign of Red China’s cultural barbarism. From the point of view of Vice-Minister Chu Tu-nan—a highly intelligent man, poet, translator of Poe and Whitman into Chinese—it has a completely logical explanation. In a country where the vast majority cannot read, as he explained it, the theatre becomes an important means of education which no new social system can ignore as an instrument for spreading its creed. In a Communist state, such as present-day China, the theatre must propagate Communist doctrine, teaching an illiterate people new ways of living and thinking. For this task the classical opera, with its emperors and delicate beauties inhabiting a fairy world remote from all reality, was totally unfitted. It was, in fact, useless, and it had to go.

I understood, up to a point, I answered. Certainly the theatre in the West is a vehicle for the expression of contemporary thought. But the Greek drama and Shakespeare have not been allowed to vanish from the stage. Why, out of the two thousand Peking Opera Theatres, could you not permit a few to keep alive the ancient art?

But how could the authorities explain that to the people, was the answer I got. How could they first say to them: you must give up your beloved old theatre because it’s outdated, immoral, and useless; you must see instead modern productions which lack the charm of the old ones and don’t entertain you half as much. Having said this, having convinced the people of the necessity of sacrificing pleasure... how then could they add: but we are going to keep one or two Peking Opera Theatres because their work is so good and valuable!

“We could not. We had to be consistent.”

Chu Tu-nan urged me to go and see the modern operas to acquire “a realistic picture of life in China today.” I have, in fact, attended many of them, since 1957. But I do not think that they represent life in China today. Rather, they portray a society such as a devoted Communist might dream of: a society where everybody is happy to sacrifice himself for the state; where the only passion is love of party and Chairman Mao; where sex is nonexistent, ego nonimportant; where people are divided into pure heroes and unmitigated villains.

The last-named myth, of course, is identical with the pattern of the classical operas! But what is artistically acceptable in a fantasy about courtiers and concubines a thousand years ago is incredible in a play in a modern setting. The actors of the Peking Opera rightly moved in their utterly stylized ways like big beetles, prehistoric gigantic insects. In the modern operas the only roles are those of soldiers, workers, and farmers. When an actress playing the part of an ex-army charwoman who was a heroine in the revolution renders this good woman as if she were a dowager empress... then the portrayal becomes ham acting and nothing more.

The classical actors, highly skilled as they are in a stylized theatre, simply cannot suddenly begin to perform in a realistic way. They have no tradition for it, no training. The result is only that China’s modern opera is effective neither as propaganda nor as entertainment. The theatres are no longer full.

The inadequacies of the professional actors for modern opera undoubtedly had something to do with Mao Tse-tung’s introduction of a new note into the program of the Cultural Revolution. Mao has not...
only said that art should be made solely for the people; he has now also announced that it should be made solely by the people. This is a truly revolutionary idea, a principle (as all the Chinese of my acquaintance proudly pointed out) that means a deeper change in art and society than the French Revolution or the Bolshevik Revolution effected.

In plain words the new dogma means: let’s do away with professional artists, every man is capable of artistic creativity. the validity of art depends not on original talent but on devotion to a common ideal. Today one finds soldiers writing short stories—not bad, the ones I have read—and farm workers putting on a kind of ballet. I saw a performance given by railway workers from a town up north, the subject being events and problems in their own lives. They played well as they represented themselves: they were convincing. Their performance was no end better and much closer to the demands of realistic theatre than the efforts of the professional actors in the modern operas. By the middle of last year the success of this amateurism in the arts gave the signal to the Cultural Revolution to break out in full scale.

It was a natural consequence that opera singers, dancers, and probably other artists as well were transferred from their normal occupations to work in farms or factories, especially in the industrialized north of China. For a solid month I tried every means to find some of my many friends among the wonderful artists of the Peking Opera; not one of them did I manage to meet. Whether they are out of their profession for good, I cannot say. Ever since the Communists came to power it has been their policy that intellectuals should each year spend some time with workers, in order to prevent class barriers from arising. It is possible that the professional opera artists will come back to the theatre—if they can “reform” themselves, forgetting all

THE MA BROTHERS

"I saw your brother in the movies," a friend told Chinese-American violinist Ma Si-hon a few years ago when the Russian film "Spring in Moscow" was playing in New York. The brother, Ma Seu-tsung—now, since his well-publicized escape from Red China, using his French name. Ma Sitson—had been photographed as China’s musical voice in the jury that awarded Van Cliburn first place in the 1958 Tchaikovsky Competition. Second prize, that year, went to Chinese pianist Liu Shih-kun. At the time, juror Ma Sitson was not only China’s præmièr violinist but one of his country’s prime expouders of Western music. He was the nominal, if not de facto, head of the Central Music Academy in Peking, vice-president of the Association of Chinese Musicians, and a deputy to the National People’s Congress.

Now, of course, Sitson has become a victim of the Cultural Revolution. Ma Si-hon, whom we have been fortunate in knowing for nearly twenty years, recently interviewed his brother for us to find out what the latest musical developments were in Communist China. He reported: “Our old friend from Shanghai, Yang Jah-ren, a piano teacher, committed suicide. Li Teh-luen, the conductor of the Peking Symphony and a former cellist who had studied in Russia, was severely beaten by Red Guards. The Peking Symphony, once China’s major symphony orchestra, is no longer functioning as such. Liu Shih-kun [Cliburn’s onetime competitor] was arrested and had his wrists twisted by Red Guards. The Guards even went around destroying pianos, while music students tried to protect their instruments.

“My brother hasn’t given a recital since 1963, when all Western music was banned in China. The only ‘Western’ music permitted had to be written by Chinese composers. The Cultural Revolution has now even forbidden this. Even before 1963, by the way, when a musician wanted to give a recital, he had to get permission from the Association of Chinese Musicians.”

What pieces have violin and piano teachers been using to teach with since 1963, if Beethoven and Brahms have not been permitted in public performances? “The teachers have had to compose their own pieces for their pupils to play. The classics cannot be taught.” Why don’t the Chinese at least allow their most illustrious artists to participate, if they want, in the Cultural Revolution? “The authorities are not interested in the ‘Cultural’ part, only the ‘Revolution’ part. Anything old is being swept away. My brother put it in a nutshell when he told me. They go after the fat ones.”

This month Si-hon is giving the American pre-miere of his brother’s Violin Concerto in the Philadelphia Academy of Music, with the Camden Orchestra conducted by Ling Tung, his wife’s brother. (Si-hon’s wife too is a musician and, as pianist Tung Kwong-kwong, has accompanied her husband in recitals both in the United States and abroad.) It was Ma Si-hon who gave the first performance of Ma Sitson’s Concerto, twenty-three years ago in a China that had not yet cut itself off from the Western world. L.M.
their technical training, putting aside their acquired skill, and becoming pure, simple, and direct like amateurs. This sounds paradoxical, but one can look upon it as a trend towards a new Primitive Art.

Of course this amateurism is harder to promote in instrumental music. One has to train to become a violin player, and before the Cultural Revolution Mao's China had already built up a musical life, in accordance with Communist ideals but thoroughly professional.

From the beginning of the Communist era, concert music in China followed two trends. On the one side the West served as an ideal. The Viennese classic and romantic composers were popular, but very little twentieth-century music. Thus Beethoven and Brahms were played by large symphony orchestras, but not Debussy or anything later. East German conductors were invited to appear on Chinese podiums, and the performances sounded fairly good, an achievement not to be minimized. I was amazed to hear a pianist who played a difficult rhapsody by Liszt effortlessly, and another who gave as good an interpretation of the Revolutionary Etude; and I have heard Schubert and Schumann Lieder sung to perfection, in faultless German, by singers who did not speak one word of that language. Light music, like Old Man River and a great many other pieces of a similar kind, were sung, together with simple Russian melodies. Since the Cultural Revolution, all this has been rooted out.

The other trend has been in the direction of Chinese folk music, which has had a remarkable renascence. Many interesting old instruments indigenous to China—such as Sheng (a multi-pipe wind instrument which, when introduced to Europe about 1800, led to the invention of the harmonium), Pi-p'a (a lute), Hu ch'in and the other violins of different pitch (Erh hu, Ta hu, etc.), and flutes—are folk instruments or, at least, are played by village musicians. The original folk tunes have generally been recomposed along the lines of Western (to us dated) popular music. A Chinese folk melody given such treatment can sound like a close relative of The Volga Boatmen, but more often the native “color” is strong enough to prevail through the banal orchestration. Most of this folk or folklore repertoire has great charm and value as entertainment.

At music schools and conservatories, Western music, folk music, and newly composed Chinese music were all studied in an atmosphere of collective work and constant discussion. (Shanghai Conservatory was considered the most modern of the music schools.) They are now all closed. At the same time rural musicians were much encouraged, as they still are. They were brought from their native villages to the towns, brushed up in a conservatory, and put on the concert stage. A country virtuoso who could imitate birds on his flute, or play a simple tune at breathing speed, became a star. Young musicians studied at their feet and constituted folk music orchestras—of a kind which never existed in former times but was an imitation of Western orchestral practice with the substitution of indigenous Chinese instruments. Actually, this music represents a new genre, in a way similar to the work of the Moiseiev dance ensemble which produces not authentic folk dance but a choreography of its own with only a few borrowings from folk art.

In China I have attended a number of concerts by Westernized orchestras; still, I myself have never come across an example of a Western-style solo recital. Instead, the Chinese have generally adopted a formula, much in favor in Russia, whereby a program includes many different kinds of performers, presented one after the other. Each gives his top few numbers, or even one single number if it is a long one. Such a mixed group might have included (before the Cultural Revolution) a pianist performing a Liszt rhapsody (to perfection, of course), a singer doing Die beiden Grenadiere (with wonderful feeling), a small orchestra of Chinese instruments playing marchlike Westernized new compositions on, say, a theme from Inner Mongolia, a fabulous flutist unaccompanied, a popular village song girl doing a sweet almost recitativelike ballad, a man imitating babies crying (a truly great artist in his way), and a few jugglers (also fabulous).

A curious thing struck me with regard to these artists when I was touring with a group. Many of them had only one number (or set of numbers)—nothing more. The pianist knew just one rhapsody, the singer had only his Grenadiere in current repertoire. Even the flutist always did exactly the same thing every night. At least they could never be persuaded to give any other sample of their art, not even in private, and I never heard them rehearse other pieces. Such is the rule with variety people throughout the world. I knew a couple of American bird imitators who every night for thirty years had put on exactly the same (famous) routine. The difference is that in China this system seems to have been adopted also for serious musical artists.

Since the Cultural Revolution the main change in China’s indigenous musical life seems to be the disappearance of the classical operas. (European classical music apparently could be thrown away at a moment’s notice, but the secondary effect of Western ways of composing light music may be too deeply stamped on Chinese popular music to be eradicated.) The loss of this once most flourishing, vital, and beautiful musical art in China is surely a blow to humanity. It may also, however, be a way of forcing the modern opera to evolve into real quality. In any case one must remember that what is important to the Chinese at this moment in their history is not notes, but words. To the public today, the deep spiritual value of a song lies in its text. The vast majority of these are praise of Chairman Mao, a monotonous devotion, but direct and sincere in their simplicity. They are rather moving, surely heartfelt by the vast lots of people I have witnessed, not to be ridiculed or talked lightly of. East is East...
HIGH FIDELITY looks at trends in audio equipment.

"Push one button and you'll want to push them all," reads a blurb for a recent piece of audio gear, and that's a fair indication of one direction in which product design is going. With sonic excellence rightly or wrongly taken for granted by the large consumer market, manufacturers of both quality components and inferior merchandise are emphasizing more than ever the visual and tactile excitement of their products. The suppliers of pushbuttons, rocker switches, and indicator lights—not to mention whoever it is who makes those ubiquitous smoke-colored covers for automatic turntables—must be making a fortune.

Still, who can fault the high fidelity manufacturers for making their equipment attractive—especially since this trend parallels the continuing refinement of product performance? Elegance of style aside, there are few things as inevitable in audio as the urge of high fidelity manufacturers to better their products.

One of these inevitabilities is that of synthesis and analysis. In other words, if a firm produces a successful power amplifier, it will eventually come out with a matching preamplifier—and then with a combined control or integrated amplifier. If it makes a successful FM receiver, you can bet that it will soon extract the tuner section as a separate component; and will add AM to both; and may then even market the amplifier separately. Another good bet: if a manufacturer puts out a successful component for $300, he's certain to make a similar product for $250 and a de luxe model for $400.

RECORD-PLAYING EQUIPMENT

Not too long ago, if you liked the sound of a particular high quality cartridge, you generally got a particular high quality separate arm, sometimes an arm specially designed for it. A few manufacturers considered "arm-and-cartridge" a single unit. But as ways of improving arm design became more common knowledge, many a turntable manufacturer picked up the record-changer tradition of supplying an arm with a table and offered this combination as a single unit. For use with any cartridge. Among the prominent integrated arm/turntable manual combinations were—and are—Marantz' SLT-12, the Bogen/Lenco, and the AR. The automatic roost has been pretty much ruled by Dual, Garrard, and Miracord.

While the combination trend still prevails, the pendulum of interest and design has begun to swing back to separate tone arms or arm-and-cartridge combinations. A number of companies have announced luxury cartridges. Some of which have been designed with a particular arm in mind. Besides Shure's $70 V-15 Type II, we now hear about the new Empire 999VE and the new Ortofon SL-15T cartridges, both at $75, and a new Grado $100. Of these, the Empire and Ortofon pickups are recommended for optimum use in Empire and Ortofon arms respectively. In fact, the latter firm is bringing out its first new arm in eight years, the RS-212. Sony will release a new version of its high-output moving coil cartridge, and has had its own separate arm and separate turntable on the market for some time. The SME and Castagna arms have been joined by Rangabe's and Audio & Design's, the latter modifying its arm with longer cables and an improved cueing device. Decca too is making revisions in its arm-and-cartridge system, and Leak, which is now showing its MK IV variable reluctance cartridge, will next year present an arm designed specifically for it as well as a separate turntable. Furthermore, Thorens is making its TD-150 integrated arm and turntable available without the tone arm (and without the base) as the TD-150AB.

Needless to say, all the better-grade cartridges, at
most of the price ranges, have adopted the elliptical stylus and the fifteen-degree tracking angle. They are designed to track at between 1 and 3 grams, and today's quality tone arms have a low enough effective dynamic mass to work well with most of them. The pivot friction and torsional resonances of such arms have been reduced to take optimum advantage of the high-compliance low-tip-mass cartridges, many of which have been designed to peak beyond 20,000 Hz so as to reproduce the high frequencies more smoothly. And, happily, this holds true in the automatic department too.

As for the automatics, Garrard has once more revamped its line, this time with a new combination synchronous/induction motor, a type usually found in models with higher price tags than those of at least some Garrards now including it. Garrard's new top-priced models, the SL 25 at $110 and the SL 95 at $130, also feature a small retractable platform that helps support any stacked records. From BSR too comes an improved automatic, the Model 600. Dual and Benjamin (Elac/Miracord) are filling in price-range gaps below the top models of their lines.

In more and more turntables, such onetime unusual features as built-in stylus gauge, cueing, pause, anti-skating and, for automatics, muting devices have become standard.

**TAPE PLAYERS AND RECORDERS**

Nowhere in the consumer audio field has there been as much activity and innovation during the last year as there has been in tape. First of all, nearly everybody has gotten into the tape cartridge act. From Viking, you can get either eight-track continuous-loop or reel-to-reel models with separate speakers, or without them for incorporation into a home stereo system. Mercury has come out with an entire line of cassette players—mono and stereo—for home, for auto, for toting. Benjamin, Bogen, and Harman-Kardon are among the manufacturers of nodular systems that incorporate tape cartridge units. Benjamin is offering a cassette recorder that fits under the base of its latest AM/FM compacts: Bogen has an eight-track player in its AM/FM MSC-1; and H-K is showing models to attract both the cassette fans and the continuous-loop buffs (with a four- and eight-track compatible machine). Concord's new line not only has reel-to-reel models, but tape decks for four- and eight-track cartridge playback as well as various cassette recorders for use in a component system. One of these cassette players, in fact, is combined with a receiver and two speakers for a modular system. See how easy it is to record off the air?

Capitol's Satellite and Apollo eight-track players were among the first to manage a moderate fast-forward feature. Many compatible four- and eight-track playbacks have been announced, including new units from Craig, SJB, and ARC. Kinematix is reported to have a compatible model capable of recording, and with the fast-forward feature as well. Ampex stunned the industry with its first under-$100 tape recorders: you guessed it, for cassettes.

Reel-to-reel product designers could not take all this lying down. Since the advent of the cartridge at least two reel-to-reel manufacturers—Ampex and Bell & Howell—have announced self-threading decks—an innovation likely to be adopted by other firms too. Going one step further to attract an automation-minded public, Sony/Superscope has shown a self-threading reel-to-reel tape *changer*, in which you actually stack the reels you want to play and forget them. And as if cartridges weren't easy enough to handle, Norelco unveiled its cassette changer.

Of far greater significance to the serious tape enthusiast were three major technological developments this year. A new system from Newell, which calls for unprecedentedly close tape-to-head contact, offers the hope of higher fidelity at slower tape speeds. Meanwhile, Du Pont has developed a new coating for tapes, chromium dioxide, that promises significantly better response than the traditional iron oxide tapes. Finally, KLH has signed an agreement with the English patent holders of the Dolby noise-reduction system to enable the American company to incorporate this significant development into equipment for the home. KLH is about to release its first tape recorder with the Dolby system; and as sure as a receiver manufacturer will eventually come out with a tuner, KLH will soon produce a separate Dolby device for attachment to your own tape machine. Put Newell, Du Pont, and KLH/Dolby all together and they spell a revolutionary new era in home tape recording.

**THE ELECTRONICS**

What the transistor was to stereo in the early Sixties, the integrated circuit may well become for the late Sixties. ICs are micro-miniature circuits that contain the equivalent of several transistors, resistors, and the like. Not only are they more compact, but they can be more reliable, longer-lasting, and easier to service (you don't have to find the defective component; just throw out the entire bauble and put in a new one). Scott, this year the first high fidelity manufacturer to incorporate ICs in its tuners and receivers, now has them in its high-powered receivers, both FM and AM/FM, its medium-powered receivers, both FM and AM/FM, its low-powered FM receiver, and its 312D and 315D tuners. Fisher also has three ICs in its new 200-T's IF strip and has come out with an AM/FM version of its 500-T, designated the 550-T, with six ICs. Both units, by the way, have four-way speaker selection options, as do Fisher's new compact models 105 (FM) and 110 (AM/FM)—a new feature for Fisher. The FM sections of these compacts also contain ICs, as does Harman-Kardon's SC-7 compact. Altec Lansing's new 711B is another
receiver with integrated circuits, while Crown is using them in its Pro 800 tape recorders.

Although receivers have become the best sellers in audio, this season also saw a new generation of highest quality separate amplifiers. Fisher's TX-1000 at $350, with 120 watts of music power, is one. Another is Mattes' high-powered integrated unit, the SSA/200, the preamplifier section of which will now come out separately as the SSD/1. Sony's integrated amp, the TA-1120 at $400, has given birth to a lower-priced version, the TA-1080 at $300. C/M Labs' CC-505, a 100-watt integrated amp, costs $387, and other top-quality single-chassis units have been unveiled by McIntosh and J. B. Lansing. Don't expect compactness to manifest itself visibly in these ultraperformance models. They are big babies.

Among separate units, mention should be made of Dynaco's PAT-4, the solid-state counterpart of the PAS-3X preamplifier. And Crown has announced a basic amplifier for "under $550" that gives "150 watts per channel flat from DC to 20 kHz at full power."

Of course, many other companies also filled up price vacuums in their lines and analyzed and synthesized their equipment. KLH's new Model 27 AM/FM receiver has a tuner section based on its Model 18, and the company has now added AM to its models 20 and 24. Electro-Voice added the 1100 series of FM amplifier, tuner, and receiver to its line, a lower-priced and (for the amplifier and receiver) lower-powered version of its already moderately priced 1200 series.

Harman-Kardon has added two Nocturne receivers to its line, the 70-watt Five Twenty (FM) and Five Thirty (AM/FM) at $315 and $349 respectively. Bogen's new 120-watt receiver, the TR200, allows for up to four pairs of speakers, with selection from the front panel. Grundig is entering the American component market with a 30-watt-per-channel amplifier and a separate AM/FM/SW/LW tuner. From Denmark comes Hede Nielsen's Arena line of sleekly styled components. And we've had late word that Acoustic Research, the speaker and turntable manufacturer, is about to introduce its first amplifier.

**SPEAKER SYSTEMS**

Speaker manufacturers have not let the style-conscious public pass them by either, and they are talking as much about their "furniture" as their engineering. After all, there has been little dramatically new in speaker design in recent years. At least partly as a result of the furniture/decorator influence in speaker systems, the barrage of bookshelf speakers now finds itself facing some heavy artillery brought up by the makers of large systems. And we have received reports of an upswing in sales of the established big speakers, both here and abroad. Bob Moers of Klipsch wrote us: "There have been miniature automobiles, mini-skirts, mini-bikes, but no miniature 32-foot wave lengths. . . . We will continue with the products we have." Hartley has developed its Concertmaster design into a two-way system for about $625 and a three-way for $650. Altoc Lansing is adding two new lines of furniture to augment its Flamenco and Valencia "complete ensembles," although it is also putting out two new bookshelf systems in the $100 to $140 range. Jensen's large decor-oriented 1200-XLC contains seven speakers and costs $895; its bookshelf 700-XLC has four speakers for $275. Bozak has also reported an increasing upswing in sales of its large speakers and Harman-Kardon is readying a floor-standing system. Wharfedale's new line contains a six-speaker, twin-woofer system, the W70D, for $279, while ADC plans to bring out an enormous twin-woofer system. It's not that small systems are on their way out. Far from it. They still make up the bulk of speaker sales including a growing market for extension speakers. But the larger units are making a significant comeback.

**COMPACTS**

It is in the field of modular systems that the line between components and packaged goods becomes very faint. Although the larger component manufacturers have long been a factor in the console market, console manufacturers have now found a "look" into which they can cast their modest packages—and plug them as components. For instance, one outfit best known for table model radios and guitar amplifiers is now marketing a three-piece "component-type portable phonograph"—for $49.95.

High fidelity models, however, continue to appear in the form of amplifiers or receivers combined with a record-playing unit. Harman-Kardon's new SC-7 Nocturne 60-watt AM/FM model finds its 30-watt counterparts in new compacts with FM-only or AM/FM. The lower-powered series also has been announced by the manufacturer as available in units with FM/cassette, with the above-mentioned four- and eight-track cartridge compatible playback instead of the cassette recorder, and with a reel-to-reel tape recorder instead of the automatic turntable. H. H. Scott has four new compacts: a turntable/amplifier (plus speakers) for $300; a turntable/FM receiver for $350 or $420 depending on the speakers; and a turntable/AM/FM receiver for $400 or $470 depending on speakers. Even Roberts, best known for its tape recorders, has a turntable/AM/FM compact. Fisher's FM 105 (FM) and 110 (AM/FM) are both available without speakers, for the first time in a Fisher compact, so that you have a choice in their selection—either Fisher's own or somebody else's. And the company also has a package of a receiver plus speakers for $300. Is this a module or not? Where is the line between separate components, modules, and packaged goods? Between the first two, the question is only a semantic one. Between them and the last, the answer is: quality.
A PLAIN CASE FOR
THE
GOLDEN
AGE
BY CONRAD L. OSBORNE

WHEN I WAS A STRIPLING in the lower right-field stands of Yankee Stadium, my compatriots always advised me to stay away from the garrulous old dribbler who sat up near the back, burbling about how Billy Johnson wasn't fit to soap up Tony Lazzeri's glove, or about how Bill Bevens' sore arm wasn't no excuse—in the old days, a man'd pitch a doubleheader with a sore arm, no whines or alibis.

And I always planted myself alongside the old bore, because he didn't bore me. I liked hearing tales of baseball when it was baseball, and I more or less believed them, too.

In those days a stripling could lead a sensible stripling existence. The baseball season was 154 games, not 162, and didn't keep you up nights, and the opera season was twenty weeks, not thirty: the two dovetailed, and didn't stumble and sprawl all over each other as they do now. So when the World Series had ended and there had been a short period for the application of one's thoughts to things like first-year algebra, I moved from the lower right-field stand to the left-field upper deck (alias Family Circle standing room) of the Metropolitan Opera House—the one, you remember, down near the Crossroads of duh Woild, where for so many years it impeded the Progress & Development of the Borough of Manhattan, Inc. And there would be another garrulous old dribbler (or mayhap the same one. I couldn't be sure), burbling about how Stella Roman didn't deserve to powder Elisabeth Rethberg's wig, and about how things were in the days when opera was opera. And there was everyone else, moving on down the rail to get away, and me, sitting there listening and believing.

When it comes to opera, you can be reasonably sure that it wasn't all fantasy. It is just possible that Babe Ruth and Ty Cobb weren't a whit better than Willie Mays or Mickey Mantle, but Pinza and Chaliapin were sure as hell better than (enter name of your favorite bass), and all that is required to prove it is the lowering of a stylus into a groove. That proposition is, approximately, the subject of the present article.

It is tiresome, of course, to listen to someone who merely prefers the way it used to be. I crave your indulgence, and confess my bias: I was dragged up on the records of Caruso, Chaliapin, Galli-Curci, Gigli, Ruffo, Battistini, Pinza, Ponselle, and a few others, and it always hit me as sacrilegious that when music could be sung that way, it could also come out sounding as it did on the radio at two o'clock on Saturday afternoons. You might with some justice say that I was a garrulous old dribbler at the age of twelve.

But a lot of hot air has blown through the tunnel since then, and here I am, a little punchy but possessed of a certain queasy equilibrium, and still getting a stronger signal from (see above) than from (enter names of your favorite singers). There have been times, especially since I began my career as Keeper of the Flame and Upholder of the True and Living Art, when the goggles have fogged over a bit. A few months of new record releases in tandem with live performances can truly make it seem as if it has always been this way, is now, and ever shall be. Then I will dig through the pile to an LP of re-pressings from the Messrs. Rocco, or Olympia, or Eterna, or Odcon, or RCA Victor, and plunk it on. A couple of seconds of scratch, and then—Qual lamento!—it comes to me again: the incredible expressive capabilities of the human voice. As developed in Western Europe in the last couple of centuries—its capacity for a true legato that cannot be obtained by any instrument, its wealth of emotional color, its extraordinary power and flexibility.

I should make it clear here that I am not talking essentially about matters of style or changing tastes in what constitutes "musicianship." On the whole,
I prefer the older singers on musical and stylistic grounds too, at least in nineteenth-century repertoire. But the point I am making is related to the question of how voices sound and how well they work; and even with all the difficulties imposed by older recording processes, the evidence is irrefutable that they sounded and worked a lot better fifty years ago than they do now. I would submit that this holds true for all voice ranges and types, and I have chosen to discuss baritones partly because it was a recording of Amato’s that set me thinking about the subject again; partly because I am a baritone myself and so have a certain empathetic understanding of the technical problems of that range: and partly just because the discussion has to have some boundary.

Let me narrow the classification still further to the so-called “singing” baritone—the sort cut out for the great vocal roles of the Italian and French repertoire which demand a full sound and cantabile “fine” singing. We will thus lay aside the entire Wagnerian army (the old-timers win hands down there, anyway) as well as the sort of singer who specializes in something else but makes an effect in a few carefully selected roles, or the sort who triumphs over vocal limitations through interpretative or musical expertise. We are not, in other words, discussing the Fischer-Dieskau, Preys, and Souzays of our time, or the Gilberts and Gillys of another time—fine artists all but not of the sort we are concerned with.

Now if one musters a list of the prominent “singing” baritones of the past twenty years, one can come up with Warren, Taddei, Gobbi, Bastianini, Merrill, Guelfi, and MacNeil. (There are three younger ones I know of—Peter Glossop, Sherrill Milnes, and Kostas Paskalis—who seem to me to give every sign of turning into major singers, but it is early yet to set them up with the Establishment.) If, however, one looks at the two decades bridging the turn of the century, one can, without combing through any rare catalogues, draw up a list including Kaschmann, Magini-Coletti, Battistini, Scotti, Amato, Ruffo, Campanari, Sammarco, Ancona, Renaud, Giraldoni, Stracciarì, Maurel, Del Puente, Viglione-Borghese, De Luca, Baklanoff. On the horizon were the likes of Danise, Galeffi, Granforte, Formichi, Zanelli, and Montesanto. An embarrassing comparison from the quantitative standpoint, it’s also discomfiting from the qualitative one: not only are the very best of the contemporary entries far inferior to the best of their forebears: from the standpoint of vocal function, they can hardly be regarded as any better than middle-of-the-field. Domenico Viglione-Borghese, for example, who cannot be compared with Amato, Ruffo, or Battistini, is nonetheless quite noticeably superior in most respects to, say, Merrill or Bastianini, while Scotti, who had the reputation of being rather short on range and tonal splendor, still discloses a vocal substance and technical command well beyond all but two or three latter-day baritones.

Speaking broadly, vocal training has two goals. The first is to cultivate a desirable combination of tonal beauty, range, flexibility, and size. The second is to create a functional situation that will serve the singer well over a period of many years. Although the two things are of course interrelated, this does not mean that a singer who succeeds in one area will necessarily succeed to the same degree in the other; we can all think of singers who produced attractive, large, and exciting tone, whose voices were wide-ranged and capable of certain technical feats, but whose singing prime was of short duration. And none of us is at a loss to call to mind singers whose voices seem to endure forever without marked deterioration, but who have never produced truly beautiful sound or astonished anyone with bursts of technical brilliance. The very greatest singers, of course, combine exceptional achievements in both areas—these are the artists who sing unusually well for an unusually long time.

Still, keeping in mind that, like all generalizations, this one has its exceptions, the voices that sound best are the ones that tend to endure the longest. Our reasoning becomes a bit curved here, for the more one learns about singing, the more one tends to listen to the way a voice works; consequently, sounds that one might have accepted and even cherished lose much of their appeal if they are functionally precarious. That is true in any discipline: one’s taste is strongly influenced by the state of one’s knowledge. And that is why mere taste, however refined, is a poor guide in such matters. One can say (on grounds of taste) that a wobble is not really so offensive: some people can’t stand it, others are willing to put up with it in the presence of other virtues. But the matter does not end there, for a wobble represents a malfunction as well as an unfulfilled musical possibility. The casual listener may ignore it if he chooses; he will not be hearing it for long.

There are, of course, many factors influencing vocal longevity, among which the most important is health, mental and physical. That is why it is a bit dangerous to inflate the importance of longevity as a standard of technical perfection. What can be said is that any audible imperfection stands for some technical malfunction, and that whenever a voice does begin to deteriorate, early or later, the deterioration will almost invariably take the form of an intensification of that imperfection.

And how do we decide what constitutes an imperfection? I suppose we must answer, by a combination of imagination and cumulative hindsight, plus the context of European musical culture. (I append this last simply to acknowledge that we are not dealing with an absolute. The artists of the classical Chinese opera, for instance, cultivated a kind of sound and technical capability markedly different from that demanded by Western operatic music, and worked out functional systems that supported those requirements.) That is, the technical method which enables a singer to operate to the greatest effect
Scotti, (at left), Amato (above), Battistini (at right): the incredible expressive capabilities of the human voice at its richest.

for the longest time within the framework established by our active literature is the one we would call closest to perfection.

These requirements have not led to a universally agreed-upon method, but they have led to a set of descriptive rules which more or less summarize the goals of such a method. This working description has not altered much since the eighteenth century, and it might be written down this way: if a voice can negotiate a firm, smooth, even-tempered scale over every note of its required range, on each of the pure vowel sounds, and if it possesses the capacity to swell and diminish between a legitimate pp and a legitimate ff without waver or break on each of those pitches and vowels, then the technique is perfect. This may not sound like such a large order but I can assure you that it is. I can assure you that there are many admired singers at the top of their profession who could not execute such a scale really well on even two or three of the five pure vowels, and who could not execute a proper swell and diminish (the *messa di voce*) on more than a few semitones in a restricted area of the range. In fact, there has probably never been a singer who could meet all the conditions stated. Such a singer would be capable of rendering in a technically efficient manner any piece of music written for his general voice range.

Anyone who has done any reading in the literature of vocal pedagogy (a literature in which the diversity of unsupported assertions, unfounded assumptions, nonconsecutive arguments, and illogical conclusions is matched only by the near-iliteracy of their authors) is well aware that every generation of singers and teachers since the time of Tosi has complained of the faltering standards and abominable taste of the oncoming bunch—"tutto declina... non c'è più virtù," as Boito's Falstaff remarks. This fact is frequently cited as evidence that there has been no progressive deterioration, only changes of taste or fashion. Personally, I am perfectly prepared to believe that things have been getting steadily worse for two or three hundred years now, but the actual evidence dates back only to the beginning of this century.

It is there for anyone who cares to investigate it. In the instance of the baritone voice, we are fortunate in that the limitations of early recording methods do not hopelessly distort our picture of the voice, as so often happened to sopranos. While it takes a measure of imagination and good will to arrive at a close idea of Sembrich's greatness, the records left by these baritones, if found in good condition and played on good equipment, give us a reasonably faithful portrait of their sound and their accomplishments. (We have not only the word of qualified observers who heard them, but the proof of recordings made well into the electrical era by several of the most important of these artists, notably Ruffo, Stracciari, and De Luca.)

Since it is impossible to describe singing, interested parties are going to have to look up the old
records themselves. But an example or two may pin down what I am getting at—the discs are there for verification. Let me use Amato’s immensely rich, soulful, and poetic “Eri tu,” as transferred onto Cantilena 6201. What impresses most on Amato’s records is the extraordinarily full, even scaling, just as meaty at the extremes of the range as in the middle, and the joyous clarity of tone that comes of a truly pure, clean articulation of the vowels. He could turn the tone color to an extreme brightness and brilliance without a trace of thinness, and to a richness and darkness without any sense of weight. The legato never ends—the line extends from the beginning of an aria to its end. Max de Schauensee, a knowledgeable observer and a veteran of live Amato performances, describes the voice as “very large, round, and sonorous with a soaring bell-like quality in its top register,” and this jibes well with what we hear on his records.

The first section of “Eri tu” is rendered in a splendidly firm, strong-lined legato, the words crystal-clear; it comes to an end with a decrescendo and portamento down from the top F on “guisa,” a most expressive turn and acciacatura on “primo,” and a fermata at the end of the phrase. The cantabile portion is quite straightforward (topped by a thrilling G) until the “è finita” from which point Amato treats the phrases as sections of a cadenza, rushing headlong down from the F sharp on “non siede che l’odio”; executing a gorgeous mezza-voce fermata and portamento on “vedovo cor,” full of mournfulness: then swelling the top F (“O speranze”) from mezzo-forte to ff and breaking it off with a sob; lingering in a beautiful mezza-voce on the turn; then returning to tempo for the final “d’amor’s.” The thing is, it works. It does not sound phony, but genuine; not softly indulgent, but manly; not unmusical, but eminently tasteful.

ONE BEGINS TO REALIZE that the failings of more recent singers have been enshrined as virtues. Naturally, if a singer cannot do more than get out the notes in one color and at one level, then we prefer to hear them in strict time rather than have the artist demonstrate what he can’t do. This does not mean that the possibilities of the piece are thereby explored, or that the composer intended the singer to consider an accurate reading as a finished interpretation. It cannot possibly mean that Verdi would have enjoyed hearing our leading four or five baritones sing through this aria and, despite their differing timbres, their slightly differing tempos, come up with almost identically bland, anonymous interpretations, totally uninformed with the spark of individuality, the truth of creative perception.

There are, to be sure, many reasons apart from those of vocal technique to account for some of the changes of the past fifty years. Tastes do change, and we would not today put up with an elaborate series of little flowered turns at Macbeth’s “Eppur la vita sento nelle mie fibre inaridita,” even if we had a baritone who could toss them off in Battistini’s way, which we certainly don’t. There is the fact that an increasing proportion of our major singers are Americans, whose highest accomplishments still often seem lacking in spontaneity and commitment alongside the urgency of their native Italian forebears. There are other factors. But what interests me is not only that Amato chose to sing “Eri tu” as he did, but that he was able to, whereas we do not actually know what the range of expressive possibility within a more modern style might be, since even our best baritones are relatively hemmed in by technical limitations. You do not play with dynamics and colors when your choice of volume level or balance is limited to one or two options; you do not maintain a firm line and even scale if one area of your voice works noticeably less well than another; you do not communicate with words if your word formation is indistinct to begin with.

All of the turn-of-century baritones I have mentioned had in common one characteristic that seems to be lacking among even the best of the current lot: they were all able to combine a basically manly, steady, sonorous tone with easy, effective top notes, and with the ability to shape and mold phrases—I mean really control them—around the transition area in the upper-middle part of the baritone voice (roughly, D sharp to F sharp). This combination is not found to a persuasive degree in any of our contemporary entries. If your instinct is to protest this, ask yourself if, for all of Leonard Warren’s sailing freedom on top and truly unique ability to float out a pillowy, long-lined mezza-voce, you ever heard him render a declamatory recitative with true steadiness and solidity, or bring real bite and thrust to dramatic passages except in the upper register: ask yourself if you can recall an occasion on which MacNeil, similar in many respects to Warren (a bit more openness and size, a bit less refinement in his capacity for shading), has truly altered the color of his voice in any startling way (the color, not the volume), or has poured on weight in the middle of his voice without disclosing at least the suggestion of a slow quaver.

Recall, if you can, a top note of Taddei’s that really sailed forth with brightness, openness, true ring. Tell me about the occasion on which either Merrill or Bastianini turned into the top notes without a sudden, graceless vowel alteration and radical change of tonal quality, or when either executed a genuine mezza-voce or a true cantabile line above the staff. Remind me of the time when Gobbi’s top was not overcovered and hooted, when his mezza-voce did not consist of a gummy croon, the vowels unrecognizable. Enlighten me as to the unrevealed ability of Guelfi (the only one of these. I must own, that I have not heard in person) to sing at anything less than forte or to negotiate the top without sounding as if he is lifting weights.

Now, these have been our best for twenty and more years past. They have all given us splendid things to remember—and quite apart from their interpretative and stylistic achievements, which in some cases are considerable—they would all be re-
garded as major league vocalists at any time within the past seventy-five years. But not one of them can aspire to the top echelon among the older singers—an Amato, a Battistini, a Ruffo, a Magni-Coletti, a Stracciari, or a Magini-Coletti, a Stracciari is on another level of accomplishment entirely. And the less adept of our prominent modern baritones—Gobbi, for example—are really disqualified from inclusion in the group at all (again, let me emphasize that I am speaking of vocal technique, not dramatic or stylistic sensitivity); Giraldoni or Vignone-Borghese are giants by comparison.

While much has been lost in terms of elegance and smoothness of execution (there is no one today who can sustain line and grade dynamics in the manner of a Battistini or even a De Luca), this loss does not seem to have been a price paid for greater volume. Indeed, there seems to be little correlation between volume per se and ease and grace of execution: Ruffo was considered the prototype of the big-voiced baritone, while Amato, Magni-Coletti, Stracciari, Giraldoni, Vignone-Borghese, and Montezanto, at least, were also of large vocal frame. Battistini's voice was evidently somewhat smaller in format, as was De Luca's and apparently Ancona's and Sammarco's, but in none of these cases do we read of any lack of impact or audibility, and it is obvious from the full, clear sound of their recordings that these voices carried well. All these artists were also capable of a variety of roles ranging from Malatesta to Amonasro and Scarpia. (I mean capable—we have a scattering of baritones today who sing both types of role, but badly, which does not count for much with the Great Prompter Up Yonder.)

Naturally, one speculates on the reasons for such a discouraging state of affairs. There are just as many young artists entering the profession now as then (probably more, taken on a world-wide basis), and while many of them undoubtedly do not train as long or as thoroughly as they ought, we must, if we are honest, concede that most of their artistic ancestors didn't either. A few of them went through what we might call full courses of study, but a very large proportion of them studied briefly and haphazardly, often with teachers of no great repute, and more than one seems to have simply worked things out as he went along from one provincial theatre to another, sometimes losing his voice, sometimes trying to sing as a tenor, sometimes as a bass, etc. Many (though by no means all) of these singers rose from conditions of poverty and ignorance far more squalid than that of the contemporary neophyte: a Juilliard graduate with some scholarship help and a Rockefeller grant (and you can count them by the dozen) has received more education (musical and otherwise) and more concrete assistance than several of the finest singers of the older group.

Still, while we cannot ascribe the latter's superiority to length of training or to the influence of any particular teacher or method, it does seem that they knew something we don't know. I realize that some people ascribe the situation to a mysterious weakening of the biological strain (UFO visitors? The Red Chinese? We are not told), but this Progressive Deterioration of Protoplasm Theory makes no sense to me. The race is reportedly bigger and healthier than ever, and I doubt that it is suddenly bringing forth children with vocal chords, pharynxes, arytenoids, and whatnot of markedly inferior construction or composition. Are not the faults of a Di Stefano, a Callas, a Dei Monaco obvious enough, and is it not within the imagination's grasp to project what they might have been like with the amount of control and command that was once considered normal for singers of their importance?

EVERY SINGER OR TEACHER will have his own theories as to what is responsible for such a decline in standards. I have my own, but I do not think this is the place to push them, under the guise of analytical criticism. What is perhaps more profitable is to consider a few of the over-all differences between the singing methods of the two generations. The vocal methods of, say, De Luca and Stracciari are as dissimilar in certain respects, as are those of, for instance, Warren and Battistini; nonetheless, there may be factors common to the first two that are not found in the latter pair. My own consideration leads me to the following observations.

1) The basic structural pattern of these baritone voices reveals a dark-textured, full-throated quality, capped by a brilliant top. In other words, they did not sing "light and bright" to secure the top notes: yet the darkness and fullness of their middle ranges did not stand in the way of a soar-

Ruffo, Sammarco, Stracciari: among the great exemplars of a lost art of operatic singing.
ing, tenor top—did not constitute a "weight" on the voice.

2) The prevailing pattern among today's singers of voices that are noticeably "fatter" in the middle or upper-middle portion than anywhere else is not in evidence among the older singers. Several of these voices are noticeably weak at the bottom, and grow steadily towards a full, open top; several others are very evenly proportioned over the whole range. But almost none disclose today's common design of a fat middle and a narrow top, and of all these baritones, only Scotti sounds in any way limited in coping with the top.

3) Corollary to (2): Today's generation is, interestingly, one of "middle-voiced" singers. True basses are virtually nonexistent, likewise contraltos. The number of sopranos really adept above high C can be counted on one hand, and of them, all but one are quite lacking in any kind of thrust or fullness. Dramatic voices of all sorts seem increasingly rare. The tenor voice is for some reason assumed to be exotic, though all the evidence indicates that by nature, this type of voice occurs not appreciably less often than other male categories. There is a suspiciously high incidence of "high baritones," mezzo-sopranos, and bass-baritones. It is as if the human voice were getting bunched up in the middle; fifty years ago, we not only had more voices at the extremes, but more successful use of the extremes in individual instances.

4) The transition from the dark-textured middle range to the brilliant upper range was accomplished without a sudden, extreme vowel alteration. For all the contrast, one part grew directly out of the other and could be joined to it in a smooth fashion; these singers did not "cover" in any mechanical sense (nor flatten out the vowel, either—the condition "cover" is supposed to correct), did not "flip," "hook," or "lock." Merrill and Bastianini, for instance, both have secured a certain brilliance on top, but it sounds closed and artificial by comparison with the old-timers; it does not retain the same fullness, and it involves a sudden vowel change with concomitant stiffness and lack of dynamic control in that area of the voice.

5) Our "scientific" knowledge of the voice, which has increased manyfold since the days when these singers formed their techniques, has evidently added nothing at all to our ability to control and develop voices. The many theories of breathing and of resonance which have grown up in the last half-century (and nearly all the current ones are that recent in origin) were not a part of these singers' methods, and are apparently lacking in some way. Either our "scientific" observation of vocal function is inaccurate, or else our conclusions based on such observation are faulty, or both.

But do not take my word for it. You can obtain complete LPs of all the following: Battistini (Angel COLH 116; Eterna 0-462, 709; Olympus ORL 221, this last including all his Ernani excerpts); Amato (Cantilena 6201, Eterna 482, duplicating some of the same material); Ruffo (Rococo 5253; Scala 812, 855); Sammarco (Rococo 5226); Magini-Coletti (Rococo 5221); Ancona (Rococo 5213); Scotti (Rococo 35, and Rococo 5240), a Caruso record which embraces several of the wonderful Caruso/Scotti duets); Stracchiari (Scala 802); De Luca (Rococo 24, and the deleted but worth-searching-for RCA Camden CAL 329). In addition, both Scotti and the excellent Giuseppe Campanari are generously represented in Columbia's 1903 Grand Opera Series reissue M21 283, also deleted and also well worth a search for everyone interested in great singing; and there is a good cross-section on Eterna 717 ("Famous Italian Baritones"), which is especially worth investigating for Giraldoni, Viglione-Borghese, and Montesanto, who are otherwise scantily represented on LP. Play Giraldoni's Hamlet, Brindisi or Borghese's magnificent voicing of the Wally aria, and ask yourself if there is a baritone anywhere today capable of approximating such performances.

Otherwise, one must dig a bit. Stracchiari is the Figaro of the old Columbia Barbiere and the Rigoletto of the same company's old version of that opera, both available as Italian imports. In each case he outclasses the competition with room to spare—and in each case he was pressing sixty at the time of the recording. Eterna 747 combines excerpts from Ernani and Otello, and in addition to other extracts includes such baritone niceties as Amato's version of Iago's drinking song (the top A truly sung) and his "Si, pel ciel" with Zenatello, or Stracchiari's spectacular "La vedremo, veglio audace" and "O, de' ver'danni miei" (second only to Battistini's). Eterna 738 (devoted to highlights from Giordano operas, believe it or not) has a truncated version of "Nemico della patria" by Giraldoni which makes the best contemporary performance (i.e., Bastianini's) sound both graceless and namby-pamby by comparison; and Eterna 739 (Donizetti highlights) includes two splendid Stracchiari ("Cruda funesta stammi" and "A tanto amor") and two Battistini excerpts from Linda di Chamounix. Magini-Coletti also has an extended excerpt from this last work, a duet with the bass Oreste Luppi, on his Rococo disc, and it was in this sort of music that such singers really gloried—the Battistini Favorita and Don Sebastiano arias on Eterna, for instance, represent something that has really gone out of the art of singing.

(Rococo and Cantilena records are not listed by Schwann and are not distributed to any great number of retail outlets. They may be obtained from 3244 Yonge Street, Toronto 12, Ontario, Canada. Several of the items in this firm's lists, notably its Magini-Coletti, Amato, and Ruffo issues, are among the most desirable of all available LP pressings.)

These records speak to us, if we will listen at one remove from our immediate loyalties, of a time when the art of operatic singing maintained a standard higher than the one we accept today. And they tell us that something has gone awry in the years that separate us from the sounds they bring us, sounds sometimes veiled and scratched but still pulsating with a unique vibrancy and freedom that we should not otherwise have ever known.
Electronic Music on Records: The Medium Is the Message

By Peter G. Davis

Electronic music is here—in fact it's been here for nearly twenty years—and no amount ofanguished protest against fiendish machines and evil scientists can controvert the existence of a formidable, and often fascinating, body of repertoire. This is not to say, of course, that the new art is widely, or always properly, understood: some sound buffs, for instance, regard electronic music simply as spectacular stereophonic demonstration material; and you may encounter hipster types who will try to convince you of the significant social-philosophical-musical parallels between junk tapes by John Cage and such rock-and-roll electronic palimpsests as the Beatles' Tomorrow Never Knows. The level-headed listener, however, should have no trouble sensing a very specific and meaningful rationale behind this sound painting in space. For him at least, electronic music was defined many years ago by Hoëne Wronsky (1778-1853), a Polish philosopher and mathematician who once defined all music as "the corporealization of the intelligence that is in sound."

While the number of indisputable masterpieces among compositions involving electronic techniques may be limited, even a casual inspection shows a body of work noteworthy for tremendous variety, healthy experiment, and solid accomplishment. And confidence is running high: more composers than ever appear to be drawn to the exciting new sonic worlds opened up by the electronic medium. In the last three years the number of tape and electronic works has trebled over the thousand or so pieces estimated in 1964, and a recent survey by Electronic Music Review reports bustling activity in 150 studios throughout the globe, all fully equipped with facilities for serious electronic composition. Fortunately, a fair sampling of this music is readily available to record listeners.

The first "School" of tape music was musique concrète, and the work of its founder, Pierre Schaeffer, is thoroughly documented on two imported Ducretet-Thompson discs (DUC 8 and DUC 20001). What Schaeffer and his assistant Pierre Henry achieved in their French Radio studios during the late 1940s was essentially a series of noise montages based on a vast taped collection of naturally produced sounds gathered from thousands of different sources: machines, bird calls, traffic noises, the human voice, and occasionally musical instruments. These sounds were altered in various ways—by re-recording them through filters at different speeds, by adding echo and reverberation effects—and carefully shaped into a structural unity. Much of musique concrète as heard on the Ducretet-Thompson discs comes across as rather naive experimentation (especially when one considers the powerful tape music Edgard Varèse was creating from similar materials at approximately the same time), but Schaeffer and Henry laid a good deal of valuable groundwork for future electronic composers. One of the chief attractions of these very French creations is their delight in sound simply for its own sake.

While Schaeffer and Henry were making strides with the new sound in Paris, Otto Luening and Vladimir Ussachevsky were busy experimenting with
music and magnetic tape at Columbia University in New York. The Columbia-Princeton Electronic Music Center was officially established in 1959, when a grant from the Rockefeller Foundation enabled the two universities to outfit a studio with the most up-to-date equipment for sound generation and modification, including the famous RCA Electronic Synthesizer. Well before that date, however, Messrs. Luening and Ussachevsky had created a sizable body of electronic works utilizing less elaborate apparatus. One of their first joint efforts was the Rhapsodic Variations for Tape Recorder and Orchestra (1954), composed for the Louisville Orchestra and recorded by that aggregation on Louisville LOU 545-5. Listening to this piece today, one is surprised at how harmless and pleasant it all sounds—the composer simply plays a charming, conservative bit of American while the tape recorder (whose part was created from an electronic treatment of musical instruments) adds an extra dimension of very modest proportions: in fact one often has difficulty separating orchestra from "soloist." Although this tends to negate the solo concert idea that the composers seem to be after, the piece presents a rather attractive personality. The Variations also deals with a problem always much to the fore with the Columbia-Princeton composers: how to combine live performers with electronic sound. (Another early Luening/ Ussachevsky piece of a similar nature is A Poem in Cycles and Bells on Composers Recordings CRI 112.)

An actual glimpse into the composer's workshop itself is given us on a Folkways disc "New Sounds of Music" (FX 6160), which demonstrates some elementary electronic experiments prepared by Mr. Ussachevsky in 1952. First we are shown what two tape recorders each with two speeds can do to a single tone—in this case the lowest A (27.5 cps) on the piano—by recording the tone up or down from a low, almost inaudible hiss to a high, bell-like sound. Then the experiment is repeated while the tone is modified with the addition of reverberation. Next follow two short compositions based by Mr. Ussachevsky on the sounds we have just heard, and other electronic pieces by him and Mr. Luening. Finally there is a description and illustration by Henry Jacobs of Station KPFA in Berkeley, California of his experiments with tape loops (a tape loop repeats itself endlessly, thus constantly presenting the composer with raw sounds on which he can work). The disc is all interesting, and certainly instructive.

Much more than instructive is Columbia Records' ML 5966/MS 6566, which documents a concert presented by the Columbia-Princeton composers in May 1961, after two years of work and experimentation with the RCA Synthesizer. Comprising what was undoubtedly the most impressive collection of electronic pieces composed in America up to that date, the program seems now to have constituted a historic event. Perhaps the most striking aspect of the music lies in the utterly distinctive, bold, personal profile of each piece, apparently attributable to the magnitude of sonic possibilities offered by the Synthesizer. In Milton Babbitt's Composition for Synthesizer, for example, we have a serialist's study in total control over pitches, rhythms, and dynamics; no pattern devised by the composer is too difficult for the Synthesizer, and Babbitt has taken full advantage of the fact. The Composition glows quietly in its immaculate purity like a perfectly fashioned piece of Greek sculpture.

Also on the Columbia disc is Mario Davidovsky's Electronic Study No. 1, a dramatic little étude using five sound mixtures from three electronic sources: sinusoidal and square wave generators, and white noise. Bulent Arel's Stereo Electronic Music No. 1 creates an imposing large-scale structure by pitting a concertantelike solo of clearly articulated signals against an accompanying texture of a continuous undifferentiated sound. Less interesting are pieces by Ussachevsky and Halim El-Dabh, both of which attempt, with scant success, to combine human voices and electronic background. If, however, you doubt that electronic music can be lighthearted, try Otto Luening's Gargoyle, a series of variations which adroitly contrast a lyrical live violin solo with some very bouncy synthesized sound.

While the Columbia-Princeton Center is the focal point for electronic music studies, many American colleges and university music departments have their own studios. Perhaps inevitably, the easy accessibility of electronic equipment has encouraged second-rate composers to dabble in the field and the record collector should exercise his own critical faculties here as elsewhere. A case in point is Heliodor's recent release (on H 25047 or HS 25047) of a group of compositions from the University of Illinois, all written within the past four years. Save for two catchy but inconsequential vignettes by Kenneth Gaburo, everything on this disc strikes me as pretty worthless stuff. Machine Music by Lejaren Hiller, is, in fact, downright ugly, and compositions by Charles Hamm, Herbert Brün, and Salvatore Martinano—which combine live performers and electronic sound with varying degrees of inelegance—are all distinguished by the total impoverishment of their musical matter. (To complete an unhappy picture, the recording suffers from inferior reproduction.) A second product from this quarter (Heliodor H 25053/HS 25053) is devoted to music devised on the University's electronic digital computer by Professor Hiller and his associates: the Computer Cantata (1963) of Messrs. Hiller and Baker is ambitious in scope but wholly synthetic in effect.

At the same time that, in this country, the academy has been a main source of electronic music experimentation, in Europe the broadcasting studios have continued their early support. While the French Radio sheltered Pierre Schaeffer's Groupe de Recherches Musicales, the forward-looking German and Italian networks were similarly providing for their avant-garde composers. In Cologne, an electronic studio founded by Herbert Eimert in conjunction
with the West German Radio quickly attracted a good deal of attention for its early emphasis on "pure" electronic music—tape pieces created by sound generators alone, without the addition of live performers. Although at one time there were a number of imported German discs representing work from the Cologne studios, most have been withdrawn.

An important one still in the catalogue is Karlheinz Stockhausen's Gesang der Jünglinge and Kontakte (Deutsche Grammophon SLPM 138811; also on tape, C 8811). Composed in 1955/56, the gentle Gesang der Jünglinge is a strangely touching work. Children's voices singing from the Book of Daniel—the song of the men in the fiery furnace—combined with synthesized sound form the basic materials from which Stockhausen has fashioned an ethereal sound picture of disembodied cherubim praising God. It is certainly the most accessible and affecting of all the composer's works, electronic or instrumental; it also illustrates an extremely sophisticated and disciplined use of the medium. On the other hand Kontakte's inordinately Wagnerian lengths sorely try my patience; perhaps the version with piano and percussion is more convincing, but here the piece seems only an endless self-indulgence.

In Italy the action began at the Studio di Fonetologia Musicale in Milan, Luciano Berio and Bruno Maderna in charge. Two Berio pieces are available on records and both are major works. His Differences for flute, clarinet, harp, viola, and cello (Time 58002/S 8002) rates with Varèse's Déserts and Babbitt's Philomel as a superbly effective admixture of live music and tape. The piece builds from a single tone into a long exposition of the main subject matter before the electronic elements are set in motion. The texture subsequently becomes more and more complex as the tape (using the five solo instruments as sound sources) begins to dominate. At first simply mirroring their live counterparts, the recorded instruments gradually take over entirely as we enter a wild, whirling fantasy where flutes play in the bass register and giant harps cascade through a dozen octaves. Eventually everything returns to normal; at the final cadence we have returned to the solitary tone which set all these events in motion.

Berio's Visage (Turnabout TV 4046/TV 34046S) is another virtuoso exercise—and the voice of the dynamic Cathy Berberian as the principal sound source has much to do with the intriguing nature of this work. Sailing over a sea of electronically generated sound, Miss Berberian registers every known emotion and a few of her own invention during the course of her wordless soliloquy. The only discernible word uttered is the Italian "parole" (words), which functions rather like a cadential figure separating one ocean of sound from another. It may not be great art, but it isn't dull either.

The Milan studios were also the source of one of John Cage's most frequently heard works, Fontana Mix, realized in 1958. Cage has brought his own brand of chance, Zen, and whimsey to electronic music—Fontana Mix consists of a number of tapes all designed to be played simultaneously through several loudspeakers. They are noise montages constructed from any sound source that happened to be handy, all tossed together into a curious fruit salad. The work may be played alone or in conjunction with any number of solo live instruments—piano, percussion, guitar, or voice. Just by chance no doubt, it is, to my knowledge, the only piece including aleatoric procedures that exists in two recorded versions (three, if one counts Cage's delightful Indeterminacy lecture on Folkways FT 3704, where the Mix pops up occasionally in the background). The piece is heard alone on Turnabout TV 4046, TV 34046S and as an accompaniment to the composer's Aria on Time 58003 S 8303. Make of it what you will; for my money it adds up to zero. I will take the Time version though, for in Cage's Aria Cathy Berberian (the avant-garde's potent answer to Callas, Sutherland, Marlene Dietrich, and Sophie Tucker) has to be heard to be believed.

There are a number of independents in the electronic field other than Cage (whose most outrageous creation to date must be his Variations IV, on Everest 6132/3132, a forty-five-minute junk-tape made from haphazard noises picked up one evening on the street and in the auditorium of the Feigen-Palmer Gallery in Los Angeles). The work of Tod Dockstader, an engineer with no musical background, deserves to be heard (Folkways FM 3434 and Owl 6, 7, and 8). His "organized sound" tends to sprawl out of control now and then, but the man has a far-reaching imagination and the ability to generate a lot of elemental power. And then there is Remi Gassmann's 1961 score for the New York City Ballet's Electronics (Westminster XWN 18962/WST 14143). Written with the aid of a machine developed by composer and inventor Oskar Sala from the once popular instrument known as the Trautonium, this grab bag of electronic Kitsch sounds as if someone had presented Adolphe Adam with a synthesizer.

If electronic music has already produced masterpieces, then surely Edgard Varèse wrote two of them: the Déserts of 1954 (Columbia ML 5762/MS 6362) and Poème électronique, composed for the Brussels World's Fair in 1958 (Columbia ML 5478/MS 6146), are both overwhelming creations. Even in his early years Varèse's music almost always gave the impression of a titan trying to reach beyond ordinary instrumental capacities into unexplored sonic territories. Déserts symbolizes this struggle: three times during its course the brass, woodwind, and percussion orchestra virtually melts into a futuristic world of interpolated electronic cadenzas. Poème électronique, especially when heard sweeping around the four hundred speakers in its original setting at the Philips Pavilion in Brussels, can be a shattering experience. Both these immense, craggy sound structures seem to have been wrenched from some greater cosmic cosmos. One day composers may equal and even surpass the vision of these remarkable conceptions; today, however, they are the works by which the future must be measured.
WHAT MAKES AN AUDIO DEALER?

Having solved weighty problems in the design and manufacture of high quality equipment, the audio industry is now trying to bring order out of chaos in the marketing of its products. This effort really concerns everyone: if manufacturers are interested in effective merchandising, the consumer is no less puzzled about effective buying. As things stand now, a newcomer to high fidelity, and possibly even the seasoned audiophile, faces a confusing retail market: from whom should he buy? how much should he pay? what can he expect in the way of advice? to whom will he be able to turn for servicing? In short, just what constitutes a reliable audio dealer?

In an effort to help equipment buyers find the answers, the industry—through its trade association, the Institute of High Fidelity—recently began to update its dealer-accrediting program. Set up a couple of years ago, this plan resulted in a list of accredited dealers (a list still available, by the way, and worth getting if you are in the market for components—write the IHF at 516 Fifth Ave., New York, N.Y. 10036). Now the intention is to expand the program, through a personal survey by IHF representatives and a dealer questionnaire to discover who among today's thousands of dissimiliar retailers of audio gear, qualifies for Institute recognition. In order to be accredited, a dealer has to meet five standards: he must stock the products of at least five IHF manufacturers; his shop must have demonstration facilities that permit comparisons; he must maintain a servicing facility either on the premises or through a working arrangement with a competent repair shop; he must honor factory warranties; and he must have qualified personnel to deal with customers.

Tails that felt the need to identify its dealers (and why we're in agreement with the move), let's go back a little. Almost twenty years ago hi-fi's first stirrings were evident as hard-headed buyers—professional sound men or a new group of canny amateurs (many of whom had become technically hip at GI service schools)—began picking up specific items of electronic gear, anything from a tweeter to a resistor, at nondescript, often grim-looking outlets. These early sources of audio gear, originally set up as parts-jobs supplying the radio, recording, and movie sound trades, thus found themselves becoming retailers to a different breed of customer known as "audiophiles." Some outlets thereupon swept their floors, tidied up their shelves, and invented a new pricing term for the new buyers—"audiophile net"—which described a price somewhat above rock-bottom wholesale level but still a hefty twenty-five to thirty-five per cent below what would have been the going retail list for the same products if they had gone through the distribution and retail sales channels taken by such other products as, say, cameras.

Eventually things got out of hand: more and more "audiophiles" flooded these outlets, which clearly were unable to cope with them; equipment itself became more diversified in style and function; record and tape inventories began crowding hardware off the shelves; customers began demanding demonstration and servicing as well as merchandise. Many farsighted dealers, attempting to cope, enlarged their premises with sound demonstration rooms. Some opened new shops or moved to the better parts of town frequented by the new clientele. And a few old-timers decided to stick to selling only to bona fide professionals.

These developments controlled the tide for a while. And then at the turn of this decade stereo hit. Now there were more buyers than ever—who knew less than ever about what they needed, how it worked, how much it should cost, and what to do with it? should it break during installation? the consumer was preoccupied with problems of stereo design and production and with the necessary revisions of instruction manuals (not to mention organizational growing pains caused by expansions and mergers). could hardly pay prime attention to the distribution channels for their products. Some of the new channels that came into being during this hiatus were strange indeed for the electronics field, particularly that part of it dedicated to the high quality reproduction of music. In addition to the old radio-parts-jobber-turned-music-salon, audio gear began turning up in camera shops, hardware, drug, department, and music stores, furniture retailers, general discount houses, and even has been offered for sale from telephone booths—figuratively and literally speaking. Eventually, audio manufacturers became aware that among the more than five thousand retailers in the U.S. who "handled" some sort of high fidelity equipment, less than half could be considered high fidelity dealers at all by their standards, and of that number less than forty per cent were the kind of place you'd recommend to a friend. Some distinction had to be made, not necessarily as to the general nature of the business (a hardware retailer in Orleans, Massachusetts, for instance. runs a singularly good audio department; a camera dealer in Louisville, Kentucky, has one of the best hi-fi departments in town) but in terms of its suitability as a purveyor of high fidelity products to a quality-minded patron.

The IHF's current survey is a first step towards clarifying the situation. Step two may well be what is discreetly referred to in audio circles as "educating the dealers" or overcoming some basic resistance to the whole idea of defining the high fidelity retailer. Dealers we have queried seem about equally divided on the question of recognition by the IHF, with small shops in general more favorably disposed to the program than larger ones. And most dealers of any size are more concerned with pricing and sales volume (and who wouldn't blame them?) than with anything else. Image-building, and "coddling the customer," and "turning our store into a hi-fi club" do not, in their view, fill the till.

To this we take exception. Who can deny that the audio market has changed radically in recent years? The typical buyer no longer is necessarily a knowledgeable sound fancier; and while he accepts the premise that components are the way to the best music reproduction available, he may have no technical lore at all. These buyers are not equipped to emulate the technically hip crowd who can order products intelligently simply from reading specifications. Rather, the newcomers need, and should expect, some help in finding dealers who do fill the IHF bill. In our view they even have a right to the "codding" and the "clubbiness" that too many dealers still eschew as "not profitable." For their part, such buyers should be prepared to pay in reasonable proportion to the facilities set up by a dealer, to the amount of time and personalized effort bestowed on them. The move towards an Establishment should result in mutual benefit—to consumers, to manufacturers, and to dealers.

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Sure, our existing products are popular. There's a sound to suit your taste. Some with crisper highs. Some with full, rich bass. Some are inexpensive and effective. Others are designed for professional performance. Koss engineers have been working to combine comfortable fit and the best possible sound as inexpensively as possible. And now they've done it with the new Koss Model K-6 Stereophones. □ The new K-6 is a $26.50 headphone with spring steel headband that draws earcups close to the head so not a tone escapes. Washable vinyl, foam-filled ear cushions are comfortable over long listening periods, and still maintain an efficient seal. The sound? Well, it's the sound of Koss Stereophones — recognized for years as the most popular available. □ If you haven't heard them yet, you're robbing yourself of the most exciting stereo experience you've ever had. Ask your dealer to demonstrate the new Koss K-6 today. □ But if you want something else in a headset, the best still comes from Koss.

Model K-6 Stereophones $26.50

Koss Electronics Inc.
Manufacturers of Koss, Acoustech and Rek-O-Kut Products
2227 N. 31st Street • Milwaukee, Wis. 53208
Export: Koss-Impetus/2 Via Bernal/Lugano, Switzerland

CIRCLE 43 ON READER-SERVICE CARD

High Fidelity Magazine
The consumer's guide to new and important high fidelity equipment


COMMENT: So who said that mod systems had to be built only around turntables? Here is Ampex, one of the oldest tape recorder manufacturers, with a mod system built around a tape recorder. And, returning the compliment to the other mod-makers who provide tape jacks on their phono systems, Ampex has provided phono jacks for playing (and dubbing) via its tape system.

The 985 includes a standard, or open-reel, tape recorder plus a stereo FM/AM receiver. Both chassis are housed side by side in an attractive walnut cabinet that has louvered sliding doors which disappear into the sides when opened. This unit is large and heavy (59 pounds), but it's a module that offers everything in one pre-installed package that is just about ready to be plugged in and used. Ampex quality is obvious in the tape portion. The receiver is a relatively modest performer, but it's there and the whole package is bound to appeal to many users who want to savor the fun and discoveries of tape recording in a very convenient format.

The tape deck itself is a three-speed model (7 1/2, 3 3/4, and 1 7/8 ips) that records and plays in four-track mono or stereo. Automatic reverse for the playback mode is activated by a special position of the stereo-mono control knob which puts a low-frequency signal on the tape. When the playback head senses the signal, the reels reverse. Another position of this switch lets you set up the tape for a repeat performance automatically. There also is a slide switch that lets you change direction at any time manually, both coming and going. Twin capstan-idler drive systems, plus a center pressure pad, control the tape movement and help steady it in both directions. A pause control permits you to stop tape motion while the tape is still in contact with the head so that you can rock the reels manually to locate a specific passage for cueing or editing. All transport controls, as well as a stereo pair of microphone jacks, are conveniently located topside of the deck plate. Electronics controls—for the tape system, the built-in amplifier, and the tuner section—take up two vertical rows to the right of the deck. Everything is clearly labeled, and the owner's instruction booklet answers all questions about the system's possible functions.

The speaker output jacks at the rear are phone types. Cables with phone plugs fitted are supplied with the Ampex speakers; if you opt to use your own speakers you'll have to attach plugs to each pair of leads. The magnetic phono and auxiliary input jacks are the usual phono type. There is no line output from the 985 in the usual sense; the only output jacks are those designed to drive 8-ohm speakers. These can be used to feed signals into a high-level input on another amplifier but if you do so, watch your playback level lest you overload the system. An AC outlet is provided for powering other equipment.

Testing the 985 posed some problems inasmuch as some of its characteristics have been tailored to a given output performance level rather than designed for separate components. The specifications reflect this design approach; there is, for instance, no spec for rated distortion for the amplifier and nothing on tuner performance. Still, CBS Labs managed to check salient areas of performance as best it could. The amplifier power output is rated for 6 watts RMS; at this amount the set produced 1.8 per cent harmonic distortion, and so this figure was then used to plot the power bandwidth. Distortion rose considerably toward the high end of the frequency band; in order to plot harmonic distortion curves across the band, the power levels had to be dropped to 4 watts and 2 watts. The IM curve, for the recommended 8-ohm load, rose sharply above 4 watts, which would tend to confirm the previous measurement. Frequency response, and the RIAA equalization for phono input, both covered most of

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.
<table>
<thead>
<tr>
<th>Performance characteristic</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuner Section</td>
<td></td>
</tr>
<tr>
<td>1HF sensitivity</td>
<td>5.0 µV at 98 MHz; 5.4 µV at 90 MHz; 6.5 µV at 106 MHz</td>
</tr>
<tr>
<td>THD, mono</td>
<td>0.85% at 400 Hz; 2.5% at 40 Hz; 1.0% at 1 kHz</td>
</tr>
<tr>
<td>IM distortion</td>
<td>1.7%</td>
</tr>
<tr>
<td>Capture ratio</td>
<td>7.5 dB</td>
</tr>
<tr>
<td>S/N ratio</td>
<td>56 dB</td>
</tr>
<tr>
<td>THD, stereo, 1 ch</td>
<td>1.2% at 400 Hz; 3.0% at 40 Hz; 0.95% at 1 kHz</td>
</tr>
<tr>
<td>THD, stereo, 2 ch</td>
<td>2.1% at 400 Hz; 5.3% at 40 Hz; 1.7% at 1 kHz</td>
</tr>
<tr>
<td>Channel separation, either channel</td>
<td>better than 35 dB at mid-frequencies; better than 20 dB at 260 Hz to 7 kHz</td>
</tr>
<tr>
<td>19-kHz pilot suppression</td>
<td>51 dB</td>
</tr>
<tr>
<td>38-kHz subcarrier suppression</td>
<td>55 dB</td>
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</tbody>
</table>

**Amplifier Section**

- **Power output (at 1 kHz into 8-ohm load)**
  - 1 ch at clipping: 8 watts at 2.3% THD
  - 1 ch for 1.8% THD: 6 watts (rated RMS power)
  - both chs simultaneously: 7.9 watts at 2.3% THD
- **Power bandwidth for constant 1.8% THD**: 15 Hz to 2 kHz
- **Harmonic distortion**
  - 4 watts output: under 2%, 20 Hz to 2 kHz; 3.5% at 10 kHz
  - 2 watts output: under 2%, 20 Hz to 2.5 kHz; 2.8% at 10 kHz
- **IM distortion, 8-ohm load**
  - under 4% up to 4.5 watts output
- **Frequency response, 1-watt level**: +1 to -3 dB, 30 Hz to 17 kHz
- **RIAA equalization**: +2 to -2.5 dB, 70 Hz to 17 kHz
- **Damping factor**: 5
- **Input characteristics**
  - Sensitivity: phono 18.5 mV, 58 dB; mike 9.4 mV, 62 dB; aux 245 mV, 68 dB

The audio band within a normal 4 dB variation.

What all this means is that the 985 as a playback system is limited in power capability much beyond the midrange, with an apparent "running out" of power at the high end, and a deliberate, though linear, slope in the deep bass region. When listened to via the efficient speakers Ampex makes for the system, the 985 sounds clean and pleasant enough, though we doubt that it will titillate the audio perfectionist. The tuner section as such is adequate for local stations in both mono and stereo. The tape recorder itself is a typically good Ampex machine—well-built, smooth-running, wide and clean in response, and low in distortion.

The big appeal of the 985 would seem to rest on its versatility and utter ease of operation. Literally at the flick of a switch or two you have a tape system, an FM system, a phono playback system, or even a modest PA system. The setup makes it easy to dub your own tapes from broadcasts, discs, mikes, or another recorder.

The Model 830 speakers are sold separately, but in style and size—not to mention performance characteristics—we'd say they are ideally suited as the stereo mouthpiece for the 985 module. Bass response in our tests was estimated to extend to 50 Hz cleanly, with increasing doubling below this frequency. A very slight depression was noticed in the 1 kHz region. The sound-spread was fairly wide-angle, and no serious directional effects were noticed all the way up to 10 kHz. White noise response was fairly smooth. The stereo image projected by the pair, working off the 985 system, was very full and solid, and the speakers responded obligingly to tone control changes for balancing the sound to different tastes and different rooms. The tonal balance, incidentally, doesn't change as you lower the volume control; the sound just seems to recede.

---

**Reports in Progress**

Norelco 450 Cassette System
Ortofon RS-212 Arm; SL-15T Cartridge
### Performance characteristic

**Measurement**

<table>
<thead>
<tr>
<th>Tape Section</th>
<th><strong>Speed accuracy</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>7 1/2 ips</td>
<td>0.57% slow at 120, 127, or 105 VAC</td>
</tr>
<tr>
<td>3 3/4 ips</td>
<td>0.57% slow at 105 VAC; 0.53% slow at 120 or 127 VAC</td>
</tr>
<tr>
<td>1 1/8 ips</td>
<td>0.80% slow at 105 VAC; 0.73% slow at 120 VAC; 0.67% slow at 127 VAC</td>
</tr>
</tbody>
</table>

| Wow and flutter, | 7 1/2 ips | 0.02% and 0.05% respectively, playback and record/playback |
| 3 3/4 ips | 0.10% and 0.03% respectively, playback 0.10% and 0.04% respectively, record/playback |
| 1 1/8 ips | 0.12% and 0.05% respectively, record/playback |

| Rewind time, 7-in., 1,200-ft. reel, any speed setting | 1 min., 50 sec. |
| Fast-forward time, same reel, any speed setting | 1 min., 46 sec. |

<table>
<thead>
<tr>
<th><strong>Playback response</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>7 1/2 ips (ref. Ampex test tape No. 31321-01)</td>
</tr>
<tr>
<td>3 3/4 ips (ref. Ampex test tape No. 3133-01)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Record/playback response</strong> (with -10 VU recorded signal)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 1/2 ips, l ch</td>
</tr>
<tr>
<td>r ch</td>
</tr>
<tr>
<td>3 3/4 ips, l ch</td>
</tr>
<tr>
<td>r ch</td>
</tr>
<tr>
<td>1 1/8 ips, l ch</td>
</tr>
<tr>
<td>r ch</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>S/N ratio (ref O VU test tape) playback</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1: ch: 49 dB</td>
</tr>
<tr>
<td>r ch: 47 dB</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Record/playback</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 ch: 43 dB</td>
</tr>
<tr>
<td>r ch: 43 dB</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Sensitivity (for 0 VU recording level)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>line input</td>
</tr>
<tr>
<td>r ch: 150 mV</td>
</tr>
<tr>
<td>mike input</td>
</tr>
<tr>
<td>r ch: 1.10 mV</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>THD, record playback</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>7 1/2 ips, l ch</td>
</tr>
<tr>
<td>r ch</td>
</tr>
<tr>
<td>3 3/4 ips, l ch</td>
</tr>
<tr>
<td>r ch</td>
</tr>
<tr>
<td>1 1/8 ips, l ch</td>
</tr>
<tr>
<td>r ch</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>IM distortion, record/playback</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>7 1/2 ips, -5 VU recorded level</td>
</tr>
<tr>
<td>r ch: 5%</td>
</tr>
<tr>
<td>-10 VU recorded level</td>
</tr>
<tr>
<td>r ch: non-measurable</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Accuracy, built-in meters</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>left reads 1.0 VU low</td>
</tr>
<tr>
<td>right reads 2.2 VU high</td>
</tr>
</tbody>
</table>
KENWOOD TK-66 RECEIVER


COMMENT: This set must be one of the best yet released by Kenwood, and at a very reasonable price too. It is replete with features which, combined with good clean performance, as both tuner and amplifier, recommend it as the center of a very respectable home music system. The control complement is as complete as you’d expect on a combination chassis. The tuning dials are flanked by a signal strength meter and a stereo FM indicator, with a large tuning knob at the right. Across the bottom half of the escutcheon we find a stereo headphone jack, an output selector control (for choosing various combinations of speakers and phones) combined with the power on-off switch; separate treble and bass controls for each channel; switches for loudness contour, FM muting, low and high frequency noise filters; a tape monitor and mode control; and a program selector. Among the connections at the rear are taps for driving two pairs of stereo speakers and a jack for feeding an A + B signal to a mono amplifier.

In tests at CBS Labs the TK-66 met most of its specifications, went under a few, and exceeded some. All told, it shapes up as a very competent performer. FM sensitivity was high, and FM response very linear across the band. Distortion on FM was about average — not the lowest, but not the highest, we’ve ever measured. Stereo response and separation were ample for normal broadcasts. Indicators and controls all worked well.

The amplifier section furnished clean power near the 20-watt RMS per channel level across the audio band. At half-power output, harmonic and IM distortion were very low. Equalization characteristics were accurate; damping factor high; signal-to-noise very favorable. Square-wave response at 50 Hz showed about a 45-degree tilt which is typical of most combination chassis sets. The 10-kHz square-wave response had fairly fast rise-time with no ringing — again, typically good.

The TK-66—in performance, features, and styling — compares very favorably with other receivers costing as much or somewhat more. It seems to do all that it is designed to do which, in view of its cost, is considerable.

CIRCLE 149 ON READER-SERVICE CARD

Square-wave response to 50 Hz, left, and to 10 kHz.

<table>
<thead>
<tr>
<th>Performance characteristic</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuner Section</td>
<td></td>
</tr>
<tr>
<td>IHF sensitivity</td>
<td>2.6 μV at 98 MHz, 3.0 μV at 90 MHz, 2.5 μV at 106 MHz</td>
</tr>
<tr>
<td>Frequency response, mono</td>
<td>± 2 dB, 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>THD, mono</td>
<td>0.8% at 400 Hz, 0.97% at 40 Hz, 0.73% at 1 kHz</td>
</tr>
<tr>
<td>IM distortion</td>
<td>1.7%</td>
</tr>
<tr>
<td>Capture ratio</td>
<td>6.5 dB</td>
</tr>
<tr>
<td>S/N ratio</td>
<td>63 dB</td>
</tr>
<tr>
<td>Frequency response, stereo, l ch</td>
<td>+1.25 dB, 20 Hz to 17 kHz</td>
</tr>
<tr>
<td></td>
<td>+1.25 dB, 20 Hz to 17 kHz</td>
</tr>
<tr>
<td>THD, stereo, l ch</td>
<td>1.95% at 400 Hz, 2.75% at 40 Hz, 1.6% at 1 kHz</td>
</tr>
<tr>
<td></td>
<td>2.2% at 400 Hz, 2.3% at 40 Hz, 1.6% at 1 kHz</td>
</tr>
<tr>
<td>Channel separation, 1 ch</td>
<td>40 dB at mid-frequencies; better than 25 dB, 28 Hz to 8.5 kHz</td>
</tr>
<tr>
<td></td>
<td>30 dB at mid-frequencies; better than 23 dB, 22 Hz to 8 kHz</td>
</tr>
<tr>
<td>19-kHz pilot suppression</td>
<td>51.5 dB</td>
</tr>
<tr>
<td>38-kHz subcarrier suppression</td>
<td>55.5 dB</td>
</tr>
</tbody>
</table>

| Amplifier Section               |             |
| Power output (at 1 kHz) into 8-ohm load | 18.8 watts at 0.20% THD |
| l ch at clipping                 | 22.1 watts |
| r ch for 0.9% THD                | 18.8 watts at 0.14% THD |
| r ch at clipping                 | 21.4 watts |
| THD, stereo, 1 ch                | 17.1 watts at 0.21% THD |
|                               | 16.8 watts at 0.14% THD |
| Power bandwidth for constant 0.9% THD | 11 Hz to 42 kHz |
| Harmonic distortion             | 18 watts output under 0.8%, 40 Hz to 20 kHz |
|                               | 9 watts output under 0.45%, 20 Hz to 20 kHz |
| IM distortion 4-ohm load         | under 0.55% to 20 watts output |
| 8-ohm load                      | under 0.5% up to 20 watts output |
| 16-ohm load                     | under 0.5% up to 12.5 watts output |
| Frequency response, 1-watt level| ±0.25, −3.75 dB, 14 Hz to 32 kHz |
| RIAA equalization               | +0.5, −1.5 dB, 30 Hz to 20 kHz |
| NAB equalization                | +1, −2.5 dB, 27 Hz to 20 kHz |
| Damping factor                  | 30           |

Performance characteristics:
- Sensitivity: 1.95 mV
- S/N ratio: 65 dB
- tape head: 2.30 mV
- tape (amp): 162 mV
- aux: 162 mV

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COMMENT: Just to recap a bit, the H in this nomenclature stands for heresy. The departure from dogma, in this instance, has to do with inventor Paul Klipsch's original contention that a horn-loaded speaker system is best; and further, that such a system should be placed in the corner of a room where the walls act as extensions of the horn enclosure and also provide radiating surfaces for the bass. Klipsch still believes this and still offers his huge horn systems for well-heeled perfectionists. The self-named heresy derives from his introduction of a much smaller reproducer, which does not horn-load the bass, which is a rectangular box, which may be positioned along a wall—and which nevertheless is designed for clean, wide-range sound reproduction, albeit without the fabulously deep bass reach of the big Klipschorn system (see High Fidelity, December 1963). The first H system (in 1957) was designed as a center fill for use with two corner Klipschorns. Later, Klipsch redesigned the H system to serve as a full range unit on its own, the most obvious change that of enlarging the front-to-back dimension of the cabinet to accommodate a new midrange unit with a lower response range than the original had.

The present system uses Klipsch's K-Ortho-12 drive system: a 12-inch woofer for bass, and separate horn-loaded midrange and tweeter units. These units, plus a three-way dividing network, are housed inside a neat walnut cabinet fronted with a neutral-tint grille cloth. Connections are made at the rear to a barrier-terminal strip marked for polarity. Impedance is 16 ohms and efficiency is fairly high—not as high as the larger full horn system but noticeably higher than most sealed-cabinet systems of this general size. The system has a rated power handling capacity of 25 watts RMS.

It doesn't take much listening to the H-700 to discover that it meets its avowed design aims hands down, which is to provide superior reproduction for a home music system in a format and at a price suited for many who couldn't manage the larger Klipsch models. Its sound is big, open, and transparent, reminiscent of larger horn systems except of course for that bass at the very bottom of the scale. In this regard it resembles many other systems of its size, with perhaps somewhat more forceful projection of sound into the room.

The bass response of the H-700 is clean and full down to about 50 Hz. Some doubling begins here and increases as frequency is lowered, but useful bass
continues down to about 40 Hz. Below this frequency the response becomes increasingly mixed with harmonics and gradually rolls off to about 35 Hz. Middle-bass and treble response is clear and well balanced, with scarcely any evidence of directional effects all the way up the scale. Tones up to 13 kHz are audible off-axis of the system, with a slope in level toward inaudibility beginning at about this frequency. White noise response is moderately bright but with no signs of roughness or tonal "beating." The H-700 has no built-in level controls although listeners who might want to reduce the treble output a little can position the system horizontally—this changes the dispersion pattern of the highs due to the shape of the tweeter and will result in slightly less apparent treble being wafted into the listening area.

The H-700 is very much at home in large or small rooms, and it produces no drop-out of musical material when driven at low listening levels. When driven hard, it can produce a big, broad front of room-filling volume with a high order of internal separation and, in pairs, an excellent stereo image.

The same system comes in choices of enclosure finish, ranging in cost from $188 for "theatre black," through $214 for unfinished hardwoods, to $225 for finished cabinets. The speaker elements and dividing network sans enclosure (Model K-Orth-12 drive system), for installing in one's own enclosure, cost $154. Individual elements also are sold separately; a price list is available from the manufacturer.

**CIRCLE 150 ON READER-SERVICE CARD**

Frequency response with normal compliance was clocked as ±3 dB from 30 Hz to 18 kHz on each channel, and with an average of 20 dB separation between the channels. With high compliance, the left channel showed ±3 dB from 30 Hz to 19 kHz, the right channel ±3 dB from 28 Hz to 19 kHz. Channel separation averaged closer to 25 dB. The pickup’s low-frequency resonance (in the SME arm) occurred at 26 Hz and at 21 Hz in normal and high compliance modes respectively.

Other than these fairiy minor differences, performance of the BTR in both modes was the same. Harmonic distortion was a little higher than average through the midrange, but lower at the ends of the band, particularly in the 10 kHz region where many pickups show a slight increase in distortion. Lateral IM was fairly low; vertical IM was typically higher. The square-wave response showed some ringing without evidence of much damping. Vertical angle of the 0.7-mil stylus was measured as 23 degrees.

We could detect no change in the sound of commercial records between the two compliance positions of the cartridge, and our feeling is that this feature relates more to the optimum tracking conditions for various weights of tone arms than to any significant difference in musical performance. Which, by the way, is good: the general acoustic character of the BTR is fairly smooth and uncolored—more so than you’d expect of a cartridge so low in cost.

**CIRCLE 151 ON READER-SERVICE CARD**

**GRADO BTR CARTRIDGE**


**COMMENT:** This cartridge is unusual on several counts. It is one of the few offered for high fidelity use that employs a ceramic (listed by the manufacturer as solid-state) element. Even more unusual is its adjustable compliance—moving the stylus assembly back and forth in the cartridge body actually varies its compliance. Finally, at under $10 it is the lowest priced pickup we’ve ever tested and still taken seriously.

The stylus mount on the underside of the cartridge can be moved by a fraction of an inch when pushed forward its compliance increases. This “high” position is recommended for use in light mass arms. "Normal" compliance, with the stylus assembly pushed back, is for heavy mass arms. In tests at CBS Labs it was found that the high compliance position produced slightly less output signal, but a lower resonance and somewhat better channel separation. Other characteristics, including frequency response, were virtually identical in both modes.

Here are the actual test results: the BTR needed 2.5 grams to track test bands on CBS disc STR-100 and this stylus force was used in all subsequent tests. Output voltage, with normal compliance, was 8.4 millivolts on the left channel, 8.5 mV on the right. With the higher compliance adjustment, the BTR furnished 6.8 mV on the left, and 7.0 mV on the right channel. In either mode, the signals on both channels were very closely matched and suited for magnetic phono inputs on today’s equipment.

[Graphs showing frequency response and channel separation for the Grado BTR cartridge.]

**1 kHz square-wave response.**
Behind the thrilling Wharfedale Achromatic sound lies a special kind of engineering

The scene is Carnegie Hall, New York, Oct. 9, 1955. The event will mark a milestone in audio history. Onstage, a number of internationally known performing artists, plus a group of Wharfedale speaker systems, and G. A. Briggs, England's pioneering authority on sound reproduction. It is one of the fascinating series of concert demonstrations given by Mr. Briggs in leading concert halls of Europe and America... to test concepts, to demonstrate techniques, to compare live music with Wharfedale performance before critical audiences and to develop what is today the warmly admired Wharfedale Achromatic sound.

This is, in fact, a special kind of sound engineering, and something more: a sensitive appreciation of musical values, and of the emotional response of the listener, leading to the truest kind of sound reproduction, free of spurious resonances and artificial tonal coloration. It is the kind of engineering and patient research into the reactions of listeners with the keenest musical sense, that has today resulted in the magnificent new Wharfedale "D" Series speaker systems pictured in this folder.

See for yourself how well the new Wharfedale Achromatic Systems have carried forward their great tradition to achieve superiority... in technical characteristics, in use of the exclusive Wharfedale sand-filled constructional principle, and in the beautiful new styling... for they are truly elegant furniture, gracing any room. Then, experience for yourself the warm musicality and exceptional smoothness of the new "D" Series Wharfedale speaker systems. You'll want to have the Wharfedale Achromatic sound in your own music system without delay. And you can! For a preview of the "D" Series, in decorator-designed room settings, please turn the page.
Wharfedale proudly presents the "D" Series—six magnificent new Achromatic Speaker Systems.

- ACHROMATIC W200 TWO-WAY SYSTEM
- ACHROMATIC W300 TWO-WAY SYSTEM
- ACHROMATIC W400 TWO-WAY SYSTEM
- ACHROMATIC W600 TWO-WAY SYSTEM
- ACHROMATIC W700 TWO-WAY SYSTEM
- ACHROMATIC W900 TWO-WAY SYSTEM

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BOOKSHELF MODELS

ACHROMATIC W400 THREE-WAY SYSTEM

ACHROMATIC W600 THREE-WAY SYSTEM

FLOOR-STANDING MODELS

ACHROMATIC W700 DELUXE FOUR-WAY SYSTEM

ACHROMATIC W900 DELUXE SIX-SPEAKER, FOUR-WAY SYSTEM
COMPACT MODELS

**ACROMATIC**

$20

**TWO-WAY MINORETTE**

SPEAKER SYSTEM WITH ACOUSTIC SUSPENSION

Enthusiastically acclaimed in magazine test reports, the W-20D uses a high excursion, low resonance, full 8" woofer with exclusive high compliance Flexiprene cone suspension. A new advance-design mylar-domed pressure tweeter provides excellent directivity. The LCR-2 section crossover network and voice coil values were designed for optimum performance with vacuum tubes or transistor equipment. A continuously variable acoustic compensation control is included.

The cabinet (acoustic suspension principle) has a removal front grille to make changing the cloth simple. Small overall dimensions allow either up- or horizontal mounting. Listen to the W-20D with your eyes closed, and forget that it's so small and costs so little.

**SPECIFICATIONS:**

**ACROMATIC**

$30

**TWO-WAY PORTABLE**

SPEAKER SYSTEM WITH ACOUSTIC SUSPENSION

The new W40D utilizes the same drive unit as the W30D, with an output of 4 to 8 ohms, and offers a complete system with a high excursion, low resonance, 8" woofer, and exclusive high compliance Flexiprene cone suspension. A new advance-design mylar-domed pressure tweeter provides excellent directivity. The LCR-2 section crossover network and voice coil values were designed for optimum performance with vacuum tubes or transistor equipment. A continuously variable acoustic compensation control is included.

The cabinet (acoustic suspension principle) has a removal front grille to make changing the cloth simple. Small overall dimensions allow either up- or horizontal mounting. Listen to the W40D with your eyes closed, and forget that it's so small and costs so little.

**SPECIFICATIONS:**

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**THREE-WAY BOOKSHELF**

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The new W40D is a full 3-way multiple speaker assembly, yielding the carefully tailored ultra linear response that can be best accomplished with individually tuned woofers, each specially designed for and operated over a restricted frequency range. A heavy duty 10" high compliance, low resonance wofer is mated with an acoustically insulated mid-range speaker and an advance-design omni-directional pressure dome tweeter. Separate mid and treble range continuously variable acoustic compensation controls are provided.

The handsomely appointed cabinet is completely airtight. The front grille assembly is removable, to facilitate decor changes, and the nameplate is rotatable so that the speaker may be used either vertically or horizontally.

**SPECIFICATIONS:**
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**ACROMATIC**

$50

**BOOKSHELF AND FLOOR-STANDING**

THREE-WAY WATERPROOF SPILLER SYSTEM EXCLUSIVE SAND-FILLED ENCLOSURE

The W50D incorporates the finest components for multiple speaker systems. The 13/4" wofer employs a massive (91/2 lb.) magnet assembly on a heavy cast aluminum chassis. The 3" plate piece and magnet keeper plates of finest Sheffield steel, insure maximum gap flux density with minimum heat loss, as well as exceptional power and transient handling. A special, heavy duty 8" speaker serves as a "passive" radiator for the upper bass range and as an energized driver for the lower midrange. An acoustically isolated 5" unit handles the upper midrange, while Wharfedale's advanced design mylar pressure dome 3" tweeter contributes pure, wide-angle treble. Individual, continuously variable controls adjust the mid and treble ranges.

The enclosure employs Wharfedale's exclusive sand-filled construction. Superbly styled, the W50D is used as a "high boy" or, on its side, as a "low boy."

**SPECIFICATIONS:**
- Frequency response: 25 to 20,000 Hz. Input power (min., per channel): 25 W. System impedance: 4 to 8 ohms. LCR-1 section crossover network. Crossover point: midrange, 150 Hz, tweeter, 3500 Hz. Vrms: 30 W; 12 1/2" In x 13 1/2" x 14 1/2" deep. Genuineed walnut, $181.95; polished walnut, $203.95; utility (textured birth, flat molding), $215.00.

BOOKSHELF MODELS

**ACROMATIC**

$60

**BOOKSHELF AND FLOOR-STANDING**

THREE-WAY WATERPROOF SPILLER SYSTEM EXCLUSIVE SAND-FILLED ENCLOSURE

The W60D incorporates the finest components for multiple speaker systems. The 13/4" wofer employs a massive (91/2 lb.) magnet assembly on a heavy cast aluminum chassis. The 3" plate piece and magnet keeper plates of finest Sheffield steel, insure maximum gap flux density with minimum heat loss, as well as exceptional power and transient handling. A special, heavy duty 8" speaker serves as a "passive" radiator for the upper bass range and as an energized driver for the lower midrange. An acoustically isolated 5" unit handles the upper midrange, while Wharfedale's advanced design mylar pressure dome 3" tweeter contributes pure, wide-angle treble. Individual, continuously variable controls adjust the mid and treble ranges.

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- Frequency response: 25 to 20,000 Hz. Input power (min., per channel): 25 W. System impedance: 4 to 8 ohms. LCR-1 section crossover network. Crossover point: midrange, 150 Hz, tweeter, 3500 Hz. Vrms: 30 W; 12 1/2" In x 13 1/2" x 14 1/2" deep. Genuineed walnut, $181.95; polished walnut, $203.95; utility (textured birth, flat molding), $215.00.

**ACROMATIC**

$70

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**SPECIFICATIONS:**
- Frequency response: 25 to 20,000 Hz. Input power (min., per channel): 25 W. System impedance: 4 to 8 ohms. LCR-1 section crossover network. Crossover point: midrange, 150 Hz, tweeter, 3500 Hz. Vrms: 30 W; 12 1/2" In x 13 1/2" x 14 1/2" deep. Genuineed walnut, $181.95; polished walnut, $203.95; utility (textured birth, flat molding), $215.00.

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**SPECIFICATIONS:**
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www.americanradiohistory.com
HOMAGE RIGHTLY AND FITTINGLY PAID TO PIANIST GERALD MOORE

by Conrad L. Osborne

There are certain personages whose public images o'erleap the sums of their actual accomplishments, and sometimes fall on the other side, finally having no seeming connection with or ratio to reality. Gerald Moore is one of these, to the point of having established his own individual category—there are solo pianists, there are accompanists, and there is Moore. And here the categorization is legitimate: Moore is a bit separate from, and superior to, even the finest of his accompanist colleagues.

A good portion of his superiority rests, of course, on his splendid technique, though in this he is strongly challenged by other, younger men. Part of it too is traceable to his incredible feel for the proper weight and pace of a song for each singer, something one cannot fail to notice when hearing him play the same song for two different artists.

But his real secret lies in something far simpler and far, far more elusive. It is not easy to define, but it can be described. I thought of it one evening last season while listening to a recital accompanied by someone else. This someone else seemed capable enough, and musically enough, and certainly intelligent enough; he obviously understood the songs and the effects they should make. But it wasn't happening. I was trying to figure out why when the question was answered at the midpoint in a Schumann song—one of those points where, in the course of a very simple accompaniment, there is a reduction of volume and a key change. It is the most important spot in the song, for the change can be magic, and if it is not, then it is merely the song continuing in a different key. On this occasion, it merely continued, and I squirmed, thinking what Moore would have done with it, how he would have held back just a hair (but a noticeable hair) before pressing down the first chord in the new key, how that little reduction in volume would seem a sudden silence descending on the hall, how he would have tugged at the invisible threads connecting the song, the singer, and us, and gently but unequivocally have pulled us along with him.

And Moore is a full-blown Romantic, one who has weathered the storms of the time without even being called bad names. In fact, one does not often think of him as a Romantic, partly because his own writings have emphasized the analytical acuity he brings to a song, and partly because he is so good-humored, so unaffected. But once he has determined the shape of a piece and set for himself the boundary he dares not cross at pain of twisting it, he challenges that boundary—he pushes as much as he can at the song, to extract from it everything that can be found within the boundary. Follow a Moore/Fischer-Dieskau rendition of almost any Schubert song—like as not there will be at least one moment that is downright wild. The rubatos (often extreme), the tempo changes, the dynamic niceties and highlights—all unmarked, you know, for Schubert hardly ever bothers with a song.
Moore rehearses—with De los Angeles, Schwarzkopf, and Fischer-Dieskau.

beyond one basic tempo marking, and seldom concerns himself with dynamic changes more subtle than f to p. Once in a while of late, particularly when in partnership with Fischer-Dieskau or Schwarzkopf, and particularly on records, Moore seems to me to have overstepped his boundary; one finds oneself waiting out one of these carefully set up Important Moments with a barely suppressed "Come on, now!" But one knows that with Moore, the thing is a conscious selection—he has been after something he may not have gotten from the song before; and if he has once in a while overimproved, that only serves to demonstrate his dilemma: how to keep fresh an ultimate interpretation?

Now Moore has quit the recital stage, leaving his imprint on countless songs, singers, listeners. He will still lecture, teach, and presumably write. He will still make some phonograph records. But his "live" playing career is over, and its official end (unofficially, it extended through his three appearances with Fischer-Dieskau at Carnegie Hall last season) is documented on Angel's two-disc "Homage to Gerald Moore," which is simply the taping of the London concert for which Walter Legge assembled three of Moore's most illustrious contemporary collaborators (Schwarzkopf, De los Angeles, Fischer-Dieskau) to pay him the tribute of accompanying him, so to speak, on the same program.

Considered purely as a phonographic event, this album is something less than the live occasion must have been. (I am not referring simply to the fact that some of the numbers presented aren't contained on the records, though one or two of them look tantalizing.) The Fischer-Dieskau and Schwarzkopf solo groups are of material that has all been recorded by these same artists with Moore, and though they include some of their very finest interpretations (the Nachtwielen and Absehich with Fischer-Dieskau, the Kennst du das Land and Zigeunerin with Schwarzkopf), they throw no new light, except on the recent state of Schwarzkopf's voice, and that not very flattering. The trio and duet selections are less familiar, but by and large they are not important, only engaging and charming. And it would be hard to call this truly distinguished en-

Gerald Moore:

"Homage to Gerald Moore"

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Those to whom La Rondine is unfamiliar, who associate Puccini principally with the fortissimo expression of agony or ecstasy in C major, will find in this new release a palpitating surprise. This is the composer’s antepenultimate opera if you count the Tristano as a single work. It is no soaring melodrama; nothing in La Rondine will grasp the vitals as does the embarkation of Des Grieux, the torment of Cavadarossi, or the suicide of Cio-Cio San. Its neglect is understandable, to some degree. But our operatic age needs more Puccini, even middle-drawer Puccini—and here are a hundred tender felicities, shaped by a great master in his unbuttoned mood (“The afternoon off of a genius,” said W. J. Henderson, reviewing the Metropolitan production of 1928). Here are dance tunes neatly turned, one-steps, fox tros, tangos, Waltzes above all, from Puccini’s hand. Here is a delicate, affectionate, thoroughly approachable opera, new to the ears but nevertheless strangely familiar: less dynamic than other Puccini, but entirely sui generis. A fresh batch, in fact, of that very potent narcotic Edward Dent used to call “Puccini marijuana.”

Honor and thanks to RCA Victor for making La Rondine newly available in a generally fine recording, with a superb heroine. Farewell to the only other discs of this opera, a mediocre issue sporadically available on Columbia budget labels since the early Fifties; it may now be safely laid to rest.

Shortly before the outbreak of World War I, Puccini accepted a commission to write an operetta for Vienna’s Karltheater. (“This is also a form of art,” the impresario assured him.) But in a few months the war cut Italy and Austria apart and Puccini’s essentially operatic nature soon reasserted itself. He called in librettist Giuseppe Adami to condense and recast in verse all the spoken dialogue, and to provide additional words for spontaneous musical ideas. What emerged at the Monte Carlo premiere on March 27, 1917, was a work making intensely operatic demands upon its two principals. Despite the light and free swing of much of the other music. The first production was a considerable success with its audience, but chauvinists—critics—the war was in a dark phase—could not forget or condone the origins of La Rondine “in the enemy camp.” The opera was staged again in Bologna, later still in Milan. The audience seemed always to approve, the critics faintly to condemn. In this country, the Metropolitan staged it lavishly for Lucia Bori in 1928, revived it for her in 1936, the year she retired. Albanese sang it in Philadelphia in 1961. But it has remained a rarity: England, for instance, has never had a professional production.

The phonograph too seems to have slighted La Rondine. Apart from the complete recording previously mentioned, only Magda’s air “C’è il bel sogno di Doreetta” has been much recorded (by Kirsten, Farrell, Tebaldi, Lorengar, and others, but most stunningly by Leontyne Price on RCA Victor LSC 2506). There were once singles by Bori and Kirsten of Magda’s other first-act aria, “Ore dolci e divine.”

The action takes place in France during the Second Empire, underlining the oft-noted resemblance of La Rondine to Tosca. Dramatically the likeness is unmistakable, though Puccini’s story is a much diluted form of Verdi’s. There is an obvious loan from Bohème too: the Café Bullier scene takes its origin from Café Momus. And one feature is lifted straight out of Fledermäus, a soubrette housemaid who borrows her employer’s finery for a night out: Lisette is Adele to the life. “The Swallow” of the title refers to Magda, a rich man’s mistress who dreams of ideal romantic love, and who fulfills the prophecy of Proust: she may fly away from the nest where she is kept—but, ineluctably, she will return. So, at the Café Bullier, Magda meets a young man from the “square” world and runs off with him to the Riviera, where she is sublimely happy—until her Ruggero writes home to ask his mother’s blessing upon their marriage. Then Magda confesses her past, says she cannot come to the altar as a virgin bride, renounces him, and returns (with a floated final A flat) to her demimonde.

The quality of the libretto declines with each act, and it would take consummate artistry to make the recitation convincing on stage. Happily, at one’s fireside the plot matters less; and though Puccini’s music is also at its best in Act I, there is enough that is vital and inventive to keep one listening happily. Only a chunk of Ruggero’s music in Act II is really dull.

As the libretto is derivative, so is the music—but with one important difference: everything is borrowed from Puccini himself. You will find it hard to resist the innocuous what-does-his-remind-you-of? game, for there are echoes by the dozen from Manon Lescaut, Bohème, Butterfly. And there are anticipations of Turandot, for some of Prunier’s music later became the Ping-Pong-Pong style. Yet there are melodies without number, which charm and swing and insinuate themselves into your memory.

The present recording comes fresh from RCA’s Rome studios and its principal glory is the performance of Anna Moffo, who here creates a believable, even lovable, Magda and who sings throughout with subtlety and loveliness of tone. The American soprano is deeply involved in Magda’s character and is at assured mistress of the music Puccini wrote for her. She is always within the action: inside the character, at one with the music. You never get the feeling...
that she is stepping aside to show off some bit of technique—though there was the opportunity elsewhere for that. Instead we have sensitivity and a quality of musicianship of which this artist may rightly feel very proud.

If the producers deserve full marks for finding Miss Moffo’s affinity with this role and formulating the project around her, they must nonetheless be faulted for not trying harder to match her with a more sensitive companion in the role of Ruggero. Daniele Barioni has a fine, robust, darkish voice, with all the notes and lots of gusto. Trouble is, the part doesn’t need much gusto: it needs a clean and elegant style, an innate or acquired musical polish. This Barioni lacks; and it is a thousand pities, for we shall not soon again have another Rondele and then, in all likelihood, not another Magda anywhere near as good. It is perhaps crying for the moon to demand a Schipa or a Gigli (they were the two first Ruggeros), but there are several tenors around who would have had a decent go at the part, who in any event would not have bleated as Barioni does now and then: Bergonzi, Kraus, Valletti, to name three.

Graziella Scinti does nicely in the soutvette role, so well in fact that one regrets Puccini didn’t write her a display aria, à la Musetta. The part of Prunier the poet goes to Piero de Palma, whose tenor voice is somewhat dry in texture but sufficiently unlike Barioni’s to prevent any confusion between them. De Palma is the prince of Italian comprimari—he has probably taken part in more operatic recordings than anyone else alive—and he is skilled enough to conceal inadequacies at the two extremes of pitch. His characterization of Prunier is resourceful and entertaining.

Francesco Molinari-Pradelli gives an affectionate and somewhat tender account of the score, bringing many of its appealing melodies into good prominence. He might have been seen just a little stricter with some of the choral entries in Act II, but on the whole his view of the score is sympathetic and his concern for the singers constructive. The orchestra is fine.

This is a clear, bright recording in the familiar fortissimo of the RCA Italian studio: lots of air and space, rather conservative use of the stereo potential, but entirely acceptable technically and likely to sound well on modest reproducers.

Don’t let any of my reservations about the tenor stop you from hearing this pair of discs. There are marvels here, and much to enjoy.

PUCCINI: LA RONDINE

Anna Moffo (s), Magda: Graziella Scinti (s), Lisette: Daniele Barioni (t), Kuggero: Piero de Palma (t), Prunier: Mario Montezuma (b), Rambaldo: ACA Italian Opera Chorus and Orchestra, Francesco Molinari-Pradelli, cond. RCA Victor © LM 7048 or LSC 7048, $11.58 (two discs).

BRITTEN AND THE BARD—A NEW MIDSUMMER NIGHT

by David Hamilton

SOONER OR LATER, it was probably inevitable that England’s leading opera composer would turn to Shakespeare for a libreto. What might not have been expected was that he would choose a play already intimately associated with a specific musical work—A Midsummer Night’s Dream, Mendelssohn’s incidental music for which is universally accepted as an incomparable masterpiece.

However, as John Warrack points out in his interesting essay for the London recording’s libretto booklet, the subject-matter of the play is very relevant to a preoccupation of Britten’s during the period around 1960. First manifested in the Nocturne of 1958 (London CS 6179), and later in the 1963 guitar Nocturnal and piano Night-Piece, the composer’s interest in musical elaboration of “the world of sleep and dreams” finds a natural outlet in this particular Shakespearean comedy.

An examination of the libreto prepared by the composer and Peter Pears lends considerable support to this exploration of Britten’s interest in the play. For, in the process of condensing the original five acts into three, they have not merely omitted about half the lines, but shifted around scenes and speeches in such a way that, although the “story line” is unaltered, the basic dramatic form is radically changed.

Instead of the loose, open form of Shakespeare, with its successive episodes discontinuous in time and jumping about in place, Britten and Pears keep the scene fixed in the forest, and the action takes place in virtually continuous time until the middle of the third act. What is more, the framework of the story has been restructured; instead of using the court of Theseus as the basic point of reference for the action, the opera makes the world of Tytania and Oberon—that of spells and dreams—the starting point and locus of all the significant action.

Up to the point in the third act where everyone has awakened from the dream, this modification seems a considerable success. To be sure, the loss of the opening scene in Theseus’ court has taken with it some useful information, such as the fact that Demetrius was earlier in love with Helena (this makes the eventual resolution more comfortable, since it means he is returning to his first love rather than operating under some sort of post-hypnotic suggestion). But the shift of focus and the unification of time and place enable Britten to direct his attention to the continuity and the action of the dream itself, with a minimum of distraction: Shakespeare’s emphasis on the irrationality of love is quite pushed aside (the famous speech about “the lunatic, the lover, and the poet” is, significantly, not used in the libreto).

An unfortunate result, one which seems almost to follow from the success of this rearrangement, however, is that the final scene in Theseus’ palace seems an awkward appendage, justified only as an excuse for the presentation of the “tedious brief scene of young Pyramus and his love Thisbe”; the significant act is already finished (we will return to this point in considering the musical setting).

Although agreeing with Mendelssohn that the fairies are the soundest musical framework for the play, Britten avoids any hint of the textural choices made by the earlier composer—no light staccato strings or woodwinds here. The only possible point of contact is the four ascending chords that begin the second act (and form its structural thread); they are not the chords that open and close Mendelssohn’s music, but they carry a suggestion.

Britten sets off his wood-spirits by timbre—coloratura soprano, counter-tenor, speaker, and boys’ chorus, all of them sounds not found among the mortals—and accompanies them with an orchestra rich in percussion, harp, and harpsichord sound; Puck has his special familiars, a trumpet, a snare drum, and later a xylophone. The endless inventiveness of the scoring in these passages is
one of the opera's great delights. Of course, the use of a countertenor has proved a source of great casting difficulties; few such voices are capable of filling a large opera house. Britten suggests a contralto as alternate, and some Eastern European houses have used a baritone, transposing the part down an octave, but these "solutions" involve dramatic and textual ineptitudes. The Hamburg-Vienna method (specialized high tenors such as Stolze and Unger) may be the most satisfactory, when a viable countertenor is not available.

The lovers too have their distinctive musical personalities, based on the basic theme which is continually varied and set against different rhythmic backgrounds to characterize the shifting relationships. And the rustic's have a coarser, brassier, more disjunct texture.

Up to the middle of the third act, in fact, this opera seems to me an eminently satisfactory, not to say highly professional, undertaking. Britten has tied together his libretto's three levels and their various orchestral colorings into an expertly and convincingly continuous. controlled and dramatic musical entity. The result is a highly convincing continuity, controlled by what seems to be (insofar as I can tell without having seen the work in the theatre) his usual cunning sense of theatrical timing.

Although the local harmonic events are frequent and unexpected, the overall musical coherence derives not from conventional tonal functions but from associations of key centers, orchestral textures, melodic figures, and certain recurring thematic devices—especially the glissando-connected string chords (representing the Wood) in Act I, the four-chord theme that is used for variations in Act II (shades of The Turn of the Screw), and the "dawn" ritornello that punctuates the various awakenings in the last act. Oberon's "spell," with its celesta, Glockenspiel, and tremolo-muted strings, also runs like a thread through the first act, and Puck's fanfares, the lovers' theme, and the coarser, brassier theme (which begins the opera and ends each act with a song) all contribute to the readily grasped coherence of the piece. An especially memorable passage is "Bottom's Dream," his morose aria, which the stage manager has graded as a sort of "musical hangover" in the fashion of Beckmesser's pantomime sequence in Act III of Die Meistersinger.

Alas, almost all of this evaporates in the middle of the third act. Obviously, the end of the dream calls for a musical contrast, and this is successfully achieved in the first scene without sacrificing a modicum of continuity. However, with the scene at Theseus' palace we are suddenly thrown into a brand new environment: the Hoffnung Festival! For the rustic's play is set as a parody of Italian opera (with incidental touches such as a dodymphonic Sprechstimme Moonshine)—a strange operatic segment, but especially appropriate, mixed by a boy's scene for Thespians, complete with flute obligato (apparently composed in the aftermath of the Sutherland Lucia furore at Covent Garden in 1959). The musical substance of this whole act is rather thin, it relevance to the rest of the opera so tenuous, that it can only reinforce the basically anti-climatic position of the scene.

Obviously, Shakespeare's play shares this problem, in that the dramatic conflicts are already resolved before the final scene. It does not, however, have to bear the additional burden of thundering continuity that Britten's music imposes upon the opera: exactly where the music might have carried through the most awkward point in the libretto and kept the momentum going, it lets us down considerably, in thinking that an opportunity was lost here, in the setting of the "very tragic" moral of the rustic, which does, after all, cast a comical reflection back upon the original plight of Hermia and Lysander.

I suspect that the instigation of a clever staging of the parody, along with the really very funny music, could sufficiently distract the audience from the sudden death of musical substance as to make this visit viable. When the play is over and midnight has struck, Oberon and Titania enter with their cohorts, and things pick up again, although the last strain of their song has distractingly sentimental echoes of All Through the Night.

The entire scene's first recording is basically a very fine one, superbly conducted by the composer and including several members of the original cast. One of these is, naturally, Peter Pears, but here he sings Lysander rather than re-creating the memorable Flute-Thistle of 1960. Alfred Deller, unfortunately, seems a bit strained and uncomfortable: his voice sounded sweeter and more flexible on the BBC broadcast of the premières a few weeks ago at the Bottoms, may not be so subtle, but his musical accuracy has improved and the hamming is all good clean fun (a different view of the part can be glimpsed in Gereint Evans' recording of "Bottom's Dream" on London 5994/DS 25994).

Among the lovers, I especially admire Josephine Veasey as Hermia: the part lies well for her voice, and she's very effective in the squabbles with Helena (in teresting, this opera is, I think, the last experience in the opera in Covent Garden's 1966 revival, was as Oberon!). If I really wanted to pick nits. I could mention that Elizabeth Harwood isn't in her very best voice (the sound is often quite lovely), and that Stephen Hirst, with a public-schoo accent suggests a rather too well-managed Puck.

But we don't often get recordings of modern operas performed this well, so I'll concentrate my nit-picking on the recording. I wish the London engineers weren't quite so determined to show off their virtuosity with echo effects on every possible occasion. Granted that Deller's voice requires a little beefing-up when competing with a full orchestra (at the Aldeburgh premiere: a reduced scoring was used), but must his (and Puck's) exits always be marked by a sudden access of cavernous resonance? The stage direction, "Oberon, Oberon vanishes," but the sound suggests he is falling into a cistern. And that special echo used for his "spell" seems totally unnecessary and distracting: these sections are already sufficiently unclear, scientifically speaking, by the auditors.

Bottom too is subjected to a special technique when he is "translated": in the recording session photos we see Brannigan wearing an ass head, but the auditory effect is of Brannigan singing in a sort of low-flf stall shower. What is more, the echo disappears after a while (mercifully, if inconsistently), returning only at the end of the scene—where his presence emerge on a scale suggesting that he has been translated into a dragon rather than a donkey.

I've never been sure what all this fancy shifting of atmosphere and accent is supposed to prove. If it's to convince us that Oberon is actually vanishing by magic (or that Florestan is really in a dungeon, or that Cavaradossi is actually painting in Sant' Andrea della Valle, and so on), then I think it doesn't work (but what Mr. Culshaw intends to suggest), better to leave that particular well enough alone, and concentrate on the not so simple problem of giving a good living-room treatment of this opera as it should sound in the opera house.

In this context, incidentally, the plethora of recording session photos in the libretto booklet is rather curious. While the discs go all-out to convince us that a true dramatic action is taking place, the only visual images we're given to correlate with the sound are a lot of pictures of people in street clothes standing in front of music stands. The placing of many of these within the libretto itself is exceptionally unfortunate: just at the point where Hermia and Helena are going tooth-and-nail at each other, we come upon the smiling visages of Miss Veasey and Miss Harper, sharing a private joke. This doesn't exactly help us to immerse ourselves in the very convincingly dramatic atmosphere of the performance.

Despite these quibbles, you will have to go a long way to find a contemporary opera as well performed and recorded as this. I'll even further to find one so professionally conceived yet unforgiving in its musical idiom: certainly don't let the reservations expressed above about the last act deter you from investigating A Midsummer Night's Dream.

BRITTEN: A Midsummer Night's Dream, Op. 64

Elizabeth Harwood (s); Tytania: Heather Harper (s); Helena: Josephine Veasey (ns); Hermia: Helen Watts (a); Hippolyta: Alfred Deller (ct); Oberon: Peter Pears (ct); Lysander: Kenneth Macdonald (t); Flute: Thomas Hensley (b); Demetrius: John Shirley-Quirk (b); Theseus: Owen Brannigan (bs); Bottom: Norman Lumsdon (bs); Quince: Stephen Terry (sn); Snout: Puck: Frieda Gloeckner and Emanuel Schools: London Symphony Orchestra. Benjamin Britten, cond. London @ A 4385 or OSA 1385, $17.37 (three discs).

October 1967

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BACH: Concerto for Three Claviers and Strings in C, S. 1064

Casadesus: Concerto for Three Pianos and String Orchestra, Op. 65

Robert, Gaby, and Jean Casadesus, pianos: Orchestre des Concerts Colonne, Pierre Dervaux, cond. CHS © 32 11 0025 or 32 11 0026. $5.79.

The two-piano team of Robert and Gaby Casadesus, almost as famous throughout the musical world as the senior partner is as a soloist, in recent years has been joined on occasion by their son, to make a highly polished and homogeneous trio. To be sure, there isn't much of a repertoire for three pianos and orchestra—three works, to be exact: the two concertos by Bach and the one by Mozart. So Robert Casadesus, an experienced composer, wrote a new one, three years ago. It is a perfectly usable piece in a Honeggerish style, with an atmospheric slow movement and a strongly rhythmic finale. And the performance, one may assume, is definitive.

The Bach is well played too. The high point here is the Adagio, which receives a poetic reading. In the fast movements there is a good deal of crispness, and the tempos are sensible. There are also a couple of big crescendos, and the authenticity of that sort of thing is, shall we say, moot. Perhaps too wide a dynamic range is employed in the recording: if you set the controls to achieve a proper piano, the fortis are too loud and—at that decibel level—ponderous. Otherwise the sound is fine, with effective separation in the stereo.

BACH: Concertos for Violin and Orchestra: No. 1, in A minor, S. 1041; No. 2, in E, S. 1042: Concerto for Two Violins and Orchestra, in D minor, S. 1043

Henryk Szeryng, violin: Peter Rybar, violin (in S. 1043); Collegium Musicum (Winterthur). Henryk Szeryng, cond. MERCURY © MG 30466 or SR 90466. $5.79.

Szeryng's older versions of the two Bach solo violin concertos were a clear choice in their bargain-priced Monitor reissue. Now the choice is made less clear by these brand-new versions in far suaver sound. Even the matter of economy is complicated—Mercury's inclusion of a third masterpiece, the great Double Concerto, reduces the price differential.

The performances are virtually identical with the earlier ones. Szeryng displays the same musically intelligent, the same beautifully composed tone, and the same moving phraseological simplicity. As before, the ripieno has a wonderful, invigorating robustness while the continuo is fully audible. In the Double Concerto, the lower sonority dovetails beautifully with Szeryng's approach. A wonderful disc.

High Fidelity Magazine
Here's a new recording of Saint-Saëns Sonata No. 1 by Heifetz with pianist Brooks Smith. After their performance of this work at Carnegie Hall last December, the response was so great that Heifetz decided to record the work with Smith. Also included are works by Sibelius, Rachmaninoff, Wieniawski and Falla.*

The second volume of Leontyne Price's Dona Anna is every bit as magnificent as the first. Includes repertoire from Handel to Puccini— the "Sleep-walking Scene" from Verdi's Macbeth, "La mamma morta" from Giordano's Andrea Chénier plus seven other arias. Francesco Molinari-Pradelli conducts.*

This seldom-heard work is the 10th of Mozart's 19 operas, written when he was just 19 years old. The internationally acclaimed cast includes Reri Grist, Lucia Popp, Arlene Saunders, Luigi Alva, Nicola Monti and the Orchestra of Naples under Denis Vaughan. 2 L.P.s plus libretto.

The first recording of Handel's Hercules. With the growing interest in lesser-known Handel works, this album will delight a large audience. Cast includes Teresa Stich-Randall, Maureen Forrester, Alexander Young, Louis Quilico. Recorded under the auspices of the Handel Society of N. Y. 3 L.P.s plus libretto.

This is a new album by the Boston Symphony under Leinsdorf—the profound Seventh Symphony. All the depths and dimensions of this great work are explored by the Bostonians. And it is recorded absolutely complete with all repeats. Plans are being made for the BSO to have the major orchestral works of Beethoven on records by 1970—the 200th anniversary of the composer's birth.*

A wealth of Mozartian melodies—some of the greatest music ever written for the French horn. Alan Civil of the B.B.C. Symphony has proven himself the absolute master of the 4 concerti. Also included is the Concert Rondo. Rudolf Kempe conducts the Royal Philharmonic Orchestra.
the bright, brittle, transparent sonorities of the Webern tradition but with that sense of humor and deep-down agreeableness which are so characteristic of this composer. The Panufnik is more conventional in idiom but has some wonderful things in it. You have never heard anything like the passage, towards the beginning of the Khrapody, wherein the bass clarinet twines an absolutely magical filigree, pianissimo, around the long, lyrical lines of oboe and English horn.

Whitney has recorded other works by Blacher and Panufnik, but this new disc in his best tribute to both. It is also among the best-engineered recordings in the Louisville series. A.F.

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**BLOCH:** Schehelom—See Elgar: *Concerto for Cello and Orchestra, in E minor, Op. 85.*

**BORODIN:** Prince Igor: *Overture; Polovtsian Dances*

**Glinka:** Ruslan and Ludmilla: *Overture*

**Mussorgsky:** Khovanshchina: Prelude; Night on Bald Mountain

London Symphony Chorus (in the Polovtsian Dances), London Symphony Orchestra, Georg Solti, cond. LONDON © CM 9503 or CS 6503, $5.79.

Rejuvenating jaded warhorses demands far more than executant virtuosity and interpretative vigor alone. Solti succeeds where so many others have failed by, in the first place, apparently relishing the music himself; certainly he stimulates his players to rhythmically precise, dramatically structured, and sparklingly colored performances—the effectiveness of which is further enhanced by robustly expansive and solid stereo sonics. Solti’s *Ruslan and Ludmilla* Overture is one of, if not the, most rhythmically and whirlingly fleet of many existing disc versions; and his savagely menacing *Night on Bald Mountain* is another outstanding example of new life breathed into what too often seems dry bones. The *Prince Igor* excerpts are stirringly played too; and if they are a shade less striking, that is only because these particular works are more often heard in first-rate recorded performances. And finally there is the effective contrast provided by the poetic Khovanshchina Prelude ("Dawn Over Moscow")—a relaxed interlude that I wish Solti had extended to include the even more magical Act IV Entr’acte from the same opera.

R.D.D.

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**BRAHMS:** Secular and Sacred Choral Music


Monteverdi Choir of Hamburg, Jürgen Jürgens, cond. TELEFUNKEN @ LT 43100 or SLT 43100, $5.79.

Although a neglected aspect of his output, Brahms’s a cappella choral music is not without interest. The sacred works, in particular, reflect his intense anti-avian interests; Brahms was certainly the most eminent composer ever to take part in the preparation of scholarly editions (the collected works of Couperin and Schubert, among others), and he was an assiduous collector and student of older music. An index to the breadth of his researches is provided by the notebook in which he collected examples of parallel octaves and fifths; here we see, alongside Haydn, Mozart, and the other two Bs, passages from works by such composers as Marenzio, Gabrieli, and Caldara. Thus it is not surprising to find that the motet from Op. 29 is squarely in the German polyphonic tradition that culminated in Bach’s motets, that a four-part chorale closes the Op. 74 motet, or that the *Fest- und Gedenksprüche* employ the double-chorus techniques of the sixteenth and seventeenth centuries. This last-named work is especially impressive in the concise characterization of its successive sections; its text, like those of the *Deutsch Requiem* and the *Erste Gesänge*, as well as the Op. 74 motet, is a selection of Biblical passages made by the composer himself.

The secular works here are of less interest; indeed, the four “folksongy” numbers for female chorus from Op. 44 strike me as the sort of thing that is more fun to do than to listen to. The late *Nachtwachen* are, however, splendid examples

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**Jänäček** group offers a good alternative for the budget buyer and for the listener who prefers his Brahms a bit more sonorously played. These are amiable performances, easy-breathing, songful. The sunnier (for Brahms) moments in the second and third quartets respond amicably to the Jänäček’s warm approach. In particular, the Czech players weave a pretty, flowing texture of those endlessly flowing, sun-drenched andante of Op. 67, and gently romp through the same Quartet’s bucolic finale. It is only in the dark and ominous C minor Quartet that the Jänäček’s comfortable equanimity is inappropriate. The phrasing, occasionally Brahmsian, but almost always—almost obsessive—energy simply eludes these all-too-composed musicians.

Crossroads’ sound is slightly bass-deficient but otherwise satisfactory. The liner notes are down to Crossroads’ usual standards of bare competence.

S.L.

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Jänäček Quartet. CROSSROADS @ 22 26 0009 or 22 26 0010, $4.99 (two discs).

Despite the occasional flurries of ragged playing, the current Budapest Quartet integral set (Columbia) of these pieces is my favorite among recent entries. That venerable group captures the underlying turbulence and despair, especially of the C minor Quartet, with almost painful incisiveness and still manages to caress the lyrical elements in a seemingly effortless fashion.

The present Crossroads album will not, in my mind, replace Columbia’s set as pace-setter for these works, but the
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CIRCLE 82 ON READER-SERVICE CARD
of high Romantic choral writing in the twilight-and-forest vein.

Some of these pieces have turned up on records before, but this seems to be the only current collection devoted entirely to Brahms. The performances are good, even if the soprano sometimes get a bit thin and swoopy towards the end of their range. Too, a little more variety of attack from all concerned would not be amiss in offsetting the general impression of blandness that sets in after several bars. However, ensemble and intonation are of high level, and that's a great deal. Recording is clean and smooth, the surfaces quite inaudible.

D.H.

**BRAHMS: Sonata for Two Pianos, in F minor, Op. 34a**

Marie-José Billard and Julien Azais, pianos. WORLD SERIES @ PHC 9067, $2.50 (compatible disc).

The glorious work recorded here in its unfamiliar two-piano guise ultimately became the celebrated F minor Piano Quintet, though it actually was first composed as a quintet for stringed instruments alone. Brahms destroyed the initial draft but fortunately not this interim form—which he continued to view with favor even after the definitive piano quintet version came into being. And well he might, for as a specimen of large-scaled duo-piano writing it has few equals.

Of course, the two-piano form poses more difficulties for the keyboard than does the Piano Quintet. Whereas a single keyboard pitted against strings needn't worry about delicate problems of balance, two pianos in the identical material have to balance their sonorities far more judiciously. If they do not, the muddle of undifferentiated tone will prove oppressive. Certainly, such complaints cannot be leveled against the present team of Paris Conservatoire graduates. Without sacrificing an iota of the requisite Sturm und Drang, they manage to dovetail the ensemble so exquisitely that one hears as much—and possibly even more—color and rhythmic cross-detail than one would expect from a standard quintet performance of the work. Theirs is a kinetic, nervously exciting Brahms, so fine in every respect that no one should need to re-record this “sonata” for many years to come.

The sound is resonant and full-bodied, full of prismatic light and shade, yet ample and solid in tone flow.

H.G.


Joseph Suk, violin; Jan Panenka, piano. CROSSROADS @ 22 16 0087 or 22 16 0088, $2.49.

Suk obviously couldn't care less about suave violinism. You will hear instances of sonority and ensemble, and even a few moments of careless intonation, but all such flaws are swept aside by the emotional vitality of these performances. There are more elegant accounts—the warmly iridescent, Rosenthal-Braunstein disc, for example—but Suk and Panenka give readings that are passionate, propulsive, and charged by a continuous current of near-electric dynamism. Only at one point are things less than convincing in the D minor's third movement Suk's broken phrases result in a few minutes of disjointed motion. For the rest, all is well. The sound is a little edgy and the stereo seems more imagined than perceived, but the excellence of the performances and the bargain price more than compensate.

S.L.

**BRAHMS: Trio for Clarinet, Cello, and Piano, in A minor, Op. 114**


**BRITTEN: A Midsummer Night's Dream, Op. 64**

Solistos: London Symphony Orchestra, Benjamin Britten, cond.

For a feature article of this recording, see page 128.

**BRITTEN: Variations on a Theme by Frank Bridge, Op. 10—See Stravinsky: Apollon Musagète.**

**BRUCKNER: Symphony No. 2, in C minor (1877 version)**

Bavarian Radio Symphony Orchestra, Eugen Jochum, cond. DEUTSCHE GRAMMOPHON @ SPLM 139132, $5.79 (stereo only); @ DGC 9132, $7.95.

Nearly fifty years ago Schoenberg wrote to Alexander von Zemlinsky (who was proposing to make a symphonic poem Pelleas and Melisande): "I definitely know that cutting isn't the way to improve a work. Brevity and succinctness are a matter of exposition. . . . A work that has been shortened by cutting may very well give the impression of being an excessively long work (because of the exposition) that is too short in various places (where it has been cut") (Erwin Stein's translation).

That, in a nutshell, is why Bruckner was wrong to allow cuts to be foisted on him when he prepared the third version of the Second Symphony in 1877, six years after the original composition. And that is also why Eugen Jochum was wrong to use the 1877 version for his recording instead of the original version, which was published in 1938 under Robert Haas's editorship. I can't say what impression the Scherzo would make on a totally innocent ear—one that had never encountered the classical minuet or scherzo-and-trio form—but to me the movement, shorn of its original repeats, sounds stunted. And of the actual cuts, the excision of twenty-two measures from the slow movement is particularly regrettable: the exposition of the subsidi-

**CALDARA: Christmas Cantata, Vatici- cini di Pace**

Gertraud Stokliasa and Marlee Sabo, sopranos; Ingeborg Russ, contralto; Georg Jelden, tenor; Württemberg Chamber Orchestra (Heilbronn), Rudolf Ewerhart, cond. TURNABOUT @ TV 4096 or TV 340998, $2.50.

If Antonio Caldara (b. Venice, 1670; d. Vienna, 1736—a similar migration and time span to that of the slightly later Vivaldi) wrote much music like this, it's time the record companies did something about it. The only Caldara recording kitherto available is an entertaining None such disc containing a number of short vocal compositions, which are generally thought to be Caldara's strong point much as concertos are Vivaldi's. But this fifty-minute Christmas cantata, for four solo voices, violins, and continuo, shows that a more serious and ambitious vein was also within his grasp. The music recalls Handel's Italian style rather than Vivaldi. Beyond its unfailing fluency, which one might have expected, it is also rich in felicities of melody, rhythm, and texture. (Especially refreshing in the last-named sphere is a soprano aria in which the vocal line throughout is supported only by violins in unison.)

I have been unable to find out who wrote the allegorical but fairly coherent text, which, together with a translation, is printed on the back of the jacket—a provision which more than compensates for the absence of notes. ("How come" is an ingenious translation, to say the
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CIRCLE 57 ON READER-SERVICE CARD

October 1967
least of it, for "e come?"") The music is splendidly served by performance and recording. Ewerhart draws pointed playing from the orchestral, there is a well-balanced harpischord, and the quartet of soloists can hardly be faulted. The tenor is the only one of the four previously known to me, and both he and the contralto sing well. But the real delight is an outstanding pair of sopranos. I am eager to hear more of Gertrude Stocklosa, who has a fine technique and a voice of exciting richness and limpidity. Marlee Sabo's line is a shade less clearly focused, but she makes up for this by being the only one of the four to do anything noticeable in the way of embellishing duetos. In all, a treasurable disc.

B.J.

CASADESUS: Concerto for Three Pianos and String Orchestra, Op. 65—See Bach: Concerto for Three Claviers and Strings, in C.S. 11064

CAVALLI: Operatic Excerpts—See Monteverdi: Se rittorie si belle.

CHABRIER: Bourree fantaisque: Cinq morceaux: Pieces pittoresques: Impromptu

Jean Casadesus. piano. ODYSSEY @ 32 160071 or 32 160072. $2.50.

In reviewing Kenu Kyriakou's excellent integral version of this music, I called Chabrier the tonal equivalent of Toulouse-Lautrec. With the songful wash of tonal color favored by Mlle. Kyriakou, the analogy seemed to me particularly apt. Jean Casadesus plays the music equally adroitly, but in a severe, more virtuoso style. The sec clarity and headlong attack that this pianist brings to such pieces as the Bourree fantaisique and the Tourbillon from Pieces pittoresques shows how much Chabrier borrowed from Gottschalk and how much he in turn influenced Moriz Roseenthal's turn-of-the-century Strauss Paraphrases. The swirling chromaticism which emerged from the Kyriakou performances as coloristic detail is thrown into jagged relief by Casadesus's dry-point dexterity and his sparing use of the sustaining pedal. Both recorded interpretations reveal a great deal about this sadly undervalued composer. Compact, realistic sound.

H.G.


DEBUSSY: Preludes (5): Children's Corner: Clair de lune

Ivan Moravec. piano. CONNOISSEUR SOCIETY @ CM 1866 or CS 1866. $5.79.

In spite of Moravec's remarkable technical command and the unusual solidity of the recorded piano sound, these performances don't really hit the mark. On the positive side, they are wide in dynamic range and clear in texture: there is no fussying about the keyboard, and the pedal, although used frequently, is applied with great discretion so as to avoid blurring.

However, these virtues are unfortunately vitiated by an apparently random disregard for Debussy's dynamics and phrasings: an odd bass note sticks out of an otherwise even texture for no apparent reason, or chords of obviously subsidiary import are irrelevantly emphasized. Add the pianist's tendencies to begin crescendos too soon and to hurry the moments of textural repose, and the result is at best an over stressing of the obvious, at worst an outright structural distortion. Too bad, for Moravec is clearly a pianist of great ability. D.H.

DELIUS: Vocal and Orchestral Music Idyll for Soprano, Baritone, and Orchestra, "Once I Passed Through a Populous City": Idyllet: Prelude: On Hearing the First Cuckoo in Spring: Fennimore and Gerda: Intermezzo: The Walk to the Paradise Garden (Intermezzo from "A Village Romeo and Juliet")

Hallé Orchestra. Sir John Barbirolli. cond. VANGUARD EVERYMAN @ SRV 240 or SRV 240 SD. $2.50.

This record shares two items—the Idyll Prelude and The Walk to the Paradise Garden—with Angel's "English Tone Poems" collection, reviewed in these pages last May. On that disc Barbirolli was in charge of the London Symphony, and the gorgeous orchestral tints it displayed are nowhere near matched in these Hallé performances. Here Barbirolli takes the two duplicated pieces—and particularly the more important of them. The Walk—a faster and indeed a shade closer to the metronome markings, but the London Symphony performances more than compensate for this in polish, sensitivity, and passion. Vanguard's sound too better serves the company's best: there is an occasional disturbing lack of solidity about it.

So for once the economic reflects the artistic situation. My preference for the Angel is reinforced by coupling considerations, and especially by Angel's inclusion of Bax's splendid tone poem Tintariel. Rabid Delians will presumably disagree. But, then, On Cooking the First Hero in Spring (as it is affectionately called in British Delius circles, with a sly nod in the direction of the composer's beloved Nietzsche) can be had in a classic freeform performance on Capitol, and the same goes for the Fennimore and Gerda snipper.

The Idyll, to words by Walt Whitman, is a different case. You would have to be a rabid Delian indeed to extend your devotion to this shapeless and overblown "poem moroee", which occupies the whole of one side. But if you do want it, here is the only recording available: and if you are prepared to overlook the wooden

ness of the baritone's singing, the performance will pass muster. Jacket and label, by the way, both reverse the order of the first two words: "I once passed through a populous city" sounds delightfully rotund, perhaps. The word Oratorio was greeted by the remark I once saw in an English competition for bathetic emendation: "Ah, what can all thee, knight-at-arms/Alone and plainly loitering?" B.J.

DVARAK: Symphony No. 9, in E minor, Op. 95 ("From the New World"); Carnival Overture, Op. 92

Philharmonia Orchestra. Carlo Maria Giulini. cond. SERAPHIM 60045 or S 60045. $2.49.

I remember hearing in 1962 a spectacular Giulini/Boston Symphony broadcast of the New World which had a razor-edge clarity and an over-all vitality to rival Toscanini's. The interesting thing about the present performances is that, although it was recorded around the same time (it has been available on English Columbia for several years, but never before in this country), Giulini's approach is altogether different. Here he appears more interested in combining that Latin lucidity of texture with the subjective speed changes and easygoing romanticism of the Fricsay or Kubelik Vienna Philharmonic interpretations. There is great detail, to be sure, but instead of obtruding upon the listener with bristling impact—as in Toscanini's record—it is more modest and reposeful. I hasten to add that the performance is an unusually fresh, expressive, and distinguished one, perhaps a bit overrefined. The bonus Carnival overture is broad, incisive, and completely stirring.

Record buyers with an eye to economy should note that the present performance also includes, in addition to Seraphim's fine New World—versions by Kubelik/Vienna (London Stereo Treasury), Ančerl/Czech Philharmonic (Parlaphone), and the new Angel (RCA Victrola). The last two named are my own special favorites... at any price.

H.G.

ELGAR: Cello Concerto for Cello and Orchestra, in E minor, Op. 85

+Block: Schelomo

Pierre Fournier. cello: Berlin Philharmonic Orchestra. Alfred Wallenstein, cond. DEUTSCHE GRAMMOPHON & SLPM 139128. $5.79 (stereo only).

Fournier is a magnificent cellist, and his musicianship here is, as usual, impeccable. However, this is a budget department in which the work seems to lack ultimate conviction. In the Elgar, Fournier misses the passionate intensity which lies behind the notes and which informs every bar of Jacqueline du Pré's superb performance: listen in particular to her truly nobleminded projection of the quasi recitativo passage shortly after the beginning of the Finale, and especially to

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John de Lancie, oboe: London Symphony Orchestra, André Previn, cond. RCA VICTOR © LM 2945 or LSC 2945, $5.79.

The principal attraction of this finely engineered record is the inclusion of the Deux gymnopédies, Debussy's orchestration of the third and first from a set of three piano pieces Satie wrote in 1888. Inspired by the depiction of ancient dances on a Greek vase, they have a halting, enigmatic charm characteristic of Satie's early period, and there is more music in their brief seven minutes' duration than in the whole Symphonie concertante for oboe and orchestra by Jacques Ibert which fills the second side. This is an overlong, depressingly earnest work. The rhythms of the outer movements, for all their motoric ingenuity, never achieve real propulsive power, and the melodic lines are drearily anonymous. The piece is partially redeemed by its slow movement, but this too overshadows its welcome: for all its blandness of manner, it is essentially lovely and pretentious music; its chromaticisms, far from being organically generated, sound merely modish. Ibert impresses much more when he is not trying so determinedly to do so, as in the witty Concertina da camera for saxophone and orchestra and the deliciously vulgar Divertissement.

Somewhere between the Satie and the Ibert in quality comes L'Horloge de flor (The Flower Clock) by Jean Françaix, a set of seven short dance-like movements commissioned by M. de Lancie and suggested by Linnaeus' classification of flowers according to the hour at which they bloom. The connection seems tenuous to me, for several of the movements are far removed in mood from what the flowers concerned would inspire if I were writing the piece. But the music itself is fluent and agreeable, and at the opposite extreme to the Ibert in the募adness of its form.

John de Lancie's playing throughout is beautifully polished, and his tone is limpid, cool, and exquisitely pure. Previn directs the London Symphony Orchestra in crisp and sympathetic performances. The recording is one of RCA Victor's best, combining solidity with a wide range of color, and the stereo effect is strikingly successful without being mannered.

B.J.

FRANCAIX: Symphony in D minor

Czech Philharmonic Orchestra, Sir John Barbirolli, cond. CROSSROADS © 22 16 0127 or 22 16 0128, $2.49.

Barbirolli's approach to the Franck Symphony is one of healthy sensibility. The musical statement on this well-engineered Crossroads disc is forthright and unswerving in direction. And if one takes a careful study of Barbirolli's performances, one will note that the conductor allows himself plenty of rubato and other rhythmic latitude. Nonetheless, the over-all effect of these interpretative choices is as unobtrusive as it is musicianly. I like the slight feeling of double-dotting in the
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Allegro section of the first movement. (The practice of double-dotting makes eminent good sense in French music—
even in French romantic music.) I also admire the way Barbirolli takes note of the non troppo both here and in the Finale. Because of the moderate (but certainly not listless) tempos, inaudible felicities in the composer’s “working out” are able to impress themselves that much more strongly upon the listener’s ear.

The Allegretto second movement goes well. Its perfectly chosen pace is mobile enough to permit the ideas to unfold with a sense of inevitability, yet spacious enough to convey lyricism. The Czech Orchestra plays with bite, expertise, and a most pleasing individuality of timber. The vibrato of the woodwind and brass sections provides just the sort of sensuousness (I called it a “presence”) that I found lacking in the recent Klemperer edition. Indeed, only a rather questionable Lufftpage just before the end loses the chard (Barbirolli’s sole eccentricity here) and a failure to achieve the high sublety of the Monteuex/Chicago reading deprive this version of absolutely top-rank rating. H.G.

**GLINKA: Ruslan and Ludmilla: Overture—See Borodin: Prince Igor: Overture.**

**HANDEL: Concertos for Oboe and Strings (3)**

*Telemann: Concertos for Oboe and Strings: in E minor, in G minor; Concerto for Flute, Two Violins, and Continuo, in G*

Maurice André, trumpet; Munich Bach Orchestra, Karl Richter; cond. DEUTSCHE GRAMMOPHON © SLP 136 517, $5.79 (stereo only).

These mostly familiar sounding concertos star a trumpet soloist. Yet paradoxically they are not trumpet concertos. The original oboe (or flute) parts are not arranged in any way, but simply played note-for-note by a different instrument—a commonplace practice, as the present jacket notes stress, of baroque-era music making. Even without this excuse, however, the substitution is aesthetically justified by André’s astonishingly fine-spun, more reedy than brassy tonal qualities, his taut yet resilient control, and his (or his conductor’s) ability to integrate solo and small orchestra into a true chamber music ensemble.

There have been a number of good recorded performances of the three Handel concertos, yet I doubt that even the best of the oboe soloists (not excluding the great Leon Goossens himself) have surpassed André in piquant lyricism, grace, and verve: surely none has been more deftly and tastefully accompanied. The Telemann works are less familiar but if anything even more substantial musically, with an arrestingly distinctive opening Grave in the C minor Concerto, and an exceptionally long and appealing Allegro ma non troppo in the G major Concerto. And, to crown the multiple attractions here, the recording itself is a model of limpid transparency. R.D.D.

**HANDEL: Concerti grossi, Op. 6: No. 5, in D; No. 10, in D minor; No. 12, in B minor**

Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON © SLP 139 012, $5.79 (stereo only).

When Karajan attends strictly to business—that is, when he does not reach out for special effects or startlingly new tempos—he is a hard man to beat. Here he is on his best behavior, and the result is one of the most enjoyable performances of these fine works that have come my way.

Although a fairly large body of strings seems to have been used, to judge by the full sound, there is clarity and precision everywhere. The Overture of No. 5 opens with spirit and dignity, and its fugu is presented with a simplicity achieved with natural and musical phrasing. The broad movements are beautifully sung and kept moving. This is especially true of the third movement of No. 12, one of Handel’s great largos: here Karajan resists the temptation to pour on the syrup. The Presto of No. 5 is very fast, but clean. Only one movement is played in a strikingly unusual manner: the finale of No. 10, presented with lightness and grace as the gavotte it really is. For the continuo there is sometimes a lute, sometimes a harp, usually a harpsichord, played by Karajan himself. This is all done very differently, and the harpsichord realizations are in excellent taste. Lifelike fiddle sound, still not as common on discs as it should be, is another of the attractions of this record. N.B.

**HAYDN: Sonatas for Keyboard**

*No. 20, in C minor; No. 34, in E minor; No. 35, in C; No. 36, in C sharp minor; No. 37, in D; No. 38, in E flat; No. 39, in G; No. 44, in G minor; No. 45, in E flat; No. 46, in A flat; No. 52, in E flat.*

Walter Klien, piano. Vox © VBX 75 or SVBX 575, $9.98.

*No. 19, in D; No. 27, in G; No. 28, in E flat; No. 29, in F; No. 30, in A; No. 31, in E; No. 32, in B minor; No. 49, in E flat; No. 50, in C; Variations: in F minor; in C; Fantasia in C.*

Martin Galling, piano. Vox © VBX 76 or SVBX 576, $9.98.

Vox’s decision to assign each of the four volumes in its Haydn Keyboard Sonata series to a different performer was a wise one, enabling the listener interested in “completeness” to have it without depriving himself of the spice of variety. Since there are so many valid ways of performing Haydn, this multiplicity is something I should not want to be without. In its Volume I, Vox apparently had musicologists in mind: that Vox Box offered twenty early keyboard works played on the harpsichord, the clavichord, and the hammer-flügel by Fritz Nachtigall. Volume II, played by René Kyrjakou, was evidently aimed at those who like their Haydn played elegantly and gracefully. Mlle. Kyrjakou, a marvellously accomplished and natural pianist, brought a wealth of delicacy and finesse to her assignment.

And now we have Volumes III and IV at hand. Walter Klien, who plays the
third album, is no less complete a virtuoso than Mlle. Kyriakou, but his manner is much more virile and assertive. He favors a lean, penetrating tone, something in the manner of that other eminent Haydn interpreter, Rudolf Serkin. Klien also pays the utmost heed to such matters as dynamic variation and stonoustics. His dry type of keyboard attack and tensile drive are particularly well suited to the C major Sonata, No. 35 in the Hoboken series (all the numbers cited in the listing above are from Hoboken—all much more later and to the really big, Beethovenish final Sonata, No. 52, in E flat. Though Klien makes little effort to prettify Haydn's roulades, he is fully attentive to every keyboard nuance. For one thing, his trills are remarkably even, and his finger articulation is both strong and punctilious. Appropriately, Klien has been accorded sound with a dry, biting clarity.

Galling's pianism is as familiar as Klien's but it is far less intense. I get the impression (though I might be mistaken) that Galling has chosen for these recordings one of those marvelously mellifluous Hamburg Steinways or some other such instrument incapable of producing an abrasive or unmusical sound no matter how insensitively it is played. Moreover, Galling seems absolutely, even fanatically intent upon producing a limpid, relaxed sound at all cost. Mlle. Kyriakou's pianism, though similarly unstressed, had much more verve and agility. In any case, Galling's strong, literal-minded rhythm comes dangerously close to stolidity, while his constant wash of nonassertive color becomes, for me at least, close to soporific. I found the best performances of Sonatas Nos. 31 and 32 to be somewhat more spirited than the norm of Galling's work here, but his runs in the opening movement of No. 27, on the other hand, are so devoid of muscular tension as to be completely amorphous. One gets much the same effect from the celebrated F minor Variations: Galling's sound lacks accent and his instinct for timing lacks focus. His rhythmic liberties never manage to sound convincing. Certainly Galling is an accomplished instrumentalist and musician. Others might take to his style more kindly. I, however, have particular dislike for unstructured performances of classical music, and Galling further disturbs me by executing many of his trills from the lower note rather than from their upper auxiliary. I should add that his playing has been accorded sonorous, agreeable reproduction.

Joseph Braunstein's notes to Volume IV do much to clarify the confused system of numbering the Haydn Sonatas. The reason for the Hoboken numbering here is that Crisla Landon's fully revised chronology is not yet available in its totality. Moreover, Mrs. Landon allotted numbers to Haydn Sonatas which were lost or destroyed by the composer himself as unworthy, and thus, the adoption of her numbering might further complicate matters. My own recommendation vis-à-vis the Haydn Sonatas would be to obtain the second and third volumes of Vox's

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integral edition, plus the outstanding discs by Richter (various labels) and Sophie Swirsky (Monitor). And, incidentally, why don’t the record companies snap into action for Lili Kraus and the Sergkis—both père et fille? H.G.

HONEGGER: *Jeanne d’Arc au bûcher*

Marthe Dogard, Jeanne; Raymond Géron, Frère Dominique; soloists; Chorale “Coecilia” d’Anvers; Orchestre National de Belgique. Louis de Vocht, cond. PATHÉ © FALP-PM 35028/29, $9.58 (two discs mono only) [from Pathé originals, 1943].

Vera Zorina, Jeanne; Alec Clunes, Frère Dominique; soloists; London Symphony Chorus and Orchestra, Seiji Ozawa, cond. CBS © 32 21 0003 or 32 21 0004, $11.59 (two discs).

Perhaps one has to be French to appreciate this piece—certainly the slightly ghoulish mysticism of Claudel’s text and the doggedly “public-square” character of the Honegger score do not succeed in inducing appropriate sentiments in this particular breast (in fact, there is something so de-Gaulish about Claudel’s rhetoric—or is it the other way around?—that I find irresistible the temptation to conceive a new version with *le grand Charles* as hero). Retain in the part of Pierre Cauchon—well, you take it from there. I don’t feel qualified to discuss the literary merits of Claudel’s contribution, but its intellectual content strikes me as somewhere between Kahlil Gibran and Lloyd C. Douglas, its emotional appeal directed at the same level as Rostand’s *L’Aiglon*, that hoary vehicle of Sarah Bernhardt (who, alas, didn’t live long enough for this role; she would have loved it).

The real stumbling block, however, is the music. In some respects, it is well crafted—the orchestration, for example, has many ingenious touches—but the score has no life of its own, no “long line” of its own, no concept and rhythm and motion and life to the dramatic thread. Although some recurrent elements are present: these stand outside of the main musical fabric; the major episodes are set as independent pieces, each seemingly reaching for the lowest common denominator—folk song, chorale, plainchant. Every musical idea is chosen only for its local illustrative value—an organizational principle not much more sophisticated than the grade-school Christmas pageant where the shepherds sing *While Shepherds Watched*, the angels sing *Hark, the Herald Angels Sing*, and the Magi sing *We Three Kings*.

No doubt the problem is compounded by the fact that the two main roles are divorced from the music. The point of this device, probably, is to show that Joan and Dominic are merely acted upon by outside forces, past the possibility of acting themselves: unfortunately, it leaves the composer with a great yawning hole at the center of his musical conception, and Honegger did not find a way around this problem.

Be that as it may, we now have two recordings of *Jeanne d’Arc* to fill the gap left by the deletion of Ormandy’s mono-only version on Columbia. The first of these, the Pathé reissue from 78s, has two claims on our attention: it was recorded under the composer’s supervision, and it is the only version now available in the original French. To these facts should be added the information that it is a capable performance, but recorded in that old boxy French studio sound, with fierce rasp brass, a limited dynamic range, and no sonic perspective. (It also lacks the 1945 Prologue, not written at the time of recording.)

If the Pathé recording is, as it were, the silent-film version, CBS gives us the Cinemascopre, Technicolor remake, and they give it to us in English translation (a much revised version of the Dennis Arundell translation published in the score). Many details of orchestration come clean in this recording—the *Ondes Martenot* episode, and the balance of choral, orchestral, and solo elements is quite well managed. I noticed some minor problems of ensemble (the inability of the two pianos to achieve unison in their bell-like chords is especially trying), but by and large Ozawa keeps things moving in very good order.

The decision to use an English text probably owes its origin to the locale of recording, and within that context it makes some sense (in the old Ormandy recording there was a marked difference between the elegant French of the speakers from the Barrault-Renault company and the ragged accents offered by soloists and chorus). Too, Mme. Zorina’s English, although very slightly accented, is much more convincing than her French (in the Ormandy version); her vocal control is remarkable, and it’s too bad there’s no way to provide the listener with the equivalent of the original, the spoken French that accompany the vocal performance.

It’s fortunate that so much of the text is intelligible, since Columbia has not provided a libretto (the Pathé discs have only some liner notes, in French). Instead, we get a slightly revised version of the program note from Ormandy’s recording, plus an incomplete and occasionally inaccurate summary of the action.

In the long run, I don’t see much point to recording works like this in translation: it does radically alter the quality of the vocal sounds—which are, after all, part of the composer’s sonic conception. The original text, with a decent libretto, gives us the best of both worlds: hearing the original sounds and understanding the significance of the words. For the moment, however, those who want a modern, stereo recording of *Jeanne d’Arc* will have to make do with this rather good performance of *Jean d’Arc*.

IBERT: *Symphonie concertante—See Français: L’Horloge de flore.*

MAHLER: *Symphony No. 9*

Czech Philharmonic Orchestra, Karel Ančerl, cond. CROSSROADS © 22 26 0005 or 22 26 0006, $4.98 (two discs).

New Philharmonia Orchestra, Otto Klemperer, cond. ANGEL © B 3708 or SB 3708, $11.58 (two discs).

The advantages and disadvantages of the Crossroads reissue are fairly clear. On the credit side, apart from the low price, are extremely fine orchestral playing by the Czech Philharmonic and taut, intelligent conducting by Ančerl. The recording faithfully captures the wide dynamic range of the performance, and passages like the string texture and purity for flute and horn near the end of the first movement have seldom been captured on disc with so accurate and telling a perspective.

Ančerl’s middle movements are especially successful. In the Ländler he is the first conductor on record to achieve a clear observation of Mahler’s markings by making the second appearance of Tempo II (the waltz) perceptibly faster than the first, and in the prophetic D major episode *Busoni* (it seems more than a guess) staves off the incidental moments of sensitivity and perceptiveness—and there are many—I was left at the end with an impression of briskness, almost coldness. This may be partly due to the recorded sound, which, though exemplary in clarity, is a shade lacking in warmth; but I think the conducting is also partly at fault.

Moreover, it is characteristic of Ančerl that he should be at his best and most subtle in making gradual transitions from one tempo to another, and at his worst when a sudden change of speed is required. He tends, as in the third-movement episode already referred to, to prepare the change too early. And at the *Tempo I subito* fourteen measures after figure 6 of the first movement (Universal Edition score), like Walter and Bernstein but unlike Horenstein, Barbirolli, and Ludwig—Klemperer is too vague here to be classified—he anticipates the marking by crescendo to the *Tempo I* double bar instead of where Mahler asks for it.

In the same movement, one bar after figure 15, there is an elision of one quarter-note (listen to the important timpani part) which I can only ascribe to careless tape editing.

However, I don’t want to sound negative. I’m not sure whether I like the vibrato-ish sound of the Czech horns, but apart from that question of personal taste this is a gorgeous execution of distinguished, imaginatively conceived interpretation. If it does not quite equal the emotional impact of the still unsurpassed
Musical preferences may range from Beatles to Bach, but tastes in recording tape... ah, that's something else.

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Horenstein performance (in a rather antique sounding Vox Box) or of the new Bernstein, it is still welcome, and doubly so at the price.

About the Klemperer performance, which arrived just in time for inclusion in the Mahler Symphony discography published in High Fidelity last month. I cannot feel very enthusiastic. There is much that is noble and moving in his over-all conception, and especially in his view of the final Adagio. The orchestral playing is beautiful and the quality of the recording admirable. But time and again deficiencies of control prevent the performance from having the effect the conductor clearly envisaged. A few flaws in ensemble would not necessarily spoil a really strong performance. But here the flaws are many, and Klemperer’s general command of tempo, phrasing, and dynamics is no longer firm enough to outweigh them. Sadly, it is in the Finale that ensemble is worst. Even in the first movement, however, I am sure that some of the best parts are not inten- tional—if they are, they are unconvincing—and in the Rondo Burleske the effect of the final section is ruined, not only by untidy playing but by the failure to make the sudden return to Tempo primo really with the speed of the opening, which is not only clipper but faster. This does not seem to me to be the performance Klemperer intended to give. If it were, it would be over-whelming.

B.J.

MONTEVERDI: Se vittorie si belle: O sia tranquillo; Quel sguardo ideugosoet; Zefiro torna; Chiome nere.

Cavalli: La Didone: Lamento di Cassandra and Aeneas’ Farewell; La virtù degli strali d’amore: Mio core respira; Scipione Africano: Lamento di Sofonisba and Ab! tristi scelte scegliete!; Persia: In India vo tornar; La Dorielle: Oh delle mie speranze; L’Oristo: Campion di tua bella

Gerald English, Hugues Cuénod, tenors; Heather Harper, soprano; Raymond Leppard, harpsichord; Bath Festival Ensemble, Raymond Leppard, cond. ANGEL @ 36431 or S 36431, $5.79.

This record has one singer—Hugues Cuénod—in common with the recent Project 3 Monteverdi album. The performances here are, if anything, even finer, and in sound quality the Angel disc is infinitely preferable. It is simply a warmer, clearer, more colorful recording, again encumbered by the misconceived technical gimmickry and the distortion that bedevils the excellent performances on Project 3.

Apart from two small numbers on his own and two duets with the delightful Heather Harper, Cuénod is here singing second tenor, and it says much for Gerald English that the disposition of parts seems entirely appropriate. Still young, English is a performer of consistent sensitivity, and he is here at the peak of vocal condition. In evenness of execution, verbal perceptiveness, delicacy of taste, and overall musical imagination he shows himself fully Cuénod’s peer, and for at least thirty years now no higher praise has been possible for a singer of Monteverdi. The most striking performance is that of Zefiro torna—this, by the way, is in an expertly poetic ground-bass setting of Rinuccini from the Scherzi musicali, not the Petroch setting from the Sixth Book of madrigals—but all the Monteverdi items are finely done, and though some may find Ray- mond Leppard’s conducture elaborate and his harpsichord playing too colorful, the approach seems to me ideal for so bold, revolutionary, and essentially ro- mantic a composer.

The Master is accorded only about half of the record. His pupil Francesco Cavalli (1602-76), a prominent figure in the early development of Venetian opera, occupies the other half. The juxtaposition was an admirable idea. If Cavalli falls short of his teacher in sheer exuberance of fancy and delight in expression, by any other standard he is a fine composer, wide in emotional range, skillful in handling of form, polished in execution of detail. In these operatic excerpts I do sometimes feel that Leppard’s orchestral treatment is too luxuriant, but this is preferable to the more common opposite fault of dry academicism.

Whether you buy the record for Mont- everdi or for the pleasure of discovering his less famous successor, you will be richly rewarded.

B.J.

MOZART: Concertos for Piano and Orchestra (6)

No. 13, in C, K. 415; No. 14, in E flat, K. 449; No. 15, in B flat, K. 450; No. 16, in D, K. 451; No. 21, in C, K. 467; No. 27, in B flat, K. 595.

Lili Kraus, piano; Vienna Festival Or- chestra, Stephen Simon, cond. Eric @ SC 6062 or BSC 162, $11.59 (three discs); © E3C 864, $11.59.

The fourth, and final, volume in Lili Kraus’s traversal of the Mozart piano concertos is perhaps the best of the series. First, it contains nothing but masterpieces. Second, Miss Kraus is in top form much of the time, and at her best she is very good indeed. The familiar problems posed by Mozart to modern performers—the clarity and transparency of his writing (so that the slightest fault is immediately spotlighted), the all-pervading singing, the endless variety of rhythmic organization within a few formal frames, the infinite nuances of dynamics needed along a limited range that rarely extends to pianissimo on one end or fortissimo on the other—all these are met by the present artist with a large measure of success here.

There are some shadows in the gener- ally bright picture. The orchestra, on the whole an able one, does not always mesh exactly with the soloist, and there are times when it sounds play more softly. For example, in the slow movement of the C major Concerto, K. 415, and the first movement of the B flat, K. 595, the shifts drop from the orchestra’s piano to Miss Kraus’s piano on her first entrance is a bit of a shock.

K. 415 and K. 595 come off very well indeed. Miss Kraus plays them with sensitive articulation, flowing legato, and clear Mozartian touch. In the finale of the earlier work the charming pathos of the Adagio sections is very nicely conveyed. K. 449 begins like a rather stodgy waltz instead of an Allegro vivace but soon perks up. The finale has spirit and some humor. In K. 450, instead of being a little thinner than on the first disc, this too is one of Miss Kraus’s and Simon’s successful performances. Least satisfying is K. 451, in whose slow move- ment the pianist suddenly seems to slip back into old habits of exaggerated rubato and wayward accenting. Least impressive, to me, is the performance of the great C major Concerto, K. 467. In the first movement Miss Kraus, who has to supply a cadenza because none by Mozart has survived, has written a piece that introduces fragments of the first theme of the G minor Symphony—an incredible lase on the part of an artist whose taste is so good everywhere else in this volume. And for some reason the magnificent Andante lacks the moving poetry it has had under other hands.

But four hits in six times at bat is a record many a major league could envy. Especially the soloist’s achievement is realistic sound and excellent balances throughout.

N.B.

MOZART: Don Giovanni

Birgit Nilsson (s), Donna Anna; Martina Arroyo (s), Don Ottavio; Dietrich Fischer-Dieskau (b), Don Giovanni; Ezio Falasconi (b), Leporello; Alfredo Mariotti (bs), Masetto; Martti Talvela (bs), Il Commendatore; Orches- tra of the Prague National Theatre, Karl Böhm, cond. DEUTSCHE GRAMMOPHON @ SLPM 139260/63, $23.16 (four discs, stereo only).

In most important respects this is a disappointing issue, a poor relation of the excellent Zauberflöte by the same company and conductor. Dr. Böhm does nothing to let down his reputation as a Mozartian, but neither does he cut through to anything especially memorable, and even a musician of his stand- ing cannot pull a really cohesive per- formance out of such uneven and disparate elements.

Setting aside the one or two instances of actual inadequacy, one is confronted by an array of important artists who almost without exception seem to be leading their weakest suits. The exception is Martti Talvela, who, after an indifferent job in the opening scene, returns to mop up the stage in the finale—at last a Com- mendatore who can simply obliterate his earthly opposition with a series of increas- ingly farcical sustained phrases. Fortunate as that is (a truly sufficient Commendatore is as rare as a truly suffi-
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cient Giovanni), it is not going to sway many adherents to a four-record set because of the major roles.

To begin, unarguably but realistically, with the two male leads: Dietrich Fischer-Dieskau, the Don, has in certain respects modified and improved his approach to the role since he last recorded it (on the old RCA Victor recording, "Friscaiy") but for the first time within my hearing, he gives audible sign of actual vocal wear and tear. Much of the soft singing is distressingly monolyth ("Là ci darem la mano"), and much of the loud singing puffy and artificially weighted—it is said to be too fine an artist distorting vowels and weighting the tone in an attempt to sound round and imposing. It may be only an indiscretion of the moment, but it sounds suspiciously like a case of heartburn. Puccioni, Verdi, and Wagner from what is basically a Schumann/Mozart voice. In addition, he is not really satisfactory in certain interpretative and stylistic respects. Very little of the recitative sounds natural; he seems more intent on a "pastoral" (euphonic) display of fluent Italian than on what is being said and who is saying it. And why is it that even the best German singers can do no more than jabber helplessly at what are supposed to be "national" arias?

His sidekick is Ezio Flagello, and a more unlikely servant/companion to a Fischer-Dieskau Don cannot be imagined. The voice is a splendid one, absolutely first-rate in every respect, well produced; there is no other recorded Leopoldo so well endowed. It is idle to pretend that this doesn't count—it does, and most especially in big ensembles like the Act II sextette, where the underpinning of this fat, solid sound makes a notable contribution. And Flagello's straightforward, not to say deadpan, reading of the role has the negative virtue of avoiding some of the more embarrassing buffoonishness customarily associated with it. But it fast becomes boring; about twenty bars into the Catalogue Aria we realize that he is actually going to sing through the entire role without the slightest variation of tone or a single imaginative inflection, and the fine bassoconti role he hands out to the speakers becomes almost irrelevant.

Why Birgit Nilsson? Dumb question—she sells records. But she does not sing Anna well, and while she makes an effort here to get it into more than it had the RCA, Varo recording (the recitative leading into "O sai chi l'onore," for example, is more animated and persuasive), she experiences more vocal discomfort, sounding unpoised and off-center a fair portion of the time. She is simply not at home with music that calls for lots of movement and prevailing in-between dynamics, or with a text that is supposed to sound clear and Latin. She also indulges in a surprising amount of slurring, and finally runs into real obstacles with the second portion of "Non mi dir," which cannot be called successfully negotiated. A great singer, but not for this role.

Then there is Martina Arroyo, who has recently been moving into the big Verdi parts at the Met. And hers too is a fine, evenly produced instrument—few are the sopranos who sail through Elvira's very difficult music with such fresh, healthy tone and secure intonation, or with so awesome a supply of breath as she displays in the passage work near the end of "Mi tradi." (I am assuming that the recording has been honestly engineered, of course.) But the overall effect of this lovely sound seems to have been introduced to Elvira only under the briefest and most formal of circumstances. Certainly no empathy or intimacy between the two is detectable in the vocal line, and it makes the listener wonder if any resemblance exists between a singing aria and a ditty done by the dutifully coached bar. One assumes she will come to terms with the part sooner or later; meanwhile, why record what is nothing more than a technically proficient run-through of the music? To complete the catalogue of females, Reri Grist is also a letdown as Zerlina: brittle, wry sound, literal-sounding recitative, arias that are quite lacking in tenderness or even much musicality ("Federico" is a particular, displays no finish of phrase, no line).

Peter Schreier, the Ottavio (the role was to have been sung by the late Fritz Wunderlich) sounds white and constricted and, once again, as if he were trying to get the same color out of a Telephono. His Italian is poor, and even extends to addressing Anna distinctly as "signore." Alfredo Mariotti is a competent Masetto and just that, through at least not of the village-idiot school of interpretation of this part. And he is, properly, a bass.

Böhm's work, and the orchestra's, is substantial, well shaped, sober. For my taste, it is sometimes slow, and often not languid enough, warm enough, Italian enough. More efficient than beautiful. The sound is clear.

And just how, as one friend has already asked me, would I cast a Giovanna recording without multiple duplications, with artists experienced in their roles, and with the possibility of offering something individual? This way: Teresa Stich-Randall; Pilar Lorengar; Anna Macciante; Gabriel Bacquier; Geraint Evans: Léopold Simonet: Rolando Panerari; Talvela again. And Giulini again. The deluxe version of the score, please, with the Zerlina/Leopoldo scene, and with "Dalla sua pace" and "Mi tradi" on separate bands. Thank you.

C.L.O.

MOZART: Quartets for Strings in D minor, K. 421; in C, K. 465

Amadeus Quartet. Deutsche Grammophon © SLM 139190, $5.79 (stereo only).

These are, by and large, excellent performances. The Amadeus Quartet has shown in previous recordings that it comes to Mozart with love and understanding and skill. Here it completes its traversal of the quartets dedicated to

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Haydn with no decline in quality, although there are a few places here and there where one is inclined to disagree.

My reservations have mostly to do with tempo. The Allegretto of K. 421 seems a bit slow; the Andante of K. 465 strikes me as a little too businesslike (something that just a little shade slower would have conveyed the ecstatic poetry of the music), the Minuet a trifle fast (this speed is plausible enough in itself, but there is not sufficient contrast with the finale). In the second variation of the finale of K. 421 there could be sharper thrusts on the sforzandi; at the beginning of the coda in the first Allegro of K. 465 the effect of the unexpected harmony is lost because the cello is too soft. But most of these things are subjective, and may affect other listeners differently. What cannot be denied by anyone, I think, is the wealth of color and nuance, the beauty of tone, and the power to move which Eschenbach possesses in the subtle development of the themes. There is, however, a troubled and slightly disquieting insistence in the finale of the K. 332 which Eschenbach does not bring to life, a certain demonic quality (found elsewhere in Mozart's keyboard works, especially in the concertos) which requires a more assertive approach—not necessarily faster, but more agitated. It is not unnatural that a twenty-one-year-old artist should have an incomplete view of this music. With time, one hopes, he will come to see Mozart whole. But I hope he never comes to lose that glistening tone.

The third of Nielsen's four String Quartets—all early works—may fall short of his symphonies in strength and immediacy of its poetic idea, but it is an attractive and highly accomplished composition, by turns cheerful, lyrical, and assertive, and its polished contrapuntal craftsmanship would have aptly given credit to a far more experienced composer. It is very well played and recorded here. The Serenata in Vano, for clarinet, bassoon, horn, cello, and double-bass, makes an agreeable fill-up, though it is not as widely played by these Danish artists as in an American performance on a Lyrichord disc which also includes the Wind Quintet and some miscellaneous Nielsen chamber pieces for winds. Nevertheless, the new record deserves a welcome, the more so since it apparently heralds the release of all Nielsen's string quartets on Turnabout. B.J.

MOZART: Sonatas for Piano: No. 12, in F, K. 332; No. 13, in B flat, K. 333; Variations on "Ab, vous dirai-je, Maman," K. 265; Andante in F, K. 616

Christoph Eschenbach, piano. DEUTSCHE GRAMMOPHON © SLPM 13894-9, $5.79. (stereo version)

Eschenbach impresses me, at this stage of his career, as an able minimalist. His tone is bell-like without a trace of brittleness, and he possesses a smooth and graceful legato. He is at his best in the pristine K. 265 Variations and in the poignant slow movement of the K. 332 Sonata. Here one marvels at the delicately nuanced dynamics, and the subtle ability to sculpt delicately flowing lines. His approach represents a microcosmic look at Mozart, entirely fitting for the intimate atmosphere of the salon.

There is, however, a troubled and slightly disquieting insistence in the finale of the K. 332 which Eschenbach does not bring to life, a certain demonic quality (found elsewhere in Mozart's keyboard works, especially in the concertos) which requires a more assertive approach—not necessarily faster, but more agitated. It is not unnatural that a twenty-one-year-old artist should have an incomplete view of this music. With time, one hopes, he will come to see Mozart whole. But I hope he never comes to lose that glistening tone.

PANUFNIK: Rhapsody for Orchestra—See Blacher: Orchestral Fantasy.


Moscow Radio Symphony Orchestra. Gennady Rozhdestvensky, cond. MELODIYA/ANGEL © R 40017 or SR 40017, $5.79; © YIS 40017, $6.98.

This is the first recording to couple music from these two early Prokofiev ballets—The Buffoon (or, in Russo-French, Chout) of 1915–20, made into a suite in 1922, and The Steel Trot (or Le Pas de fée féerique) known in English as The Age of Steel of 1925, similarly excerpted in 1931. The coupling is a logical one, but the musical value of the record is less striking than the evidence it provides to contravene the assumption that Prokofiev was a great composer until he returned to Russia and sold out to Soviet authoritarianism. If ever there was a music that demonstrated the plight of a composer of genius—or at least of exceptional talent—pursuing his art uncomprehended and often disdained, this is it. The works here cannot begin to compare with the later ballets like Romeo and Juliet and Cinderella. I am far from deducing any general principle about Prokofiev, but it is clear that for Prokofiev the return home was a necessary prerequisite of artistic redemption.

Nevertheless, in their limited way these two entertaining scores, brilliantly orchestrated and rhythmically illuminated, have occasional touches of humorous or lyrical inspiration. It may be significant, in terms of his development, that the subject of The Steel Trot—life in the young Soviet Union—drew rather more substantial music from Prokofiev than the village-life buffooneries of the earlier work—or, of course, the significance may lie at a more basic level, in the very choice of subject. In any case the two suites—thirty-eight minutes of Buffoon and thirteen and a half of Steel—are given spanning performances by Rozhdestvensky and the Moscow Radio Symphony Orchestra. The sound, except for a slight lack of air around the string tone, is bright—highly colored, and with vivid stereophony. B.J.

PINKHAM: Signs of the Zodiac [Rohe: Mainteescape]

David McCord, reader (in the Pinkham); Louisville Orchestra, Robert Whitney, cond. LOUISVILLE © LOU 673, $7.95 or LS 673, $8.45.

Daniel Pinkham's Signs of the Zodiac is a series of very short pieces related to and accompanied by a series of very short poems wherein David McCord exults the symbols he calls "Symmetries." McCord reads each poem in a dry, professorial voice before each piece is played; they contain such marvelous lines as "Safe on a sacrifice is all gain."

The pieces themselves are very tuneful, very dissonant, very brilliantly orchestrated, and totally enchanting in every dimension. This is what people thought they were doing when they read and recorded poems by Ogden Nash in conjunction with Saint-Saëns's Carnival of the Animals. That was cheap and obvious. This has real wit and style.

A gentleman named Edward Benjamin, whose friends doubtless call him "Canute," has established a prize for the composition of tranquil music. The Mainteescape of Robert Rohe, solo bassist of the New Orleans Philharmonic, won it last year. It is a mildly 12-tonish piece, full of great depths and distances, cool, foggy, sensitive, and totally without the cliches of orchestral landscape painting.

Both performances are excellent, and so are the recordings. Louisville hasn't brought out so completely enjoyable a disc in years.


Friedrich Fuchs, clarinet, Max Goberman and Friedrich Mikovsky, violins, Dieter von Osthain, viola, Dietfried Güttler, cello, Kurt Rapf, piano (in the Overture); Vienna New Symphony. Max Goberman, cond. ODYSSEY © 32 16 0083 or 32 16 0084, $2.49.

The late Max Goberman's illuminating way with Haydn and Vivaldi could not at all be inferred from this disappointing collection. If there is anything to be said for the English orchestra at work here, it is the irreparably damaging ineptitude of the Vienna New Symphony; they simply can't cut


Copenhagen String Quartet. TURNABOUT © TV 34109 or TV 34109S, $2.50

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Prokofiev. This factor would remain dominant even if the performances gave any indication of the conductor’s grasp of the music. As it is, we are conscious of a sorrowful lack of insight into Prokofiev’s personality. The gentle wit and sparkling elegance of the Classical Symphony have been bypassed completely. Lieutenant Kijé has been demoted to the rank of lowly infantryman, wandering about a tide of overwhelming stupor. Humor and irony vanish before a tide of overwhelming ennui. The lack of tartness in the Oranges excepts leads one to conclude that these were misbegotten fruit.

The musically vulgar Overture, a chamber work scored for clarinet, piano, and string quartet, represents a stereo first, and as such might have found a ready market. However, here too the playing is unacceptable—rhythmically loose and technically sloppy. Only the Symphony is clothed in satisfactory sound. For the rest, all is drably gray.

PUCCINI: La Rondine
Anna Moffo, Daniele Barioni, et al.; RCA Italiana Opera Chorus and Orchestra. Francesco Molinari-Pradelli, cond.

For a feature review of this recording, see page 127.

RACHMANINOFF: Symphony No. 1, in D minor, Op. 13
Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ® ML 6386 or MS 6986, $5.79; © MQ 906, $7.95.

By rights, this Symphony—and not Nielsen’s Fourth—should be called the Inexquisitishuble! Its dismal failure in St. Petersburg after the first performance (badly conducted by Glazunov) precipitated Rachmaninoff’s famous mental breakdown and caused him to destroy the score. But the work was not to be aborted and in 1945, two years after the composer’s death, it was resurrected from orchestral parts discovered in a dingy archive of the Leningrad Conservatory. I do not find it to be much inferior to some of Rachmaninoff’s later achievements—although you may accept that statement as the opinion of a confessed nonbeliever in the Rachmaninoff oeuvre.

Moreover, it is my further opinion that Rachmaninoff’s music is best served by an ultracontrolled, sardonic approach such as Wallenstein gave to the Second Symphony or Horowitz and Reiner to the Concerto No. 3. Ormandy, on the other hand, is an avowed member of the peaches-and-cream contingent. Nevertheless, he clearly loves this music and lends an exciting performance, excitingly played by his magnificent orchestra.
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 Mozart: PIANO WORKS/CHRISTOPH ESCHENBACH, PIANO. Piano Sonata in B Flat, K. 333; Andante in F Major, K. 506; Sonata in F Major, K. 332; Variations in C, K. 265, "Ah, vous dira je, Maman." Stereo 139 0.


Lamoureux Orchestra. Marcel Courand, cond. WORLD SERIES @ PHC 9062, $2.50 (compatible disc).

The truncated "suite" form seldom does full justice to a composer—least of all, perhaps, to such a one as Rameau, whose dramatic flair and theatrical sense in the stage works was something to remark upon (or so we are told; the chance for verification does not come often). Even so, these sets pieces from Les Indes galantes (a ballet héroïque—charming designation) and from Les Surprises d’amour (a divertissement) are lively fare. They remind us occasionally of a Handel slightly introverted, though there are sections of trumpet work brilliant enough to qualify for the Water Music. There is some particularly dramatic figuration in Les Indes and some especially fine flute solo writing (handsomely played) in Les Surprises. The dance movements in each of the suites, of course, set one another off nicely. Performances are expert, both warm and rhythmically precise.

S.F.

Rohr: Madame de Staël—See Pinkham: Signs of the Zodiac.

Rossini: Pêchés de vieillesse: Piano Works

Totentanz pur sang (avec traversée de la procession); Prélude prétexte; Memento Homo. Avec de memento donnons; Petit caprice (style Offenbach); Une coeur à la femme; Mon prétexte lyrique du moment: Ou! le petit pois; L'Incognito italien et la candeur française.

Luciano Sgrizzi, piano. Nonesuch @ H 1163 or H 71163, $2.50.

This is a companion disc to the charming selection of vocal and piano pieces already released on Nonesuch H 1089 or H 71089—likewise chips from the old Rossini's block, thrown off in Paris long after his operatic retirement. The Petit caprice (style Offenbach) will be familiar to many from the Canzoni: in the Rossini Respighi Scroano. Most of the other pieces are lighthearted or lyrical in character, though Memento Homo sets off the rest with several minutes of sustained seriousness. Luciano Sgrizzi plays attractively, though not with quite the last imaginable degree of caprice, and the recording is clean and wide in dynamic range. Joseph Braunstein contributes a helpful liner note. We are left in the dark only about one or two of the individual titles. Ou! le petit pois suggests the old story about the princess certified by the multi-mattress test, but...
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there is no apparent reference to this tale in the music. An agreeable record—it's good to think that someone could write such unpretentious trifles in the middle of the nineteenth century.

B.J.


Amadeus Quartet, Deutsche Grammophon @ SLPM 139194, $5.79 (stereo only).

This is the same coupling that the Juilliard Quartet offered recently on an Epic disc. The differences are the expected differences between the Amadeus and Juilliard four-somes. For one thing, the group sonority of the Juilliard players tends to be smooth, lean, and homogeneous, while that favored by the Amadeus is thicker, gruffer, less perfectly matched. For my taste, Norbert Brainin, the Amadeus' first violin, uses entirely too much vibrato: Brainin tends to hover about a pitch like a bee gathering nectar, whereas Robert Mann of the Juilliards displays a more wasplike acerbity. Musically, the differences are more subtle. The Juilliard takes many liberties with the tempo and accent, making these pieces seem intense, arresting, and just a mile contrived. The Amadeus players are no less free, but their reading sounds solidier, less trucy, and altogether more traditional. Of the two discs, my personal preference goes to the Amadeus. I still think it's too bad that we do not have a characteristic recording of the Budapests' magnificent As Minor (their aging mono-only Columbia LP is hardly that).

Deutsche Grammophon's sound is close-up, robust and a bit on the dry, raspy side; Epic's is ultrasmooth, chromium-plated, machine-perfect. H.G.

SCHUBERT: Sonata for Arpeggione and Piano, D. 821

(Chopin: Fantasy Pieces for Cello and Piano, Op. 73)


Leonard Rose, cello; Samuel Sanders, piano. Columbia @ ML 6385 or MS 6985, $5.79.

The clue to this is found in the title it bears—"Romantic Music for Cello"—and in the smaller type size used to credit Samuel Sanders' contribution. Rose's stature as a chamber musician has been well established through his membership in the Stern/Rose/Istomin Trio. But it is apparent that in this release Columbia is less interested in chamber music than in Rose the virtuoso. It's one thing to treat the Chopin this way; his own just estimate of the work—"brilliant drawing-room piece"—marks it fair game for so

incomplete an approach, but surely Schubert and Schumann deserve more consideration.

Voluminous pools of lush tone pour forth like overripe fruit being tumbled from a basket. Sanders' nimble fingerwork and sensitive playing are submerged beneath Rose's overbearing avalanche. Balances are so strongly in favor of the cello that the pianist's role seems little more than an afterthought. Beyond this, there is little sense of partnership, and Rose pays scant attention to lyricism or continuity. The Arpeggione is not Schubert at his best; even under more cordial circumstances the episodic structure of the piece is hard to overcome. Yet surely Rose could have taken greater pains to give it cohesion. Fortunately, there exists an estimable stereo recording with Olevsky and Hautzig on Vox, but the Schumann is otherwise unrepresented in a stereo format.

S.L.


Gary Graffman, piano. Columbia @ ML 6378 or MS 6978, $5.79.

Graffman's most recent work has shown tremendous growth. While his pianism is just as bleak, icy brilliant, and non-coloristic as was, the expansion of those very qualities that made his earlier version of the Symphonic Etudes so overly objective and inflexural now provides a stimulating asceticism. Although one may disagree with Graffman's reading here as he gives us now, the Carnaval performance is equally—perhaps even more—fascinating. Graffman will have none of the usual balletic excesses, the sentimental longueurs. From the opening massive chorus of the "Preamble" to the final orgy of A flats in the virtuoso trills, the "Marche des Diables" and the impassioned "Valse" there is dazzling energy and dizzying impetus in the playing. As in the Symphonic Etudes, one might be put off by the jabbing sound of Graffman's ironclad fingers as they smell the keys, but there can be nothing but praise for his exciting musicianship. It takes real courage to defy the strictures of "tradition" and actually accept the specified Agnolo and Passionato of the frequently sentimentalized "Chopin" and "Ava" sections respectively.

H.G.
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Leningrad Philharmonic Orchestra. GENNADY ROZHDESTvensky, cond. MELODIYa/ANGEL @ 40031 or SR 40031, $7.79.

With the exception of the perennial Valse triste (itself taken from the obscure KrokUS), all of the music here assembled represents Sibelius at his least popular. While none of it has been exactly over-recorded (the Valse triste is, once more, the exception), the big news is the Belshazzar's Feast sampling. Unless I am mistaken, this work has previously been the private domain on records of Robert Kajanus and Georg Schevevich—both of whom were in the innermost circle of the composer's confraternity. Rozhdestvensky has already established his status as a Sibeline of equal distinction with his musicologically accomplished version of Henryk Szeryng's knowing account of the Violin Concerto. Here he again brings both a master craftsman's control and genuine interpretative insight to his task. He draws richly colored, wonderfully symphonic playing from the Leningrad's instrumental choirs, and even when his Sibelius takes on a personal fragrance, it is an appropriate "au de pone." The pianissimo episodes, the subtlety of the phrasing, and the elaborate unification of the rubato all bespeak a podium technician of virtuoso attainments.

H.G.

STRAVINSKY: Apollon Musagète [Britten: Variations on a Theme by Frank Bridge, Op. 10].

Czech Chamber Orchestra, Josef Vlach, cond. CROSSROADS @ 22 16 0107 or 22 16 0108, $2.49.

With Crossroads joining the Artia-Parliament complex as purveyors of Superaphon recordings, we are certainly being treated to a swallow-in-depth. An Czechoslovakia's musical life. In some areas, the results have been of more than merely musicological interest—most obviously in the rich Czech repertory, but also in the music of the main German tradition. of which Prague was for so long a major sub-center.

Where contemporary music is concerned, the results seem to more variable; evidently the less stylistic tradition is less well grounded. On the present disc, Britten's virtuosic variations come off rather better than Stravinsky's austere study in the articulation of meters and volumes. The Czech Chamber Orchestra may not be in quite the first rank of string orchestras, but the close mixing does not enhance its tonal quality, but the performance of the Bridge Variations is a reasonable competition to the smooth-sounding Menuhin version on Angel. Since these are variations in the "style of" traditional and accessible idioms, the requisite inferences are well within the reach of these players. Apollon is a more difficult problem, and the rhythmic-accidental misconceptions, the flaws of balance, and the unidiomatic phrasing that emerge in this performance could form the basis of an essay on the problems of notation and performance practice. The Caprice vient est phrasing in the solo violin variation for Apollon might be amusing, but the total effect of this unsteady writing is to transmute the work's austerity into simple monotony. The alternative recording by the composer is not perfection incame (the Symphony Columbia —New York, with Koussevitsky) from an inversion to playing softly), but the matters that really count are well in hand there.

TCHAIKOVSKY: Sextet for Strings, in D minor, Op. 70 ("Souvenir de Florence").

Genrikh Talayan, viola; Mstislav Rostropovich, cello; Borodin Quartet: MELODIYa/ANGEL @ R 40036 or SR 40036, $7.79.

Having only a few months ago reviewed RCA Victor's excellent recording of this delightful, if somewhat lightweight, Tchaikovsky score as played by the Guarneri Quartet with two members of the Budapest String Quartet, I found a challenging contrast in this new version by the Borodin Quartet.

The strongest difference between the two sets is in the basic sound of the ensembles, especially that of their first violinists. Rostropovich Dubinski on the new disc has a lighter and sweeter tone than Arnold Steinhardt, and relies perhaps too much on a portamento slide to convey expressive involvement. (Interestingly enough, this is least conspicuous in the highly expressive slow movement, where Tchaikovsky's melody needs no gilding.) Steinhardt enlists a far greater dynamic and coloristic range of tone to gain his expression. This somewhat soloistic style does not, however, disrupt the balance of the performance, since Steinhardt's coloristic palette is a comparably strong at a high level of intensity. The stylistic "temperature" of the Borodin group is consistently lower, except when Rostropovich, who takes the first cello part, has a strong solo line and quite outmatches his counterpart. David Soyer, in the Guarneri recording. In sum, the tempos are a bit broader and the general tone more fervent in the American set; some aspects of the performance mellower and more subtle in the Russian album. Either seems to me well worth owning.

Sonically, each record reflects the musical style of the performance. The Borodin has a more diffuse chiaroscuro effect. With the Guarneri's lively sills in the midst of the group, hearing every strand with imposing ambience. P.H.

TELEMANN: Concerto for Oboe and Strings: in E minor, in G minor; Concerto for Flute, Two Violins, and Continuo, in G—See Handel: Concertos for Oboe and Strings


Hugh Bean, violin; Charles Spinks, harpsichord; New Philharmonic Orchestra. LEOPOLD STOKOWSKI, cond. LONDON @ SPC 21015, $3.79 (stereo only); @ LCL 75015, $7.95.

Stokowski playing Vivaldi? Well, old-timers will remember his transcription of the popular D minor Concerto, Op. 3, No. 11 (1936 78's, again in a 1953 LP program of "Old Italian Music"). One's first impressions in listening to this new release are of a tautly controlled, beautifully played performance surprisingly free of the familiar Stokowskian stylistic traits. But as one listens again, there are unmistakable indications that the Old Adam can't be completely denatured: fast movements wind up in out-of-scale allargandi; slow movements are just a shade too slow and too lovingly expressive; the dynamic contrasts would surely rank as immediate baroque-era standards; and, whatever the actual size of the orchestra used here, the tuttis are (again by baroque-era standards) too heavy-handed and too expansively sonorous.

But if purists will remain faithful to the more authentic readings by Goberman, Janigro, or Fasano, say, this Stokowski version at least compares favorably with Bernstein's frantically supercharged version for Columbia. And, to my taste at least, Stokowski achieves a better balance between violin soloist and orchestra, and his harpsichordist has been recorded with the loveliest, least jangly-plucked-string qualities I think I've ever heard. Indeed London's decision of Stokowski's superiority over the tonally rather "edgy" and intense Columbia recording (and over most other Seasons) lies in its almost ideally warm, robust, and lucid Phase-4 sonics. Mildly romanticized and slightly oversized though Stokowski's Seasons may be, it's doubtful whether the work has ever sounded better.

R.D.D.

VIVALDI: Concertos for Violin, Strings, and Continuo, Op. 9 ("La Cé"ra").

Felix Ayo, violin; I Musici. PHILIPS @ PMH 3593 or PHS 3993, $17.37 (three discs).

La Céra (literally, "the lyre"—a title to be taken in the poetic sense only) might serve, along with La Stravaganza, as Vivaldi's thesis on the art of the violin concerto. Operating outside the special demands of programmatic music, Vivaldi here places the solo fiddle in almost every setting conceivable in terms of his time and place. (Eleven of the twelve concertos in this opus fit this description; No. 9, however, is a concerto grosso, emi
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The solo instrument is launched into brilliant passage work; it ruminates (in No. 3) above a descending ostinato figure full of twilight melancholy; it attains a special ringing clarity in the two works in which it appears secondaatura; it is by turns stately, joyous, full of sentiment. The tutti role in all of this is remarkably varied; most of the slow movements utilize only certain sections in accompanying the soloist, with the result that color and sonority are constantly fresh. The continuo part, incidentally, is performed here on the organ, in accordance with the composer's specifications.

The performances by I Musici are Pirouz. Felix Ayo projects that wonderful simplicity which is the key to music of this kind—his passage work is absolutely clean and pure, his melodic lines are as natural as breathing, and he never for a moment loses the essential pulse of each movement. Superb recorded sound contributes to an outstanding album. S.F.

**RECATALS & MISCELLANY**

**SAMUEL BARON: Twentieth-Century American Music for Solo Flute**


Samuel Baron, flute. COMPOSER RECORDINGS @ CRI 212, $3.95 (mono only).

The flute's penchant for wide leaps, for varied tonguing techniques, and even (as one or two of the pieces on this disc demonstrate) for glissando effects makes it a congenial medium to composers of the avant-garde or within hailing distance of it. Whether the instrumental high jinks are likely to lead very often to substantial musical results is another matter, and this collection of American compositions yields nothing that can quite rival such unaccompanied-flute classics as Debsussy's Syrinx, Berio's Sequenza, or Varèse's Density 21.5. But that is not to say that it does not contain some impressive pieces.

In fact the program might just as well have been designed by a publicity agent acting for Alan Hovhaness. His Sonata, coming at the end of the second side, is the longest piece on the record, but the quality of its inspiration makes it seem the shortest. There is, of course, nothing avant-garde about Hovhaness' Eastern-influenced style, which, so far from being modern, is timeless if you like it and old-fashioned if you don't. But the sheer precision of thought and imagination makes this three-movement composition constantly absorbing; its phrases lead to one another, where some of the other pieces on the record seem merely to ramble.

The oldest work included is Wallingford Riegger's rather dry Suite, which was written in 1929 and is hardly representative of his composer's mature style. Of the other five pieces, Meyer Kupferman's Line Fantasy and George Perle's Monody No. 1 sit most comfortably on the attention. Kupferman's long piece exploits instrumental possibilities in ways that are both sensuously beguiling and formally cogent, and Perle's shorter work proceeds with an organic logic that is wanting in Ursula Mamlok's carefully worked out but contrived-sounding Variations. The Wigglesworth and Marcatto pieces are harmless but unexciting.

Samuel Baron plays the music sympathetically and well, though the last degree of technical control is missing from his performances; there are some fluffly attacks in the faster passages, and long sustained notes at high volume level tend to coarsen tonally. But the disc offers pleasure as well as documentary value, and the instrument has been very naturally recorded. B.J.

**MISCHA ELMAN: "The Art of Mischa Elman"**


Mischa Elman, violin; Joseph Seiger, piano. VANGUARD @ VRS 1173, or VSD 71173, $5.75.

The late Mischa Elman was nearing his seventy-sixth birthday when he recorded this collection of "lollipops" early in October of 1966. And whether or not you are prepared to swallow whole the occasional extremities of rubato and the one or two exotic arabesque solo introductions which become almost self-parodies, you cannot help responding with good will and pleasure to the real bite and snap of the fast pieces, the clean articulation throughout, the unabashed romanticism that has grown rare in our time. Much of the essence of Elman is in this disc, and it is sad to think that we will have no more of the same.

**MARCEL JOURNET: Recital**


Marcel Journet, bass; orchestras [from originals recorded 1905-12]. ROCOCO @ 5249, $4.98 (mono only).

My admiration for Journet is almost unbounded, but it seems to me that Rococo could have on this occasion put together a more interesting record, even if we grant that multiple duplications are undesirable. In the first place, several of the basses have been taken from rather poor condition, and even some of the others seem to have lost a good deal in the transfer process—the "presence" of the voice in the song from Le Châlet, for example, compares poorly with my own (only fair) 78 copy, and some of the wonderful swagger is gone from it as a result. The Roméo band, for one, could well have been omitted, for this is the less interesting part of the scene, heard through fairly heavy noise and poorly sung by Journet's two partners.

On the other hand, it is pleasant to have some of the singer's Wagner on LP, particularly the imposing voicing of Hagen's Watch; I wish the Lahengrin prayer and the "O du mein holder Abend- stern" could have been rescued too. Both Favoria arias, but especially the Curse (sung in the original French) are excellent, as are the Héroïade scene and the lovely Lakmé. Mischa Elman's performance of Gounod's Philémon is not the well-known display piece "Au bruits lourds des marteaux" but the gorgeous little berceuse, which for some reason is almost totally forgotten. The Nicolò selection is a prime example of a great singer's ability to make one swallow the most wretchedly thin material.

Naturally, the vocalism is remarkable throughout. Among all of Journet's recorded selections, I doubt that there is a single side that leaves one in doubt about the greatness of the voice or the sensitivity of the singer. His Gallic origin is never in doubt, either, whatever the nationality of the material, but it was the best of French style—manly, robust, and colorful, as well as elegant and tasteful. The voice's line was firm and solid, the range unusually long—more remarkable at the top than at the bottom, at least on records, but still capable of a low E of the sort that is seemingly becoming even the rule of today's basses. When one reflects that Journet left the Metropolitan because other basses stood in his way for most of the really fat roles, one wonders what on earth has happened in the intervening half-century. C.L.O.
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CHRISTA LUDWIG: "The Shepherd on the Rock and Other Songs"


Christa Ludwig, mezzo. Geoffrey Parsons, piano. Gervase de Peyer, clarinet; (in the Schubert); Douglas Whittaker, flute (in the Saint-Saëns and Ravel); Herbert Downes, viola (in the Brahms); Amalyis Fleming, cello (in the Ravel).

Christa Ludwig sings beautifully on this record. In her present state of maturity and radiance she is surely one of the most valuable artists we have. Her voice is inherently lovely and free, her style is without distorting mannerisms yet full of character and distinction. Moreover, she is here accorded a group of first-rate instrumentalists, which permits us to hear songs with obbligato or, at any rate, with augmented accompaniment.

The Shepherd is probably Schubert's last song. Nearly twelve minutes long and devoid of charm or inspiration, it has always seemed a nuts-and-bolts thing in the past. But Miss Ludwig's phrasing and dynamics (and De Peyer's masterful playing) brought me as close to admiring the song as I am ever likely to come.

The two Brahms songs, from his late period, have an autumnal quality of bittersweet resignation. Miss Ludwig has caught this mood precisely and brings it across with conviction. (Kirati Flagstad's postwar recording of these songs has just been reissued on the Seraphin label and makes an interesting comparison: perhaps stronger, better-focused than Ludwig's but not as subtle and wistful. Flagstad has the same violin, by the way.)

The surprise is what happens to two Russian songs as Ludwig sings them—two lovely Rachmaninoff melodies, given with style and fire but with none of the Slavonic mezzo wobble usually served with this music. It's great, like drinking champagne with no hangover. She seems to have mastered all the good aspects of Russian singing and added correct intonation and pitch control. The diction sounds very good to my ears. All of which suggests that Angel had better give us some Christa Ludwig Mussorgsky soon.

The Ravel song cycle doesn't come off. Sorry to say, the Madagascar songs are thoroughly tropical and essentially male. Miss Ludwig does well by the tropical, with some lovely exoticism. But "Amen"—for instance—is a menacing cry of protest from an angry man, and it is just not convincing as she does it. Try Fischer-Dieskau for the Ravel, or better still Souzay.

A well-judged balance between voice and instruments. Good recording. Text and translations. GEORGE MOONSHIN

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LONDON RECORDS
GERALD MOORE: "Homage to Gerald Moore"; "The Art of Gerald Moore"

Various singers; Gerald Moore, piano.

For a feature review of the two albums named above, see page 125.

I MUSICI: "An Evening in Venice"


I Musici. PHILIPS @ PHM 500147 or PHS 900147, $5.79.

The Albinoni, for oboe and strings, is interesting mainly for the broadly laid out melody of its first movement and the lively spirit of both fast movements. the Vivaldi is lifted above the routine by its writing for three solo violins and by its melodious slow movement. but there is more imagination in the other two works. the one by Alessandro Marcello (1684-1750) begins with a grave, expressive movement based on a repeated-note figure, continues with a very pleasant dialogue between oboe and violin with a plucked-string accompaniment, and ends with a dancelike finale that opens boldly with two oboes conversing with one another. Baldassare Galuppi's dates (1706-1785) span the baroque and early Classic periods, but his concerto for string orchestra seems to belong mainly in the former period. it has the outer pattern of a church sonata (slow-fast-slow-fast); the first two movements would make an excellent French overture, but the finale, a dance in triple meter, could come from a mid-century symphony.

All of these compositions are played with the Musici's customary vitality, precision, and fine tone. There are times, in the Vivaldi and Marcello, when the contrast between soft and loud seems exaggerated and even violent, and, as often with this group, the harpsichord can hardly be heard, but in all other respects the playing and the sound are first-class.

N. B.

ANDRES SEGOVIA: "Segovia on Stage"


Andres Segovia, guitar. Decca © 10140 or 710140, $5.79; © ST 7410140, $7.95.

The devout Segovian will not want to miss this one, and will perhaps find—in addition to the customary high pleasures of the master's Bach, Handel, et al.—a special reward in John Duarte's English Suite. It was composed in the early 1960s for Segovia, and its folk melodies, home-grown in Sussex and Somerset, come across charmingly. For the rest, the emphasis is on rather sober fare, homophonic for the most part (with the exception of Handel's Fugiette); there is the usual exquisite attention to color and to phrasing. Gaspar Cassadó's Prélude is rhapsodic, the Sarabande harlequinques, and the whole an attractive addition to Segovia's recorded repertoire. S.F.

NICANOR ZABALETA: Harp Music


Nicanor Zabaleta, harp; sextet (in the Ravel); Paul Kuentz Chamber Orchestra, Paul Kuentz, cond. (in the other works). Deutsche Grammophon © SLP 139304, $5.79 (stereo only).

Inasmuch as this Spanish virtuoso's elegant readings (with Fricsay) of the Handel, Debussy, and Ravel harp pieces have long been out of print, it's a particular pleasure to welcome his stereo remake, this time with Paul Kuentz as chief collaborator. The Albrechtsberger Concerto is brand-new to records, I believe, and a delight for the jaunty vivaciousness of its fast movements and the delicate interplay of solo and tutti timbres in its Adagio.

In the Albrechtsberger, Debussy, and Handel, Kuentz and his men well match—and set off—the soloist's poetic sensitivity and command of enchanting tonal nuances. The six musicians who join Zabaleta in the Ravel play very well too, but with so much modesty that the harp is given a concertolike prominence. No real matter: it is the bewitching combinations, permutations, and contrasts of harp, woodwind, and string colorings—captured to perfection in limpidly pure stereoism—that hold one spellbound. There may be little profundity here, but oh what tonal loveliness!

R.D.D.

www.americanradiohistory.com
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Radio: A Paradoxical Parasite

There is an organization called the National Committee for the Recording Arts. Stan Kenton is its national chairman; membership includes many notables from both the classical and "pop" worlds.

The committee's purpose is to press Congress to enact legislation providing for the payment of royalties to performers (as opposed to composers, who already are being paid) every time a recording is played on radio or television.

All of which may sound like pure music-biz business to the layman; but if you love music, be assured that it has great bearing on the kind and quality of music you and your children and grandchildren are going to hear. To understand why this is so, it is necessary to discuss the nature of royalties.

There are two kinds of royalties. The first is "mechanical" royalties, paid to song publishers and writers every time a recording of the song is sold. As it happens, the amount is two cents per record per song, though this figure will probably be raised in the near future. The other kind is "performance" royalties. These are paid by broadcasting companies to the song publisher and writers every time the song is played on radio or television. These monies usually are collected through either one of the major performing rights societies in this country—the American Society of Composers, Authors, and Publishers (ASCAP) or Broadcast Music Incorporated (BMI). These two organizations have long maintained a childish and destructive hostility to each other, but, more or less adequately, they do the job.

What the National Committee for the Recording Arts wants is a provision in the pending new copyright law to provide for performance royalties for performers. The evidence is heavy that this request will be refused. And this will be a tragic mistake.

Testifying before the Senate Committee of the Judiciary Committee on Patents, Trademarks, and Copyrights—the controlling Congressional group—conductor Erich Leinsdorf said last April: "When the artist performs twice in live performance, he is paid twice. If you perform six times, you are paid six times. But with a recorded performance, my work can be exhibited as often as the person who owns the recording likes. And the cost, to the radio station, will be the same. There is something wrong about this."

Leinsdorf pointed out another inequity in the situation. A singer, classical or popular, records a song. The ravages of time eventually deprive him or her of the beautiful voice. The record no longer sells much, but radio stations continue to play it—for profit derived from advertising revenues. The radio station continues to make money on the record; the singer doesn't.

But Leinsdorf, in my opinion, didn't penetrate to the core of the issue, the central evil of the situation. For that matter, nobody in the record industry, or Congress, or the press, seems to have grasped this alarming but obvious principle: the radio industry in America exists as a parasite of the record industry.

If you stopped producing records, or prohibited their playing on the air, the radio industry would have almost nothing to broadcast—they'd be out of business. Yet they pay absolutely nothing for this astonishing wealth of programming material. On the contrary, radio takes the stand that it is doing a record company and performer a favor if it schedules a disc for air play—a favor for which all too many disc jockeys and station librarians expect to receive payment.

Payola has not disappeared; it simply has gone underground. Now it may take the form of a plane ticket to a vacation area, gifts for the home or, as is quite often the case, a night or two with a hooker or two, paid for by the record company.

The radio industry, by and large, programs only the most banal and obvious garbage produced by the record industry. Its purpose is to get listenership, at whatever price in the systematic debase-ment of public taste: it perpetually caters to the lowest common denominator of taste in order to reach the greatest number of people. This has steadily driven the general level of American light music downward for the past fifteen years.

I not only support the recommendations of the National Committee for the Recording Arts—I go farther than they do. I think that not only performers should be paid a royalty when a record is played on the air—the record company should be too. As a disc jockey fond of mine (I'm not priggish, you know) pointed out another (he is noted) said: "If radio paid ten cents royalties every time we played a record, that amounts to forty or fifty cents for every fifteen-minute segment of air time—less than two dollars an hour. I think that would be a damn cheap price to pay for our programming."

It would indeed. And the benefits would be staggering.

First, it would curtail payola, though probably not entirely. But the payment of royalties would produce a radically altered psychological atmosphere in the music business, dispensing in librarians and disc jockeys the twisted impression that they do the record industry favors. Once they started paying for the service the record industry now provides free, their concepts of program policy would perhaps begin to shift.

But more: these new sources of revenue would change the thinking in record companies. As of now, all they get is the profit from the record sale to the home consumer. If record executives knew they had additional revenue from air play, they might be inclined to record more good music, rather than seeking almost always after the crudest and most obvious kind of "hit" record. An executive of a major label told me flintily not long ago: "We are simply no longer interested in the good music market." The payment of performance monies by radio could change that.

I do not see any of this coming to pass. The same old sad, sordid symbiosis between the recording and radio industries can be expected to continue. Just as the billboard and junkyard lobby effectively gutted the highway beautification bill, just as the automobile lobby managed to pull all the teeth of the automobile safety bill, just as this case the radio industry—is going to go getting away with aesthetic murder. Junkyards are going to proliferate on American highways, billboards are going to block the view. The landscape is going to become dirtier, uglier and more depressing as the years go on.

And so is the musical atmosphere in which we live.

Gene Lees

High Fidelity Magazine
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THE BAROQUES: Dean Nimmer, drums; Rick Bieniewski, electronic bass; Jay Borkenhagen, guitar, piano, harpsichord, and lead vocals; Jacques Hutchinson, guitar and vocals. Iowa, a Girl's Name; Mary Jane; Bicycle; Purple Day; eight more. Chess © LP 1516 or LPS 1516, $4.79.

The Baroques is another entry into the swelling ranks of rock psychedelia. Like most harbingers of Haight-type love there is a conspicuous lack of secure instrumental technique—somewhat speciously excused by Jay Borkenhagen's assertion that "they [the songs] are not there to display skill or technique but to artistically express feeling." In fairness, though, it must be pointed out that despite rather paltry playing—especially those endless boring one-handed keyboard accomplishments—the group has a genuine, if unfilled, ability to evoke quiet and somber moods without sounding tacky.

The one really awful cut is This Song Needs No Introduction, a frenetic montage of free-associating nonsense; this gambit has been accomplished more cleverly and pungently by both the Fugs and the Mothers of Invention.

Lots of references to marijuana (Mary Jane, get it children?) in keeping with the times. What will happen to the pot mystique if it ever becomes legal? S.L.

TOMMY GARRETT: More Fifty Guitars in Love. Guitar orchestra, Tommy Garrett. cond. My Cup Runneth Over; Old Cape Cod: A Man and a Woman; nine more. Liberty © LMM 13039, $5.79; LSS 14039, $5.79.

Everybody in the music business is looking for a gimmick, and Tommy Garrett found one: an orchestra made up entirely of guitars. This is his fourteenth album with this formula, so it is obviously successful. Oddly enough, it is also musical. To be sure, the texture becomes a bit much at times, the over-all sound a bit monotonous. But Garrett has been shrewd about it: he has kept the albums in a low key, the basic tenor of them soft. If a monotonous sound is thrust at you, you become irritated by it; when it persists only quietly, it tends to soothe and seduce. This is what his albums do.

I don't know who arranged the previous thirteen albums, but Ernie Free- man wrote this one, and wrote it well. He has introduced one extraneous sound: a single oboe weaves through the texture to add a thread of color.

These albums must present staggering production problems. It's hard enough to keep one guitar in tune throughout a number. Keeping an orchestra of them in tune must be murderous. I can just imagine the number of rejected takes that lie behind one of these albums.

Here's another example of that refreshing but sometime phenomenon: the stone commercial album that isn't at all bad as music.

G.L.

THE GRASSROOTS: Let's Live for Today. Grassroots, vocals with rhythm accompaniment. Let's Live for Today; Out of Touch: Where Were You When I Needed You: This Precious Time; eight more. Dunhill © D 50020 or DS 50020, $4.79.

I hope that the Grassroots will take the album title to heart. To judge from their bad intonation, inept musicianship, and awkwardly constructed cliché-ridden lyrics, there may be no tomorrow. S.L.

HEARTS AND FLOWERS: Now Is the Time. Hearts and Flowers, vocals and rhythm accompaniment; unidentified background musicians. Try For the Sun: I'm a Lonesome Fugitive; 10,000 Sunsets; nine more. Capitol © T 2762 or ST 2762, $4.79.

When in doubt as to whether a group is rock or folk, look for a drummer. Ordinarily drummers connotate rock and thus, this debut album of the Hearts and Flowers can be called a rock album. But were there no drummer, the group would probably be termed folk, or, more specifically, country/bluegrass. That this hybrid album succeeds is a testament to the relentless absorbancy of rock.

Though Capitol has designed to give us no information whatever about the group—not even their names (although producer Nick Venet managed to get his name on the back jacket)—one of its members is recognizable on the cover photograph as Larry Murray, a young man long associated with folk and bluegrass music in San Diego and Los Angeles. With Murray's invertebrate ability to sing hillbilly fifties and fourths to any given melody, plus the trio's country accents, grammar, and nasality and the occasional sound of a dobro or mando- lin, the effect is somehow pleasant and quaint. Particularly good are the group's vocal sound on Save Some Time and the instrumental arrangement on View From Ward. 3. One suspects, however, that their heart is most lovingly in outright country songs such as Rock and Roll Gypsies by Roger Tiller.

The Grassroots is the first hillbilly rock group I've heard. Somehow it's a refreshing change. There's no reason why they shouldn't hit; it's a twist.

M.A.

THE INNOCENCE. The Innocence, vocals; James Wisner or Anders-Poncia, arr. All I Ask: Your Show Is Over; A Lifetime Lovin' You; eight more. Kama Sutra © KLP 8059 or KLP 8059, $4.98.

The Innocence is the latest offering from Kama Sutra, the record company that gave us the Lovin' Spoonful (one of the best rock groups) and the Sarwop Camel (who evidently tried and died). The new group is airy and pleasant, their singing breezy, their style carefree with an occasional nod to self-seriousness. Some of these songs are outside the ordinary. Maisy Douts, a whimsical little song from the Forties, is sung and arranged charmingly. Also good are There's Got to Be a Word, and the off-beat Anders-Poncia's Someone Got Caught in My Eye.

It's not that the Innocence is a bad group, because they're quite good. It's just that they're late. Rock-and-roll is a chronically overcrowded field. On the other hand, fans are so fickle that the turnover is lively. Group members pass from one fade-out group to another, accommodating their public's passion for ever-new and improved products. The Innocence are good enough to make it. Their future depends greatly on whether or not there's a slot for them in the public ear.

M.A.

164 HIGH FIDELITY MAGAZINE
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RAY CHARLES SINGERS: A Special Something. Ray Charles Singers, vocals; Ray Charles, arr. A Big Beautiful Ball; Step by Step; Bless Your Heart; nine more. Command © RS 914 SD. $5.79 (stereo only). Studio singers work anonymously. The small nucleus who record steadily become, through radio and TV commercials and albums, as familiar as the voices of a man's secretary or a woman's doctor. They make a great deal of money but you never know who they are.

In this new album from the Johnny Mann Singers, a California-based group, there is a lead soprano with one of the sunniest voices I've ever heard. She manages, without intruding, to give the ensemble the brightest quality to be heard in any choral around.

The package focuses on current material, Johnny Mann, who conducts as well as arranges for the group, has done some especially fresh writing on songs made popular by the Mantas and Papas: Monday Monday; Step by Step; Dedicated To the One I Love (the closing chord of which will ring pleasurably in your head). The group sounds as if they enjoy the free rein this sort of material provides. Also featured are Up-Up and Away (a hit by the Fifth Dimension) and Yellow Balloon. For my tastes, the Johnny Mann Singers edge out all other chorales—some of which are very, very good.

Second to the Johnny Mann Singers are the Ray Charles Singers. While the Charles group lacks a certain delicacy found in the Mann Singers (not to mention that special soprano), their singing is round and sure. Ray Charles has written the arrangements as well as the vocal arrangements (with the exception of Cabaret, for some reason scored by Dick Hyman from a sketch by Charles). The program ranges from recent show and film songs (Walking Happy; Valse; Sunset; Alter) to TV commercials (Music to Watch Girls By) to rock hits (California Dreamin' by the Mamas and Papas). Nothing daring here, but nice background music.

The big plus in the Ray Charles Singers albums is covered by their excellent sound—it's a natural for sound nuts with mild tastes. Also, you get one more song from the Charles album than from the Mann disc.

Both albums are fine pillow-listening. Mann gets the ribbon for imagination; Charles and Command for sonority.
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ment what his crime was and then says, with an implied shrug, "Funny things happen on trains..."

The recording quality is not quite uniformly dreadful; some tracks are even worse than others. They don't sound like they were made from masters, or even mint copies; the discs were so worn that you can hear the swish-swish sound of every rotation.

No dates for the tracks, or other useful information, are given, liner notes being limited to the usual hooey about how great the artist was, and how she'll never be forgotten. For those who don't speak French, however, line-by-line translations are provided. Not that people unfamiliar with Piaf will be interested in the disc anyway. For the hard-core buffs, however, this is a treasure, the miserable sound notwithstanding. G.L.

**BUD SHANK: Music from Today's Movies.** Bud Shank, alto saxophone; small orchestra. 

*Any Wednesday:* Theme from "The Sand Pebbles"; nine more. World Pacific @ WP 1864 or WPS 21664. $5.79.

The jazz world, or at least a certain element in it, looks at music with a strange somber inflexibility. Everything is expected to be serious, dedicated, intense—there is no room for simple pleasures. This element takes a dim view of pop jazz. I don't. Not, at least, in principle.

If we're going to have pop music, let it be played well. And jazz musicians play it extremely well. What's more, they bring to pop a sinuosity of line and a rhythmic strength that musicians of other persuasions lack. It is good that jazzmen make pop albums—not only for the sake of their own standard of living but for the public's standard of listening.

This album is of that genre. It is pop music, not jazz, and it would be wrong to view it as the latter.

Shank, who plays alto saxophone throughout the disc—he doesn't pick up his flute once—has the gift of stating melody exquisitely. And his brief inventions here and there are, if not intense and serious improvisations, at least attractive variations on the tunes, most of them quite good tunes, and all drawn from current or recent films.

Bob Florence, one of the most thoughtful and tasteful arrangers in the whole California scene, scored the album. He has written a good many melody passages as unisons between Shank and Jimmy Zito, playing flugelhorn here. They blend beautifully. The bassist is Ray Brown—as if one couldn't tell just by hearing a few of those ringing punning harmonics he loves to throw in every so often. Brown's presence gives the rhythm section glands. If I may use Jack Valentti's preposterous euphemism.

Two guitarists, the excellent Herb Ellis and Dennis Budimir, Mike McVoin on organ, and Florence on piano, complete the group. On the lovely Johnny Williams theme from *The Sand Pebbles* (my favorite pop tune this year), Florence switches to electronic harpsichord.

Whether for background sounds or light but attentive listening, this is a very, very nice album. G.L.

**YARDBIRDS: Little Games.** Yardbirds, vocals with rhythm accompaniment. 

*Little Games: Smile on Me. White Summer.* Stealing, Stealing; six more. Epic @ LN 24313 or BN 26313. $4.79.

Despite a couple of hits, the Yardbirds have not been able to keep in the front ranks of rock-and-roll, quantitatively speaking. Though ability is often not relevant in determining popularity of rock groups, this little band not only satisfies the requirements of rock instrumental technique, but demonstrates a more varied style than many of its peers. What they lack is any semblance of a lead singer. In fact, the best cut on the album has no vocal at all—the mildly oriental "White Summer," an evocative conversation between amplified steel guitar and instrumentally rhythm and melodic accompanying instruments.

Less interesting, but indicative of their variegated approach, are *Stealing, Stealing,* an old-timey style jug-band number, and the well-conceived if imperfectly realized "Little Soldier Boy," a sardonic anti-war fantasy built around musical military motifs traditionally played by bugle or cornet.

This is a group with genuine talent. With more assertion from their (unnamed) lead singer—perhaps some of that arrogant petulance personified by the Stones' Mick Jagger—the Yardbirds could emerge as a potent force in the rock field.

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

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October 1967
Another first edition from the First Lady of Songbooks.

The Ella Fitzgerald songbook series. An ambitious project that began over a decade ago, when Ella recorded her classic Cole Porter collection. Ella has since documented all the great composers. Now, for the first time, Ella swings the praises of a great lyricist. Johnny Mercer, one of the unsung geniuses of popular music, whose songs are among the most sung. And we predict that, once again, the definitive versions will be the Fitzgerald versions.

On this album:

**JAZZ**

**JOHN COLTRANE: Expression.** John Coltrane, tenor saxophone and flute; Alice Coltrane, piano; Pharoah Sanders, piccolo; Jimmy Garrison, bass; Rashied Ali, drums. Offering: To Be; Ovundu; Expression. Impulse @ 9120 or S 9120, $5.98; @ IPC 9120, 57.95. This disc is the product of Coltrane's last two recording sessions—February 15, 1967, and March 17, 1967. The four selections are quite explicit in showing Coltrane's progression as an organizing element in the jazz avant-garde at the time of his death.

Coltrane had moved into the avant-garde after a long and steady progression in his own personal search for expression. The odd noises that the avant-gardists worked with were natural steps in Coltrane's evolution, but he brought a background, experience, and personal development far beyond anything that the other avant-gardists could offer. The difference is inescapable. Coltrane may invoke the sounds of the avant-garde but he uses them to make something that relates to music.

Three of the four selections on this disc are, in a traditional sense, musical. Even Pharoah Sanders, one of the most influential saxophonists of the saxophone scene, proves to be reasonably temperate when he is working out on piccolo in a long piece in which Coltrane plays warm and expressive flute.

Coltrane plays his tenor saxophone with a regal richness and command on parts of three selections, drifting off into raucous runs on two of them.

I can't imagine playing this record for pleasure. But as an indication that Coltrane might have pulled something of value out of the current avant-garde flights of fancy, it has historical value.

**LOUIS METCALF: At the Ali Baba.** Louis Metcalf, trumpet and vocals; Sonny White, piano; Jerome Patterson, guitar; Al Matthews, bass; Struttin' Sam, drums. Little Charlie; Nagsaki; Patrick's Mood; seven more. Spivey @ 1007, $5.00 (mono only). Metcalf has a long and impressive dossier as a trumpeter, including a period with Duke Ellington in the late Twenties. At sixty-two he can still play a biting, pungent horn, but years and years of catering to audience whims has turned him into an erratic performer. When I heard his group recently at the Ali Baba, the East Side club in New York where they have been playing for several years, Metcalf was so busy singing novelty and gagging with the audience that I heard only small stretches of trumpet playing that were of much interest (he did a superb Star Dust). On the other hand, Sonny White, his pianist (who backed Billie Holiday on her recording of Strange Fruit on Commodore), took complete command with every solo he played. On this disc, White is heard only peripherally while Metcalf's trumpet, even though it is slightly shaky at times, successfully carries the disc—despite drawbacks in the form of heavy drumming by one Struttin' Sam, his only electric guitar that would suit a rock group better than a jazz quartet. Metcalf sings a blues in an affecting shouting style and gives the group a forceful lead voice all through the set.

**HOWARD ROBERTS: Jaunty-Jolly.** Howard Roberts, guitar; Dave Grusin, electric organ; Shelly Manne, drums; Chuck Berghofer, bass and electric bass; Larry Bunker or Emil Richards, percussion and drums; Bill Pitman, rhythm guitar. Capitol @ 8716 or ST 2716, $4.79.

The group here is billed as the Howard Roberts Quartet. And a most curious quartet it is—it contains six men.

The album's title tells the story. Roberts is a fine guitarist, skillful, melodic, and direct. The brilliant pianist/composer/arranger Dave Grusin gets a clean, clear sound from the electric organ. And what he plays is so musical. Chuck Berghofer contributes good rich-toned bass lines. On some tracks Berghofer switches to electric bass, thereby pointing up the shortcomings of that instrument. A good many of the contemporary electronic instruments (the Fender piano, for example) provide welcome expansion of the available instrumental sonorities. But the amplified bass is one of the dullest instruments ever invented. I don't know quite what's wrong with its sound. There seems to be something missing in its overtones. Or maybe the fundamental itself is simply indefinite. Whichever, it lacks that gutsy, low, virile quality you get from a real bass. What's more, nobody I've ever heard can play it swing—because of the way the instrument articulates, I think. Finally, though it may have volume to burn (you just turn a knob), it lacks power, it lacks punch. Notice how much more the group swings in this album when Berghofer abandons his electronic toy for the real thing. A box on the cat who invented this stupid instrument.

The material of the album is mostly contemporary pop, which makes it another popjazz disc, though its leaning is more toward the jazz end of the spectrum. There is a good variety of flavors within the framework. Roberts plays Winchester Cathedral in a chorded 1930s style that reminds me of the Duke Ellington that I heard in the Tar in the Billy Mills Orchestra in the old Fibber McGee and Molly radio show (I've never been able to find out who he was). Elsewhere, Roberts toses in a little Oscar Peterson—especially Wes Montgomery has made de rigueur for guitarists. One tune comes off poorly: Frances Lai's A Man and a Woman. They simply
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dooly fast, killing the flavor. One tune comes off superbly: Dave Grusin’s original Sing No Blues. Good listening.

G.L.

LEON SASH: I Remember Newport.

Leon Sash, accordionist; Lee Morgan, bass; Ed Uhlig, drums. I Remember Newport: Easy to Remember; Misty; six more. Delmark @ 416 or S 9416, $4.79.

Ten years ago, Leon Sash, a blind accordionist, came to the Newport Jazz Festival. He impressed so many listeners that one suspected he might be able to make a viable jazz instrument out of the accordion—an instrument languishing from the cocktail-jazz efforts of Art Van Damme. Mat Mathews and Ernie Felice. George Shearing had shown that it could be done but Shearing had long since found a more profitable existence with his piano and his quintet.

This disc is the first I have heard of Sash in the intervening ten years (all that Joe Segal’s liner notes tell us about that period is that Sash “is more in demand now than ever”). The impression it conveys is still much the same as the one he gave at Newport a decade ago. He seems to have the potential to play a strong jazz accordion (swinging Peppermint from Heaven is an indication) but he spends most of his time cock-tailing through pop tunes that he might have been doing ten years ago—Polka Dots and Moonbeams; There Will Never Be Another You. Aren’t You Glad You’re You. After ten years, one might expect a little more than this. It’s a pleasant album—soft lights and sweet muzak—but today Sash’s approach sounds positively old-fashioned.

J.S.W.

BOLA SETE: At the Monterey Jazz Festival. Bola Sete, guitarist; Sebastian Neto, bass; Paulinho, drums. Black Orpheus Medley: Soul Samba; Flamenco. Verve 68689 or 6-8689, $5.79; f VVC 8692, $7.95.

Bola Sete was a premature bossa nova guitarist in the United States. He was here playing his fetching melodies long before the bossa nova fad arrived and he was fairly well obscured by the arrivals who came with it. He has persevered, however, and these performances, recorded last year at the Monterey Jazz Festival, show how well he has persevered.

If you think of Brazilian guitar as wistful and low-keyed, this set should disillusion you. Bola Sete plays up and out. His performances have guts and strength. One side is devoted to a medley from Black Orpheus while the second is given over to two of Bola Sete’s compositions—one a roaring Soul Samba, which can give any guitarist with pretensions to intensity something to shoot at, and a second piece called Flamenco, which is a capable pastiche in that tradition. The important thing is that Bola Sete is a personality in his own right. He is not just a Brazilian guitarist or a bossa nova guitarist. He shows what an exciting instrument a guitar can be.

J.S.W.

JOHNNY SMITH. Johnny Smith, guitar; Hank Jones, piano; George Duvivier, bass; Don Lambod, drums. Memories of You: Yesterday; The Shadow of Your Smile; eight more. Verve © 8692 or 6-8692, $5.79; f VVC 8692, $7.95.

As a listener, I ran into Johnny Smith—and left him—in the early Fifties, when his pallid guitar solo on Moonlight in Vermont was considered (for some reason obscure to me) a great jazz record. At the time, there were quite a few more records from Smith, all of more or less the same depressing caliber.

Some years ago, he settled in Colorado Springs. That Rocky Mountain air must be invigorating. His work now has zest that I did not find in his earlier playing. Granted he has a good rhythm section with him—Hank Jones (piano), George Duvivier (bass), and Don Lambod (drums). And Jones brightens things with several solos of his own. Yet Smith plays a program that could very well have gone down the same pallid, banal path of his earlier work (and On a Clear Day You Can See Forever proves that he can still do it). But most of the way this is a guitar work that is melodic, rhythmic, i.e., a bit thoughtful. Smith arrived on the scene at a time when all guitarists were playing the same, empty copy of Charlie Christian. His distinguishing characteristic then may have been that he differed from the path. It was a feeble distinction.

On this disc, however, he proves to be an unexpectedly pleasant guitarist.

J.S.W.

THE SOUTHAMPTON DIXIE, RAG-ING, & CLAMBAKE SOCIETY JAZZ BAND: That Sunday Jazz. Bill Barnes, trumpet; Skip Strong, trombone; Joe Ashworth, clarinet; Ted Prochazka, piano; Connie Worden, banjo; Barry Bockus, bass; Stan Levine, drums. Too Late Blues; Perdido Street Blues; 1919 Rag; Sweet Substitute: six more. J.S. Records © 101, $5.00 (mono only).

Most of the traditional jazz in New York today is provided by semipro groups such as this one. It plays on Sunday afternoons at Your Father’s Mustache, which once was Nicks, a Greenwich Village jazz landmark. The SDRC’s Jazz Band is one of the better keepers of the traditionalist flame. Except for the occasional vocals, which are invariably awful in bands such as this, the group is quite capable and, when it gets started in a good groove, it can maintain it unusually well through ensembles and solos that have style and imagination. It creates problems for itself when it chooses such haggard material as Just a Closer Walk with Thee and I’m Just a Wayfarin’ Stranger, neither of which is apt to lead to inspiration and in this case doesn’t. But when the Clamakers stick to their instruments, keep their mouths shut, and avoid fast tempos in which they lose their footing, they produce lively, lightweight jazz.

J.S.W.

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STEVE GILETTE. Steve Gilette, vocals and guitar; Bruce Langhorne, electric guitar; Dick Rosmini, acoustic and electric guitar; Bill Lee or Russ Savakus, bass. A Number and a Name; Back on the Street Again; Sprouttime Meadows; nine more. Vanguard © VRS 9251 or VSD 79251, $5.79.

Steve Gilette, a young folk singer/guitarist/writer from California, is one of the lucky ones; he’s been given the opportunity to record an album of his own songs on his own terms, despite the fact that folk music is commercially all but dead.

Gilette is not a crasher. All his talents are gentle. Several songs expose his fondness for legend and story telling. "The Erlking," taken from Goethe’s classic poem, concerns a mythical figure of death who claims only small children, and is visible only to them. Another song, "2:10 Train," describes the favorite folk situation of a man condemned to a long stretch in prison. "Molly and Tenbrooks" is an altered version of a song about an actual horse race in 1878, this time told from the horses’ point of view. Despite a frail conclusion, this is Gilette’s most successful epic.

Gilette has collaborated with two other California singer/writers, both talented but born too late to cash in on the folk boom—Linda Albertano and Tom Campbell. Campbell’s "Many the Times" is perhaps the most touching single track, while Gilette’s best writing occurs on "Ten Thousand Times Ten." Darcy Farrow, written with Campbell, begins as a story but collapses into a folk cliche.

Gilette’s playing and sweet voice embody some of the best aspects of the folk style. Though he makes brief attempts to get into a rock feeling (and most of today’s rock people have come directly from folk), his heart’s not in it and his feeling for time is wrong.

The future of someone like Steve Gilette is a matter of troublesome conjecture. What are the chances of a personable young man whose talents make him into an early antique? Where will he work when the last of the coffee houses and folk rooms die off? Who will listen?

I will, but unfortunately, record reviewers get their albums free. M.A.

PETE SEEGER: Waist Deep in the Big Muddy. Pete Seeger, vocals, guitar, recorder, and banjo. Down by the Riverside, My Name is Liza Kalvelage; Those Three Are on My Mind; ten more. Columbia © CL 2705 or CS 9505, $4.79.

There are dozens of folk artists with better voices and more impressive instrumental techniques than Pete Seeger, but I still find myself returning to this man who, still in his forties, is the untitled godfather of American folk music. In his honest and direct way this man possesses a charismatic aura that hypnotizes sophisticated audiences into a joyous and reverent sing-along during his many standing room only concerts. If the world is still here by the century’s end it will be because the Pete Seegers outnumber the Barry Swadders.

In this album Seeger pulls off what nobody else could have done; the entire first side (six songs) comprises an informal concert given by Seeger and his Beacon, New York neighbors. The harmonies are simple, but the enthusiasm’s real. The remaining songs are studio products, in which the versatile singer accompanies himself with his grab-bag of instruments. A few old favorites—East Virginia, for example, and the usual collection of topical songs about civil rights and the Vietnam conflict—find Seeger still employing the directness of approach that has always characterized his delivery.

Frankly, I don’t think this is one of Seeger’s more lasting albums. To hear this artist at his best one must hear him in concert, or via recordings of concerts. It is only under these circumstances that his incredible magnetism comes to the fore. Two excellent examples of his live recordings are the mono-only With Voices Together We Sing (Folkways 2452) and We Shall Overcome! (Columbia CL 2101/CS 8901).

S.L.
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BILL COSBY: Revenge. Bill Cosby, narrations, Two Brothers; 9th St. Bridge; The Tank; seven more. Warner Brothers © W 1691 or WS 1691, $4.79.

More than anything else, comedian Bill Cosby projects warmth. On the television series I Spy, Cosby and actress Robert Culp have created a friendship so appealing and believable that devoted viewers endure the filmiest of plots just to see the two work together. Cosby’s four previous comedy albums have been on the best-selling charts not for months but for years.

Cosby’s material is not that funny. Its tremendous power comes from how totally it suits him. Most of it concerns his childhood—his friends, the six monsters who lived in his bedroom closet, snoring in the bathroom at school, the subtle conspiracy of grown-ups. One is swept along into the intensity, fear, and dismay of childhood, made somehow comic by the man’s gentle delivery. Though his smoothness and excellent sense of timing are undeniable, he is not a comic’s comic as are Jack F. Leonard and Jonathan Winters. Cosby is for everyone, especially those who have a childhood.

This fifth album, recorded at Harrah’s in Lake Tahoe, is as charming, witty, and absorbing as the others. It’s even better on the second hearing than the first. Even if you’re not a comedy album person, this set by the very best of the young humorists, is worth having.

DAVE GRUSIN: Divorce American Style. Music from the sound track of the film. Dave Grusin, cond. UAL © 4165 or UAS 5163, $5.79.

Pianist / composer / arranger / conductor Dave Grusin first attracted wide attention as musical director and accompanist on the Andy Williams TV show. Though Grusin’s work on the show was superb, he eventually suffered the tradi-

ional itch to strike out on his own. Since then, the free-lance Grusin has made a number of recordings as a first-rate pianist, including a solo album for Epic. Now, in this score from Colum-

bia’s film Divorce American Style, we are reminded of Grusin’s gigantic gifts as a composer/arranger.

The music is a delight of several different colors. It begins and ends with passages of vivid, Buchan counterpoint, brilliantly couched in a modern fabric. In between are moments of jazz, big band swing, and an inevitable Tijuana Brass-like sequence. Several pieces are sheer velvet romance. Grusin does beautiful work with strings, often creating a mood similar to that generated by Johnny Mandel in his incredible score for The Sandpiper. This is music for champagne and chifon.

Whether or not you’ve seen the film (I haven’t yet) and whether or not it’s a good film (I hope so), the title is a completely successful album, and is soundly recommended for good music lovers, or just lovers. M.A.


When Henry Mancini wrote the score for the Peter Gunn television series, he set a pattern that has lasted, not only by John Barry in his James Bond movie music, but by many other writers as well. Since they have built the Gunn thing into a ponderous musical cliché, one can only approach the original with trepidation.

And it has indeed grown shopworn in the six years since Gunn went off the air, though Mancini has dusted it off somewhat for the new movie version of Gunn. The next time the tune Dreamsville are all he’s kept from the original score. The rest of the material serves to show how much he has grown since he did Gunn for TV.

There are, as usual, some notably seductive melodies—matchless, also, as usual, to some very ordinary lyrics. Leslie Bricusse wrote the words for I Like the Look: they’re slickly clever but say nothing worth remembering. Still, they’re better than the work of Jay Livingston and Ray Evans, who did the words for Dreamsville and Bye Bye, the latter a re-
casting of the Gunn theme; actually, both lyrics were written some time ago. Only Johnny Mercer has ever done really good lyrics for Mancini: I can’t understand why he works with anyone else.

The soloists are, as one would expect, alto saxophonist Ted Nash, his brother Dick (who has just about the most beau-
tiful trombone tone the world has heard) and the everlastingly rewarding pianist Jim-
my Rowles (alas, not enough of him), and vibraharpist Larry Bunker. The score contains highly original orchestral touches—twelve flutes voted to sound almost (but not quite) like an organ; four soprano saxes skirling in a mad middle-eastern way over the fuzz guitar playing a single drone note: voices doubled by a mixture of French horns, trombones, and flutes. When a conductor is scoring, Mancini will turn your mind around.

The picture is, of course, a detective story, which puts an a priori limitation on the scope of the material. But within those limitations, Mancini has done another masterful job.

G.L.


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their own, melody-writing member Paul McCartney turned to composing film music. His first major project is this score for The Family War, starring Hayley Mills and her father, John Mills. McCartney has successfully transplanted his melodic gift; these tunes are as attractive as the best of his songs with John Lennon for the Beatles. However, let's be realistic. There is more to good film scoring than melody writing, and McCartney has been ably assisted here by arranger George Martin. Even the Beatles' music since the start. Or were you thinking that the Beatles themselves wrote the string orchestrations on Eleanor Rigby?

An interesting man this George Martin. He bears all the technical skills for which many a lesser craftsman yearns. Yet apparently Martin's ego is so constructed that he is able to donate his skills to the Beatles without being threatened by the group. You may be certain that there are a number of George Martin types behind successful rock records, quietly raking in dollars, willing to be unsung. Nobody evidently wants to think much about the importance of these phantoms of today's opera.

It should be said that all of the underground technicians, George Martin has probably been given the most credit. While large black letters on this album cover state: "Music by Paul McCartney," also included in smaller type is: "Supervised and orchestrations arranged by George Martin." Possibly what occurred was this: McCartney wrote melodies for the score and contributed ideas as to how they should be orchestrated and introduced—an organ here, an amplified guitar there. Then he might have watched and waited while Martin came up with the body of the score, at which point both of them fine-tuned or rejected what they had. This, of course, is only conjecture. At any rate, the music is a two-way project, and the McCartney-Martin working relationship must be sound to have lasted so long. The score is unspectacular, but it's charming. McCartney's tunes are both distinctive and quaint. (So are the Beatles.) Martin's orchestrations will be recognizable to those familiar with any of the Beatles-plus-orchestration records.

The album's biggest flaw is not musical but mechanical: the score is broken up into so many sequences, with pauses between tracks, that any hope of flow is lost. This may be accommodating for air play but it's aggravating for home listening.
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