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**THE REGULARS**

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Cover: "TWELVE FOREMOST PIANISTS," Oil by CHARLES E. CHAMBERS; COURTESY CHICAGO MUSICAL COLLEGE, ROOSEVELT UNIVERSITY. PHOTO BY TONY KELLY (SEE ALSO PAGE 10)  

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OCTOBER 1967
EDITORIALLY SPEAKING

By William Anderson

LAUGHING ALL THE WAY TO THE BANK

Any editor would be less than honest if he claimed that the development of a lively rhubarb in the letters column of his publication tickled him anything less than bright pink, for it is a sure indication that subscribers not only read his magazine, but are involved in it. One such epistolary explosion was touched off in June by a letter from reader L. E. Winfield of Mattoon, Illinois, a man who knows what he likes. Friends of classical music picked up the gauntlet in the August issue, and Mr. Winfield replies to them in this one (page 34). We admire Mr. Winfield’s spirit, his good humor, and his determination to stick to his guns, but from our point of view he is defending an untenable position.

One of the most persistent myths of our culture—and doubtless of many others as well—is that what is “best” is what sells the most, what is “most popular” is automatically superior to anything enjoyed by the few. To me, this is patent nonsense. However much we may enjoy low-comedy slapstick, real wit has its pleasures too. More people enjoy the former, but it is not “better.” Is Pepsi Cola (because more people enjoy it) superior to a fine French wine? Is Edgar Guest a better poet than William Shakespeare because more Americans are familiar with and admire his work? It seems to me that the making of such comparisons—and Mr. Winfield’s are of just such a nature—is simply impossible. Frank Sinatra singing the immensely popular Strangers in the Night and Dietrich Fishcher-Dieskau singing Schubert’s comparatively little-known An die Musik have only one thing in common: they are both songs being sung by a man. Other than that, they are not in the same universe, neither the songs themselves nor the interpreters. Why should they be compared at all? Why not just enjoy them both if you can? Why confuse the easy gratification of simple entertainment with the sterner intellectual demands of a serious spiritual statement about man and music?

An die Musik was written in 1817. Does anybody today know—or care—what the popular hit song of 1817 was? It most certainly was not An die Musik, yet this song is still being played, sung, and enjoyed by millions the world over, many of whom do not even understand the German language. Why? I submit that it is because there is (for Western ears, at least) a message, untimely and unique, being communicated in it that is beyond the capacity or intention of popular music to impart. The message is there—millions, alive and dead, have already heard it—and I recommend that Mr. Winfield (and any other doubters) settle himself in some night and listen until he hears it too. Since the appreciation of music is a learned response, and some music is hard to learn, I don’t say it will be easy. But when were any really worthwhile things easy?

There can be no quarrel with Mr. Winfield over whose records sell more—he is undoubtedly right. But I would wager that Jesse Crawford is under no illusion that he plays “better” music than E. Power Biggs, that Kate Smith wouldn’t think of comparing her art to that of Maria Callas, or that Lawrence Welk would never consider himself the musical peer of Leonard Bernstein. They are all batting well, but in a different league. Laugh they may, but they are on their way to a different bank.
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Sousa

Richard Franko Goldman's article on John Philip Sousa (July) was well worth waiting for—this is the finest piece of writing about Sousa that I have ever encountered. No one could have done the article more accurately or more sympathetically than Mr. Goldman.

I appreciate the plug for my forthcoming book on the life and music of Sousa, and I shall endeavor to measure up to Mr. Goldman's expectations.

Let me say, however, that I am not the author's source of information about the Sousa recordings he mentions. Actually, Sousa's first recordings were made eleven years earlier than the date—1902—that Mr. Goldman gives.

A few other small corrections ought to be made. The total number of Sousa's operettes was thirteen, not ten—fourteen, if you count *Our Finishing*, which was, strictly speaking, incidental music to a play. The Sousa band made one, not four, trips around the world, in 1910-1911. They made four additional tours of Europe. And Sousa was a charter, not a founding, member of ASCAP.

Paul E. Bierley
Columbus, Ohio

The Basic Repertoire

Martin Biskup's "Basic Repertoire" is a continually outstanding feature of your magazine. I enjoy all his selections thoroughly, and I am particularly happy about his annual updatings (June and July).

In the recent updatings, however, there were two omissions I hope he will explain. (1) He neglected to include the Schubert—Vienna Philharmonic version of Bruckner's Ninth Symphony. Although the conductor smooths down some of the usual Brucknerian crags, I find this reading most satisfying—playing after playing. (2) When it first appeared, the Paray-Detroit Symphony version of Beethoven's Second Symphony was highly praised as one of the most exciting and vividious of this symphony, and now it seems to have been overlooked.

Tom Godfrey
Lancaster, Pa.

Mr. Bookspan replies: "My thanks to Mr. Godfrey for his kind remarks. The Schubert—Vienna Philharmonic recording of Bruckner's Ninth, though available by special order, is not listed in the Schubert catalog. Hence I did not include it in my evaluations of the several versions generally available. Concerning the Paray-Detroit recording of Beethoven's Second, my failure to mention it was not an oversight; I prefer any of the several others that I mentioned in the June issue updatings."

Mr. Bookspan is either showing a bit of favoritism or neglecting his homework. Her-
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bert van Karajan has a tremendous account of the Sibelius Second Symphony on the Angel label, and it makes George Szell’s rendition with the Concertgebouw insignificant.

The latter is so labored and heavy beside the Karajan that one wonders if one isn’t listening to two totally different works. Yet there is not a mention of Karajan in the Basic Repertoire "Updatings."

F. Sauvageau
Bagotville, Quebec

- When one buys as many records as I do, one is inclined to watch reviews prior to a purchase (a good idea), and subsequently one tends to put a great deal of faith in some reviewers (a less good idea). It makes me curious about whether critics listen to all available recordings before passing sentence.

In Martin Bookspan’s generally fine column “The Basic Repertoire,” there are no outstanding disappointments. He gives the seal of approval to the Münch and Barbirolli performances of Beethoven’s Ninth (June “Updatings”) as satisfactory choices of the budget lot, but neither of these performances is as close to the clearly etched, dramatic readings by Erich Leinsdorf with the Los Angeles Philharmonic or alessio. For the Dvořák Cello Concerto, I’ve owned the Casals-Szell relays for some time, and I can’t for the life of me see what all the shouting is about. It’s good, yes, but just as good are Starker-Dorati, Rose-Ormandy, and a half dozen others. What about that histrionic Rostropovich-Talich issue on Parliament—has Mr. Bookspan heard that one?

Has he heard the Konwitschny recording of Schubert’s Ninth, another budget-priced Parliament? If so, how can he prefer the Richmond (July “Updatings”)? In the same view, Mr. Bookspan fails altogether to mention the great Szell rendition on Epic of that symphony.

But Mr. Bookspan hits the bull’s-eye plenty of times, too!

Clifford DeVoy
Seattle, Wash.

Mr. Bookspan replies: “Quite obviously, Mr. Sauvageau and I have wildly conflicting ideas concerning the Sibelius Second Symphony. We do agree, however, on one point: it really sounds like two totally different works as done by Karajan and by Szell. If Mr. Sauvageau finds the latter’s sweeping, surging account ‘laborious and heavy,’ then I am not surprised by his enthusiasm for what I consider the artificial and slick polishes of the Karajan performance.

Concerning Mr. DeVoy’s various preferences, I simply refer him to point two of the preamble to this year’s Updatings: ‘The judgments offered necessarily reflect the subjective tastes of one observer. In the final analysis, the responsibility of evaluation rests with the individual listener.’

The “Dolby”

- After reading John Milder’s piece on the Dolby system of “purifying” recordings (July), I bought both records—Nonesuch’s Rachmaninoff and Kodály sonatas and Vanguard’s L’Histoire du soldat—and am so thoroughly sold on the Dolby system, for its improvement of the sound I hear in my living room, that I cannot praise it enough.

Have other Dolby-ized recordings been made? If so, by whom? How does one identify?

(Continued on page 10)
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Tify them? Cannot some agreement be made among recording companies, not only that they all use Dolby equipment—at least on classical and top-quality recordings—but also that they clearly label the jacket (and their advertisements) to that effect? How about a simple upper-case “D” following the last digit of the record number to indicate Dolby-system recording?

Dolby is so good that I really don’t want to purchase any new recordings made without it.

PHILIP WOOLWORTH
New York, N.Y.

To the best of our knowledge, the London recording of the Symphony No. 2 of Mahler (London 2217, 7217) has also been produced with the Dolby system, although London has not chosen to advertise this fact. Presumably, future releases from that company will include Dolby recordings. In addition, both Vanguard and Elektra have just issued new classical lines that are to be pressed from Dolby-system recordings. The Vanguard line is called Cardinal, and the Elektra Checkmate. Both list at $3.50. Most other companies who do original recordings are at least experimenting with the Dolby system at this time, and certainly at least some additional records are likely to come out of this. We would, however, caution Mr. Woolworth that by restricting his purchases to Dolby-produced records, he would at present, and for some time to come, be drastically and unwisely limiting his musical experience and enjoyment. It is, after all, as tools for the better reproduction of music that such innovative techniques as the Dolby system achieve their importance—they are not ends in themselves.

Great American Composers

I have enjoyed very much the biographies in the Great American Composers series in your magazine. However, you feature many composers who are now no longer living. It seems a shame not to cover first those who are living, so that they may profit and enjoy the biographies. I am thinking specifically of composers like Roy Harris, who, during the 1930's, was considered to be the first true American classical composer. Granted, Charles Ives and others have since proved to be of high caliber. They are, nonetheless, not with us and cannot appreciate these fine biographical studies.

CHRIS W. DEMOS
Santa Monica, Calif.

A quick head count will show: Mr. Demos that the series is not neglecting living composers: of the nine so far included, four—Copland, Thomson, Ruggles, and Barber—are alive. Soon to be dealt with are several others, among them Hanson, Sessions, Piston—and Roy Harris.

Reed, Reilly and Rock

I am fourteen years old. I think Rex Reed is an excellent record reviewer, and I use his reviews as a guide when I go out to buy new records.

However, I must disagree with two of his recent reviews. Mr. Reed liked Liza Minnelli's album "There is a Time" (March) a great deal. I think Liza Minnelli is a wonderful singer, but this new album does not show it completely. Miss Minnelli still has to learn to stop missing fine, dramatic singing with distressing shouting. In this album, I could not stand her yelling at the end of "There is a Time" and Stairway to Paradise.

My second disagreement concerns parts of Mr. Reed's review of Thoroughly Modern Millie (July). I did not find it unoriginal, but rather a successful re-creation of the Twenties era. I was not around during the Twenties, but after seeing Millie I felt I had been. Mr. Reed found the score to be "borrowed," but I think it would have been silly to try to write imitations of Twenties songs.

Then Mr. Reed called Julie Andrews "vapid." I believe she has a fine talent for both acting and singing, Miss Andrews was great in My Fair Lady and Camelot, but what happened? She was handed roles such as Mary Poppins, Maria (in The Sound of Music), and Millie, which have given new her a bland, sweet image. I wish she would do more films like The Americanization of Emily. Although she did not sing in Emily, she showed talent and was not sugary.

David Low
Ridgewood, N.Y.

(Continued on page 33)

THIS MONTH’S COVER

Reproduced on our cover this month is a group portrait of twelve great pianists who, in the not-too-distant past, made regular appearances on the American concert scene. The painting, from the Steinway Collection, was presented last February 24 to Chicago Musical College in honor of the ninetieth birthday of Dr. Rudolph Ganz. President Emeritus of the College and one of the twelve. A key to the pianists is provided at right: (1) Mischa Levitzki (1898-1941), (2) Sergei Rachmaninoff (1873-1943), (3) Ignace Paderewski (1860-1941), (4) Alexander Borovsky (1889- ), (5) Ignaz Friedman (1882-1948), (6) Alfred Cortot (1877-1962), (7) Josef Hofmann (1876-1957), (8) Rudolph Ganz (1877- ), (9) John Powell (1882-1963), (10) Percy Grainger (1882-1961), (11) Ernest Hutchenson (1871-1951), (12) Ernest Schelling (1876-1959). For those keeping score, six correct identifications is par, nine or ten is extraordinary, and twelve can only be considered fantastic.
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.

It is the Synchro-Lab Motor™—Garrard’s most important innovation since the announcement of the first automatic turntable.

To learn more about it, please turn the page
The Synchro-Lab Motor shown on the previous page, exhaustively pre-tested and proven, has been incorporated into an unparalleled new series of Garrard Automatic Turntables.

You will be amazed to find that synchronous speed is now available to you in automatic turntables from as low as $59.50 to $129.50. This is a remarkable achievement by the Garrard Laboratories. We invite you to read about this important new development in the new Garrard Comparator Guide.

The Comparator may be detached for future reference. For an additional copy, write Garrard, Dept. R-5, Westbury, N.Y. 11590.
I would like to comment on Rex Reed's review of "Between the Buttons" by the Rolling Stones (July). I was so angry on reading this review that I waited until I had calmed down before I started to write this letter. Reed says that "any resemblance to actual events in the Stones' performances is coincidental" and he labels this album a "collection of drudgery." He also calls the performance poor. And in the process of his outpouring of venom Reed also manages to insult the Beatles, a group that has done more for pop music than nearly any other (certainly more than the Hi-los or the Four Freshmen). It is obvious from the review that Mr. Reed is senile, deaf, or mentally retarded (probably all three). He sounds like one of those jaded middle-aged critics who have to review a rock-and-roll album and regard it as an ordeal to survive. He probably put the record on his stereo oh so cautiously, turned down the volume, treble, and bass and said to himself, "Well, maybe this won't be bad, and anyway I'm getting paid for it." George Destefano
Bridgeport, Conn.

Mr. Reed replies: "Funny, but the other day, I dragged my twenty-eight-year-old body, senile, mentally retarded, and totally deaf as I am, over to the turntable with this Rolling Stones LP in one arthritic hand, and turning down the volume with the other, murmured to myself, 'Well, maybe this won't be so bad, and anyway I'm getting paid for it...'."

In the June issue Rex Reed told of his thoughts concerning the musical and "comic" abilities of Jim Nabors and his album "Love Me with All Your Heart." I could not believe my ears when I read the line about this "youngster thing." Everyone of us feels that he has good taste in music; I am no exception. Very few vocalists come up to my listening standards. Jim Nabors is definitely one who does. On this album, the arrangement, orchestrations, choice of songs, sound production, and Mr. Nabors' voice make one of the finest combinations I have ever heard.

James E. Peters
Miami Springs, Fla.

I was disturbed by Peter Reilly's review of the Judy Collins tape "In My Life" (July). It seems to me that he has done Miss Collins an injustice on several counts. First of all, the material she sings here is not half as bad as Mr. Reilly makes it sound. He apparently feels that it's falsely intellectual that it appears on the surface to have more depth than it has in reality. I suppose it's partly a matter of personal taste, but I find the songs fascinating throughout. The lyrics are often poetic and subtle, though sometimes a trifle overwritten. And the arrangements, as even Mr. Reilly admits, are all "fine."

But what bothered me most in reading his review was the lack of any emotional response to the music. No mention was made, for example, of the haunting intensity of La Colombe, the stark brutality of Marat/Sade, the wistful poignancy of Liverpool Lullaby or Suzanne. If the intellectual content of the music left Mr. Reilly with misgivings, he could at least have looked for something satisfying in its emotional dimension. Nor does his one-sided criticism offer any comments on the vocal artistry of Miss Collins, who is, after all, the singer on this tape. As for his desire to "hear Miss Collins sing songs less rightfully fraught with meaning," he need search no further than the title song of this tape or the aforementioned Liverpool Lullaby. If these are not good enough, he can turn to any of her five other albums.

Michael J. Moran
Palmer, Mass.

Alas, Peter Reilly misses the point of "The Grateful Dead" (July), and (perhaps) the entire "psychedelic sound." He says that in concert "the young audiences sit in rigorously concentrated rapture..." Totally false, Mr. Reilly. The point of the music is dancing. As Ralph S. Gleason recently said, this is the "greatest audience since Anson Weeks and the other Big Bands of the 1930's and 1940's." The new music originated in dance halls—the Avalon Ballroom and the Fillmore Auditorium in San Francisco. Psychedelic paintings, the beads and bells, the music—all of the trappings of this lovely gaudy community spell out one thing: movement, the dance.

Robert Barrett
Palo Alto, Cal.

I was interested in some of Peter Reilly's comments about the Byrds (June) and the rock scene in general. He says that the Byrds "differ from Dylan in their ability to kid themselves." Dylan has, among other things, a fantastic sense of humor. It happens that the song of his done by the Byrds in their album "Younger than Yesterday" is an excellent instance of Dylan's humor. My Back Pages is a farewell to a certain sort of seriousness which Dylan was known for, and which he abandoned—"I was so much older then; I'm younger than that now." (Whence comes, I'd guess, the title for the Byrds' album.) And in many other songs Dylan's humor is obvious: listen to Bob Dylan's 11th July Dream or Leopard Skin Pill Box Hat. At Dylan's last appearances here, the audiences were laughing so much at Delancey Row that I thought for a minute I was watching Bob Hope. And if Dylan isn't kidding something in All I Really Want To Do, then I'm Bob Hope's uncle.

Edward A. Spring
San Francisco, Cal.

In Defense of Mono

I would like to take exception to William Anderson's opinion ("Editorially Speaking," June) concerning the issuance of mono/stereo records. Up until the last year or so I owned a very fine monophonic component system with a modern stereo turntable and a very expensive stereo cartridge. Though my stereo cartridge was among the top performers available, I found that a good mono pressing of a record available also in stereo would yield much less distortion than the stereo counterpart. Indeed, unless one uses a very expensive arm/cartridge combination, distortion is still evident in the inner grooves on most of today's stereo records, while mono copies are crystal-clear and pure. Every cartridge manufacturer seems to stress the ability of his product to track the heavily overcut stereo groove, and the attention of the audiophile is focused on the latest designs and their performance in passages full of transients and high levels. Yet the mono listener has almost no distortion problem in a properly-pressed disc. Replacing a mono car-
tridge with a cheap stereo unit and using stereo records will result in nothing but greater distortion and tracking problems. In addition, the listener who enjoys older recordings but does not care for the generally crude frequency-range tampering and boomy echo treatment given to many reissues of mono-only recordings will have no way of avoiding the "stereo-reprocessed" version.

I feel that the problems of the record dealers who do not like to carry duplicate mono/stereo stock are less important than the sacrifices mono listeners will be forced to make if only stereo records are issued in future.

STEPHEN R. WALDDEE
Los Gatos, Cal.

* William Anderson’s editorial lamenting the waste of having stereo and mono versions of records failed to mention two points which are important to me. I have a mono system with a stereo cartridge, and plan eventually to convert to stereo. I still buy mono records when given a choice, however, for two reasons: tracking-angle distortion caused by the random cutting angles used by record manufacturers, at least until recently, makes stereo records sound noticeably more distorted on my system than mono records; and furthermore, I sometimes have to pay extra money for a stereo record which does not sound any better and usually sounds worse.

DAN L. SMYTHE, JR.
Arlington, Mass.

See page 55 for Julian Hirsch’s discussion of the points raised by Messrs. Waldde and Smythe.

Winfield Rebounds

* I did not intend to stir up a controversy with my letter to the Editor (June), but evidence has come to light.

In the vernacular of Mr. Boswell, in a different meaning, "I do know something about music, and I still like what I hear." But what I do not like, I refuse to listen to.

In the record reviews in the August issue, there seems not one that I would include in my collection.

Who of the following are better known musically, whose records are bought most by the general public: Jesse Crawford or E. Power Biggs? Kate Smith or Mari. Callas? Lawrence Welk or Leonard Bernstein? Frankie Carle or Van Cliburn? Bing Crosby or any one of the many singers of opera?

I enjoyed the caustic remarks concerning my musical mentality.

L. E. WINFIELD
Mattoon, Ill.

The Editor discusses the philosophical implications of Mr. Winfield’s position in this month’s "Editorially Speaking," page 4.

Tapes for Troops

* I have just read Drummond McLain’s “Tapes for Troops” in the “Tape Horizons” column (July). I never knew the pain existed. Thank you very much for the newly gained knowledge.

While our son was stationed overseas, we sent him a portable stereo tape recorder. One day, while tapeing some new albums for later use, I found I was recording on only one channel, and I didn’t want to do it over. Then an idea hit me—why not tape a letter to our son, speaking on channel two only?

When we had finished our letter, we played it back in stereo. The background was all music, soft and pleasing. What a beautiful tape it turned out to be: no dead spots, no stopping the machine to try and figure out what to say, and if we stopped taping and left the recorder on, he got music.

Now we correspond with our son this way all the time. He says he enjoys these tapes much more, and gets a kick out of making them—and so do we.

ARCHIE FREHNDLER
Gardena, Cal.

Schumann and “Big Form”

* I have always had the highest regard for Eric Salzman as a music critic. I was therefore quite surprised to read, in his review of a new recording of Brahms’ Sonatas for Cel-lo and Piano (June), that Brahms “as early as 1865 showed a mastery of big form that [Robert Schumann] scarcely ever attained.”

Let no one doubt that Schumann was one of the giants of music. I dare say there is not a composer who lived during the nineteenth and early twentieth centuries who would not have been proud to call the E-flat Quartet, the Piano Concerto, the Manfred Overture, the C Major Fantasy, the Symphonic Etudes, and the Cello Concerto his own. All of these works were conceived in, and show an exceptional grasp of, the “big form.” And so, despite some weaknesses, do the symphonies.

I am quite aware that Brahms, while perhaps not as original as Schumann, was essentially the greater of the two composers and more at home with big form. At the same time, however, Schumann had plenty to say.

PAUL J. BUDDEHAGEN
Lockport, N. Y.

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NEW PRODUCTS
A RUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

- **Webcor** has recently introduced its Model 2722 Coronet four-track stereo tape recorder. Completely self-contained, the three-speed (1½, 3½, and 7½ ips) machine has 7½ watts (peak) of audio power available for each channel to drive either larger external speakers or its own 3 x 5-inch side-mounted detachable speakers. Among other features are: lever-action controls, dual VU meters, automatic shut-off, and separate gain and tone controls for each channel. The 2722 can be operated vertically, horizontally, or mounted at an angle. Frequency response is 80 to 15,000 Hz at 7½ ips, signal-to-noise ratio is — 45 db, and flutter and wow are less than 0.2 per cent at 7½ ips. A pair of dynamic microphones and a prerecorded tape come with the recorder. The machine measures 9 x 11½ x 23 inches and weighs 22½ pounds. Price: $234.95.

*Circle 171 on reader service card*

- **Roberts Electronics** has introduced four new models of stereo speaker systems. Three of the speaker systems have walnut furniture enclosures and use the acoustic-suspension principle for bass reproduction. The systems are sold in stereo pairs. The Model S910 (shown) is a two-way, 50-watt bookshelf system that measures 23½ x 11½ x 3½ inches. Price per pair: $129.95. The Model S907A is a 25-watt system measuring 16 x 10 x 7 inches. Price per pair: $99.95. The Model S902 is a compact bookshelf unit with a 15-watt power rating measuring 10 x 7 x 7 inches. Price per pair: $79.95. In addition, there is the Model S909B, a pyroxylan-covered 10-watt utility speaker meant for general-purpose use. Price per pair: $29.95.

*Circle 172 on reader service card*

- **Mosley** has available a series of kits for equipping the home with multiple antenna-access outlets. The systems permit simultaneous operation of up to eight separate FM or TV sets from one antenna rig. The kits include antenna, distribution system, and antenna-connection outlets. Prices, depending upon the complexity of the system, vary from $34 to $64.

*Circle 173 on reader service card*

- **Concord** has recently introduced its Model 301-D transistorized four-track stereo tape deck. The three-speed (1½, 3½, and 7½ ips) machine has a push-button-reset tape counter, dual VU meters, automatic tape change, preset controls, an input switch, and separate gain controls for each channel. The 301-D can be operated vertically or horizontally, or mounted at an angle. Frequency response is 30 to 18,000 Hz ±3 db at 7½ ips, and 30 to 10,000 Hz ±4 db at 3½ ips. Signal-to-noise ratio is better than 50 db. Flutter and wow are less than 0.17 per cent at 7½ ips and 0.22 per cent at 3½ ips. A hinged panel on the top of the deck conceals the record-playback level controls and microphone input jacks. The machine measures 4½ x 12½ x 13 inches and weighs 19½ pounds. Price: under $150.

*Circle 174 on reader service card*

- **Electro-Voice's** Model 631 "hand-and-stand" microphone has a Uniseal switch. A magnet in the removable snap-on actuator closes and opens the seated reed-relay switch contacts, and when the actuator is removed, the contacts remain in a fail-safe on position. Inside the Electro-Voice 631 is an effective four-stage filter that prevents dirt and magnetic particles from reaching the element. This filter also protects against "blast" and "pop" that result from close miking. The microphone's element is designed with its internal parts nested inside each other to produce an assembly that is almost impervious to shock. To minimize mechanical noise, the complete assembly is cushioned in viscous vinyl. Frequency response is 100 to 13,000 Hz and is contoured for presence and control of feedback and rumble. The microphone's output is — 55 db. The E-V Model 631 is easily installed for stand use with the 310 stand clamp provided with the microphone, and is available in satin chrome or matte satin-nickel finish. List price: $60.

*Circle 175 on reader service card*

- **Crown recorder** is marketing an AM/stereo FM portable radio, the Model CSC-9350, that has a built-in stereo cassette recorder/player. The recorder section can tape in stereo any programs picked up by the radio section, and a monitor switch is provided so that the program may be monitored directly through the speakers or through stereo headphones while recording directly from the radio to the stereo four-track cassette cartridge. Stereo microphone inputs are also provided, and microphones are furnished with the recorder. The unit has a 1.3-watt power output per channel and has a frequency response of 100 to 10,000 Hz through its pair of detachable wing speakers.

The tape transport section is pushbutton-controlled and has both fast-forward and fast-rewind controls. Dual record-level meters are used. The recorder is completely portable and is powered either by four D-cell flashlight batteries or by an a.c. line. There are output terminals for stereo headphones and extension speakers, plus a stereo phonograph input. The radio-recorder comes with a leatherette case, batteries, a 1-hour cassette cartridge, input/output patch cords, and two dynamic microphones (which can be stored in compartments in the wing speakers). Dimensions of the unit are approximately 4 x 12½ x 17½ inches; weight is 11 pounds. Suggested price: $189.95.

*Circle 176 on reader service card*

(Continued on page 40)
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 be comfortably ahead of it. As will the entire Dual turntable.

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

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

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

When precision like this is combined with rugged reliability proven over 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 variable speed control and the single-spindle that rotates with the platter, exactly as on manual-only turntables.

These and other advanced 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.
Df.
NEW PRODUCTS
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

● Ampex has published a free thirty-eight-page illustrated catalog listing their complete line of open-reel (reel-to-reel) prerecorded tapes. The categories range over the complete recorded repertoire, including show tunes, jazz, pop, classical, and so forth. The listings are by artist, composition, and category. Double-play tapes and tapes at speeds of 7½, 3½, and 1½ ips are listed, as are prices and ordering codes.

   Circle 177 on reader service card

● Mercury has introduced the TR4500, an a.c.-operated cassette stereo tape system for the home. The player-recorder measures 10½ x 10½ x 3 inches and is intended for shelf or table-top use. The unit comes with matched loudspeaker systems with 6-inch drivers in 10 x 7 x 3½-inch cabinets, and has a full complement of input and output jacks for external recording and playback. Specifications of the TR4500 include a stereo playing time of thirty minutes per side (with the C-60 cassette), a power output of 4 watts per channel, a frequency response of 60 to 10,000 Hz, a signal-to-noise ratio of better than -45 db, and switch to the stereo mode when the receiver picks up a stereo broadcast. Stereo reception is indicated by a pilot lamp. The AM section has a 28-microvolt sensitivity and a built-in ferrite loopstick antenna plus provision for an external antenna.

   The amplifier section has a direct-coupled, single-ended, push-pull output circuit with a rated continuous power output of 13 watts per channel with a 4-ohm speaker load and 12 watts per channel with an 8-ohm load. Harmonic distortion is less than 1 per cent (at rated output) and overall frequency response is 20 to 20,000 Hz ±3 db. A solid-state protection circuit protects the output transistors against damage.

   The front panel of the SX-300T includes controls for power, AFC on-off, speaker on-off, bass, treble, tape monitoring, and loudness contour, plus a selector switch for program source, FM, a mono-stereo FM selector, and tuning knob. There are concentric volume controls for the left and right channels. Price: $199.95. An oiled walnut cabinet is optional at $50.

   Circle 183 on reader service card

● Cornell-Dubilier has published a four-page brochure completely describing the newly revised AR-10B antenna rotor system (shown), which includes a rotor adapter with special structural supports to accommodate large FM and TV antenna arrays. Also illustrated and described in this brochure is the TA-6 thrust bearing, which, when incorporated into the system, permits installation of antenna arrays over 3 feet above the rotor unit. Control of the Skyline Series AR-10B is provided by the same automatic control box used on larger C-D systems. A number of illustrations show the proper techniques for installing antenna rotor systems by chimney mounting, eave or wall mounting, roof-guyed mounting, and tripod mounting. Price of the AR-10B: $28.15.

   Circle 184 on reader service card

● Pioneer's new solid-state AM/stereo FM receiver, the SX-300T, is a lower-cost version of the more powerful SX-1000TA. Specifications of the FM section of the SX-300T are: 3 microvolts sensitivity (IHF), 52 db image rejection, 35 db stereo separation at 1 kHz, and a signal-to-noise ratio of 55 db. The FM circuits automatically

   Circle 182 on reader service card

● Uher's two-speed, four-track stereo tape deck, the 7000, has dual illuminated VU meters, tape lifters, end-of-reel shut-off, and a four-digit counter with pushbutton reset. There are stereo inputs for phono, tuner, and microphones. Frequency response is 30 to 19,000 Hz ±2.5 db at 7½ ips. Wow and flutter are 0.05 per cent, and signal-to-noise ratio is -49 db at 7½ ips. Price with walnut base: $149.95.

   Circle 185 on reader service card

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PC-4002

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BEETHOVEN: Symphony No. 6, Pittsburgh Symphony Orch. William Steinberg
PC-4004

WAGNER SELECTIONS: Pittsburgh Symphony Orch. William Steinberg
PC-4005

STRAUSS: Waltzes & Polkas, Pittsburgh Symphony Orch. William Steinberg
PC-4006

FRANCK: Symphony in D Minor, St. Louis Symphony, Vladimir Golschmann
PC-4007

MOZART & BACH CONCERTO: Nathaniel Millstein, Violin, Festival Orchestra
PC-4008

TCHAIKOVSKY: Symphony No. 5, Pittsburgh Symphony Orch. William Steinberg
PC-4009

SHOSTAKOVICH: Symphony No. 5, St. Louis Symphony Orch, Vladimir Golschmann
PC-4010

BEETHOVEN: Piano Concerto No. 3, Rudolf Firkusny: Philharmonic Orch. Walter Susskind
PC-4011

 MENDELSSOHN: Concerto In E Minor, BRUCH: Concerto in C Minor, Nathaniel Millstein, Pittsburgh Symphony Orch. William Steinberg
PC-4012

LISZT: Concerto No. 1, CHOPIN: Concerto No. 2, Leonard Pennario, Concert Arts Orch. Vladimir Golschmann
PC-4013

TCHAIKOVSKY: Symphony No. 6, Pittsburgh Symphony Orch. William Steinberg
PC-4014

RICHARD STRAUSS: Till Eulenspiegel’s Merry Pranks; Death and Transfiguration, Pittsburgh Symphony Orch. William Steinberg
PC-4015

MOUSSORGSKY-RAVEL: Pictures at an Exhibition; RAVEL: Bolero, The Royal Philharmonic Orch. Eugene Goossens
PC-4016

TEMPO ESPANOL: The Capitol Symph Orch. Carmen Dragon
PC-4017

TCHAIKOVSKY: 4th Symphony, Royal Philharmonic Orch. Sir Thomas Beecham
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HI-FI Q&A

By

LARRY KLEIN

Hi-Fi Hearing

Q I recently received a copy of your Model 211 test record, and it seemed to indicate that my hearing was very poor because I could not hear the 5,000-cycle warble tone. A doctor recently confirmed my hearing loss and stated that hi-fi was not for me. I feel that this is not so, for my present equipment brings me a good deal of pleasure. Do you think it would be helpful to get a hi-fi system that could have its frequency response adjusted to compensate for my hearing loss?

C. B. Clemmons
Decatur, Ala.

A I don't think so—and here's why:

If the purpose of high fidelity is to provide a reasonable facsimile of what one would hear at a live performance, then it is unreasonable to expect that boosting the frequencies that you did not hear during the live performance would enhance the playback reproduction of that same performance. Misconceptions about this probably have as their source the hearing-aid manufacturers who suggest that hearing aids be adjusted to compensate for hearing losses at particular frequencies. This is entirely legitimate—and even necessary—with hearing aids, whose purpose is not primarily to restore fidelity, but intelligibility. Another reason for frequency-adjusting hearing aids is that, without frequency contouring, the aids may be too loud at frequencies at which there is no bearing loss and still not provide the desired intelligibility at frequencies at which there is a loss.

Some of the other editors of Hi-Fi/Stereo Review disagree with my views on the matter. They feel that frequency compensation by use of tone controls might help make up for a bearing loss at specific frequencies, and they argued so persuasively that I am now unsure of my original answer. Perhaps some reader with practical experience with the problem can remove the question from the realm of psycho-auditory philosophy.

CCIR and Other Tape Equalizations

Q I own a European-made tape re- corder that has CCIR equalization. How does it differ in bass and treble response from the U.S. standard NAB curve, and what adjustments must I make on my tone controls to minimize this difference in playback?

A. BACHAM, M.D.
Bronx, N.Y.

A The graph below shows the differences between the 75% ips CCIR (old and new) and the current NAB playback equalization curve. Apparently, the new CCIR curve corresponds closely to the NAB curve at the high-frequency end and is within a few decibels of it at the low end. No tone- control adjustment should be necessary when playing back tapes made on an NAB-equalized machine. NAB-equalized tapes—that is, prerecorded tapes or tapes made on standard U.S. machines—may need some high-frequency cut when played on a machine with the old CCIR curve since the old playback curve has 5 db less treble cut than the new curve. Of course, tapes both made and played back on your machine

(Continued on page 48)

NEW YORK AND LOS ANGELES HI-FI SHOWS

Audio fans in the New York and Los Angeles metropolitan areas will find much of interest at the 1967 High Fidelity Music Shows to be held in those cities. The New York City Show is open to the public from September 21 through September 24 and will be held at the Statler Hilton Hotel. In addition to industry exhibits of the latest hi-fi equipment, the show will include afternoon and evening symposiums covering all aspects of hi-fi. These one-hour lecture-demonstrations, intended for both novice and experienced audiophile, will cover home decor, records and recording, record players, tape recorders, transistor amplifiers, and loudspeakers. In addition to these discussions, there will be a lecture each day of the show titled "An Introduction to Hi-Fi Components," designed to acquaint those new to the field with the advantages, possibilities, and technical features of hi-fi. A question-and-answer session will follow each talk. The Los Angeles Show at the Ambassador Hotel will be open to the public from November 2 through November 5; plans for symposiums there have not yet been completed.

HIFI/Stereo Review
Now There Are 3 Heathkit Color TV's To Choose From

Introducing The NEW Deluxe Heathkit "227" Color TV

Exclusive Heathkit Self-Servicing Features. Like the famous Heathkit "295" and "180" color TV's, the new Heathkit "227" features a built-in dot generator plus full color photos and simple instructions so you can set-up, converge and maintain the best color pictures at all times. Add to this the detailed trouble-shooting charts in the manual, and you put an end to costly TV service calls for periodic picture convergence and minor repairs. No other brand of color TV has this money-saving self-servicing feature.

Advanced Performance Features. Boasts new RCA Perma-Chrome picture tube with 227 sq. in. rectangular viewing area for 40¼% brighter pictures . . . 24,000 v. regulated picture power and improved "rare earth" phosphors for more brilliant, livelier colors . . . new improved low voltage power supply with boosted B+ for best operation . . . automatic degaussing combined with exclusive Heath Magna-Shield that "cleans" the picture every-time you turn the set on from a "cold" start, and keeps colors pure and clean regardless of set movement or placement . . . automatic color control and gated automatic gain control to reduce color fade and insure steady, flutter-free pictures even under adverse conditions . . . preassembled & aligned 3-stage IF . . . preassembled & aligned 2-speed transistor UHF tuner and deluxe VHF turret tuner with "memory" fine tuning . . . 300 & 75 ohm VHF antenna inputs . . . two hi-fi sound outputs . . . 4' x 6' 8 ohm speaker . . . one-piece mask & control panel for simple installation in a wall, your custom cabinet or either optional Heath factory-assembled cabinets. Build in 25 hours.

GRA-227-1, Walnut cabinet ........................................ $95.95
GRA-227-2, Mediterranean Oak cabinet (shown above) . . . . . . . $94.50

Deluxe Heathkit "295" Color TV

Has same high performance features and built-in servicing facilities as new GR-227, except for 295 sq. in. viewing area (industry's largest picture) . . . 25,000 volt picture power . . . universal main control panel for versatile in-wall installation . . . 6' x 9' speaker.

GRA-295-1, Walnut cabinet (illust. above) .................. $62.95
GRA-295-3, Early American cabinet .......................... $99.95
GRA-295-2, Deluxe walnut cabinet .......................... $94.50

Deluxe Heathkit "180" Color TV

Same high performance features and exclusive self-servicing facilities as new GR-227 (above) except for 180 sq. in. viewing area.

GRA-180-1, Contemporary walnut cabinet .................. $49.95
GRA-180-2, Early American cabinet .......................... $75.00
GRA-180-3, Table model cabinet ............................. $24.95
GRA-180-5, Table model cabinet & mobile cart (illust. above) ......................................................... $39.95

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HEATHKIT 1968

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You may win the high fidelity system of your dreams — or a luxury Telex Serenata II Headphone ($44.95 value) as an individual hi-fi store winner! Enter as often as you wish; just stop by your Telex, Magnecord or Viking dealer and pick up additional entry blanks. While you are there, listen to the New Dimension in Sound — superb Magnecord and Viking tape reproduction through an exciting new Serenata Headphone! Performance so superior, only hearing is believing! ENTER TODAY — STEREO-STAKES ENDS NOVEMBER 30
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RULES:
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2. No purchase required (however, if winner has purchased Magnecord or Viking tape recorder or Telex headphone during contest period, cash refund equivalent to retail price will be made.)
3. Contestants must be 18 years of age or older.
4. Employees of Telex, Magnecord, Viking, their advertising agencies, and families of same not eligible.
5. Winners to be selected by random drawing. All decisions of the judges will be final.
6. Contest void in states where prohibited by law.
7. Entries must be postmarked or deposited at dealer's before midnight, November 30, 1967.
8. Winners will be notified by mail within 30 days of close of contest.

*Wisconsin residents mail entries to: Stereo-Stakes Contest, Box 7626, Tulsa, Oklahoma 74105

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DIVISIONS OF THE TELEX CORPORATION
9600 ALDRICH AVE., SOUTH, MINNEAPOLIS, MINN. 55420

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<th>SYSTEM C</th>
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<td>1 pair Acoustic Research AR-3 Speakers</td>
<td>1 pair University &quot;Mediterranean&quot; Speakers</td>
<td>1 pair Electro-Voice E-V Six Speakers</td>
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<tr>
<td>1 each Acoustic Research Model AR-XA Turntable</td>
<td>1 each Acoustic Research Model AR-XA Turntable</td>
<td>1 each Acoustic Research AR-1A Turntable</td>
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<td>1 each Telex Serenata Headphones</td>
<td>1 each Pickering Model XP-15/3 Dustomatic Cartridge</td>
<td>1 each Pickering Model XV-15/3 Dustomatic Cartridge</td>
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<tr>
<td>1 each Vernon Model 681A cartridge</td>
<td>1 each Fisher R-200-B AM/FM/Shortwave Tuner with walnut base</td>
<td>1 each Electro-Voice Model 1177 Tuner/Preamplifier</td>
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<td>1 each Shurewood Model 8000 Receiver in walnut grain ietherette case</td>
<td>1 each Fisher TX-160 Amplifier</td>
<td>1 each Magnecord Model 1022R Recorder with carrying case</td>
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<td>1 each Magnecord Model 1044-42 Stereo Recorder in carrying case</td>
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<tr>
<td>1 each Viking Model 4100 Speaker/Amplifier System</td>
<td>1 each Magnecord Remote Control Station</td>
<td>1 each Viking Model 811W 8-Track Cartridge Player</td>
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<td>1 each Telex Amplifier/Amplified Headphones</td>
<td>1 each Magnecord Model 433 Stereo Recorder, walnut base</td>
<td>1 each Altac Lansing Model 878A Cardioid Microphones</td>
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<td>1 each Viking Model 811W 8-Track Cartridge Player</td>
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<td>1 each Magnecord Model 4000 8-Track Cartridge Player</td>
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<tr>
<td>1 case BASF Magnetic Recording Tape (20 reels) 7&quot; x 240'</td>
<td>1 each Amplifier/Amplified Headphones</td>
<td>1 pair Magnecord Model 4000 Speaker/Amplifier System</td>
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<tr>
<td>1 each Electro-Voice 635A Microphones</td>
<td>1 each Universal Model 5000 Microphones</td>
<td>1 case BASF Magnetic Recording Tape (20 reels) 7&quot; x 240'</td>
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<td>1 each J. F. D. Model LPL-FM6 Log Periodic Antenna</td>
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MUSIC SOUNDS BETTER... When you tape it with ROBERTS the professional STEREO TAPE RECORDER

Capture your favorite music from LP Records and FM Multiplex. ROBERTS CROSS® FIELD exclusive gives you those extra highs and lows at all speeds... even at the new LP 1-7/8 ips.

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should not need further tone adjustment from the amplifier.

Incidentally, there are new proposed IEC (International Electronic Conference) equalization standards for 3¼ and 1½ ips, and at least one manufacturer is incorporating the IEC equalization in his machine. Slow-speed tapes made on NAB-equalized machines will have somewhat less treble when played back on a new IEC-equalized machine.

"Equivalent" Sine-Wave Power

Q. I notice that in the power-output graphs in the Hirsch-Houck Labs test reports one of the graphs is labeled "Continuous and Equivalent Sine-Wave Power Output per Channel in Watts." Exactly what do "continuous" and "equivalent" refer to?

WILLIAM BROWN Chicago, Ill.

A. The continuous sine-wave output is produced by a sine-wave input test signal (Fig. A) that is used when making harmonic-distortion measure-ments. Intermodulation (IM) distortion measurements, on the other hand, require a special test signal (Fig. B) that consists of a 60-Hz and a 6,000-Hz tone combined in a 4:1 ratio. Insofar as the amplifier can amplify the two tones without causing interaction (intermodulation) between them, the amplifier has low intermodulation distortion.

Because of its waveform, the IM output signal cannot be merely measured with a voltmeter and mathematically converted into power as can a standard sine-wave test signal. When an amplifier is driven by an IM test signal, its power is calculated in terms of the equivalent output that would be measured with a simple sine-wave signal having the same peak voltage value as the two-tone IM test signal. This requires a correction factor of 1.47. In other words, if the IM test signal measured (by a standard audio "equivalent" refer to?

Because the number of questions we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!
The case against
the mix 'n match method.

Mixing and matching stereo components gets pretty complicated.
First there's the listening.

Speakers A/amplifier B/tuner C/speakers D/amplifier E/tuner F/speakers A/amplifier E/tuner C/speaker D/amplifier B/tuner F.
(Or you listen to turntables and cartridges in place of tuners.)

You compare.

And you also wonder if a signal that comes from a tuner made by one manufacturer that goes through an amplifier made by a second manufacturer will sound its very best coming out of a speaker made by a third company.

So either you have to know what to listen for. Be lucky. Take an expert along to match up components.

Or you can use our experts. Sony's audio engineers. They started out by designing all the components in the Sony HP-550 stereo music system (even the special all-silicon transistors) to match and work their very best with one another.

The sealed speaker system with a 10-inch woofer and 4-inch tweeter in each walnut enclosure, with...

the 66-watt (music power) amplifier-preamplifier with 23 transistors and 18 diodes and controls for volume, bass, treble, tape monitor, stereo/mono and function selection, with...

the 3.2 microvolt sensitive FM Stereo/AM/FM/AM tuner. And...

the professional Sony high compliance moving coil cartridge, with...

the Garrard 60MKII 4-speed automatic turntable built to Sony specifications.

What does it all cost?

$379.95* for the new Sony HP-55C stereo music system.
The expert assistance is free.

* MANUFACTURER'S SUGGESTED RETAIL PRICE.
SPECIFICATIONS XIV: DISTORTION

AMPLIFIER POWER, as I explained in last month’s installment of this series, should always be stated in relation to the amount of distortion generated at a given power output (wattage). This logically leads to the unsavory subject of distortion itself, that perennial bugaboo of audio. Distortion can be defined as any deviation (except in strength) from the original signal occurring as a result of faulty reproduction. It can thus be seen that distortion is, musically speaking, most significant and that its elimination is the very heart of fidelity. In fact, one might reasonably define tonal fidelity simply as the absence of the various kinds of distortion.

Only within recent years has distortion been acknowledged as the preeminent touchstone of quality in sound reproduction. Earlier in the electronic quest for musical realism—roughly during the adventurous decade following World War II—any system pretending to wide-range frequency response was considered “high fidelity.” As long as the bottom bass (anything below 100 Hz in those days) and that tinkly treble (perhaps 10,000 Hz) came through, listeners who had never heard reproduced sound like this before were amazed, impressed, and happy. Little did it matter to them that those “deep” lows were boomy and/or muddy and that the metallic harshness and screech of the highs ruined all chance of tonal realism.

Since then we have become somewhat more sophisticated in our demands. Wide-range Frequency response is now pretty much taken for granted in quality equipment, and the emphasis has shifted to keeping the tonal timber as natural as possible—in short, to minimizing distortion. But complete elimination of distortion still eludes even the most ingenious of the electronic wizards; in fact, limitations inherent in any circuit or device make absolute perfection theoretically impossible. But the long fight against musical falsehood has taken us astoundingly close to the limits of what is possible. Where obvious distortion once made violins sound as if they were made of metal rather than wood and turned trumpets into raucous kazoos, today’s best components reduce distortion to virtually unnoticeable levels. Whatever distortion is audible on modern top-grade equipment very likely originates in the program source (records, tape, or FM transmitter) rather than in the components themselves.

Unfortunately, not all audio equipment on the market meets these exacting standards. Granted, the performance of few of them nowadays is marred by blatant distortion; their traces of tonal impurity are usually quite subtle and for that reason all the harder to recognize. At first, you may not notice any distortion at all. But after an hour or so of attentive listening, you may find yourself getting fidgety, vaguely uncomfortable, less responsive to the music, and increasingly disposed to “turn the damn thing down—or off.” What happens is that marginal distortion—too slight to register consciously—builds up subliminally to create a psychological effect known as “listener fatigue.” By contrast, top-grade equipment lets you listen for many hours without waning pleasure. One might think of this curious reaction to flawed sound as the mind’s instinctive protest against the sonic adulteration of music.

Fortunately, detecting distortion need not be left to the subconscious. Accurate physical testing methods have been worked out to assess the presence of distortion, and this will be my topic in the next issue.

HIFI/STEREO REVIEW
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 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 W500 TWO-WAY SYSTEM
- ACHROMATIC W600 TWO-WAY SYSTEM
- ACHROMATIC W700 TWO-WAY SYSTEM
- ACHROMATIC W800 TWO-WAY SYSTEM
- ACHROMATIC W900 TWO-WAY SYSTEM
COMPACT MODELS

TWO-WAY MINORETTE SPEAKER SYSTEM WITH ACOUSTIC SUSPENSION

Enthusiastically acclaimed in magazine test reports, the W20D uses a high excursion, low resonance, full 8" woofer with exclusive high compliance Flexiprene cone suspension. A new advance-design mylar-dome pressure tweeter provides excellent omni-directional dispersion characteristics. Speakers have heavy magnet assemblies for controlled transient response. The LCR 3-section crossover network and voice coil values were designed for optimum performance with vacuum tube 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 stand-up or horizontal positioning. Listen to the W20D with your ears closed and forget that it's so small and costs so little.

OTHER SPECIFICATIONS: Frequency response, 45 to 18,000 Hz. Input power (RMS), per channel max, 35 W max, 30 W System impedance, 4 to 8 ohms. Crossover point, 3000 Hz (electrical). Dimensions, 36" x 14" x 10" deep. Staff resistant oiled walnut finish. Price, $49.95.

BOOKSHELF MODELS

THREE-WAY BOOKSHEL弗 SPEAKER SYSTEM WITH ACOUSTIC SUSPENSION

The new W40D is a full 3-way multiple speaker assembly, yielding the carefully tailored ultra linear response that can best be accompanied with individual speakers, each specially designed for and operated over a restricted frequency range. A heavy duty 10" high compliance, low resonance woofer is mated with an acoustically isolated 5" midrange speaker and an 8"-inch omni-directional 3-way pressure dome tweeter. Separate mid and treble range continuously variable acoustic compensation controls are provided. Employing the acoustic suspension principle, the handsomely appointed cabinet is completely attractive. The grille material is removable, to facilitate decor changes, and the nomenclature is rotatable so that the speaker may be used either vertically or horizontally.

OTHER SPECIFICATIONS: Frequency response, 25 to 20,000 Hz. Input power (RMS), per channel max, 20 W max, 10 W System impedance, 4 to 8 ohms. LCR 4-section crossover network. Crossover points: midrange, 3000 Hz (electrical), tweeter, 3300 Hz (electrical). 1200 x 24" x 13.5" deep. Price, $199.95. (Special order, $199.95.)

FLOOR-STANDING MODELS

VERSATILE HI AND LOW BOY DELUXE FOUR-WAY SPEAKER SYSTEM EXCLUSIVE SAND-FILLED ENCLOURE

The new W70D incorporates the same components for multiple speaker systems. The 12½" woofer employs a massive (9½" x 5½" x 5") sand-filled enclosed enclosure on a heavy cast aluminum chassis. The 2½ pole 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. For 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 5½" unit handles the upper midrange, while Wharfedale's advance-design mylar pressure dome treble unit delivers its sound. The grille assembly is rotatable for Individual, continuously variable control. Adjust the mid and treble ranges.

The enclosure employs Wharfedale's exclusive sand-filled construction. Superbly styled, the W70D is used as a "high boy" or, on its side, as a "low boy." A separate 5½" woofer, with a flat 75 sq. in. polystyrene radiator, provides pure piston action for deep bass. The woofers, with conically chamfered diaphragm for upper bass and lower mid ranges, both speakers operate in an acoustic suspension type enclosure, with surprisingly uniform output and extended bass range. A pair of special 5½" heavy duty mid-range speakers and a pair of Wharfedale's omni-directional, mylar-dome pressure 3½" switters handle the balance of the spectrum. The woofers are capable of handling the sound from this array of speakers insures correct musical timbre and definition anywhere in the listening area.

The exquisite styling and fine furniture quality of the W70D sand-filled cabinet will enhance any room. Front grille assemblies are removable. An optional set of legs (8078) is available.

OTHER SPECIFICATIONS: Frequency response, 25 to 30,000 Hz. Input power (RMS), per channel max, 65 W max, 10 W System impedance, 4 to 8 ohms. LCR 3-section crossover network. Crossover points: midrange, 20,000 Hz (voltage controlled), tweeter, 4000 Hz (voltage controlled). Finished model, 27½" x 12½" x 10½" (includes table top); utility model (no table top), 27½" x 12½" x 17½". In genuine oak walnut, $439.95; finished walnut lacquered, $450.95; oak, $449.95; walnut, $459.95; utility (sanded birch, flat finishing), $375.00.

For a list of Wharfedale dealers in your area, plus a complimentary 16-page Comparator Guide write:

Wharfedale

Div. British Industries Corporation, Westbury, N. Y. 11590
STEREO AND MONO: In the June, 1967 issue of HiFi/Stereo Review, Editor William Anderson commented favorably on the recent moves by several record manufacturers that would seem to portend the eventual disappearance of monophonic discs from the record catalog. Judging from reader response, it seems that many people still have reservations about the technical quality of stereo versus mono pressings of the same work, as well as doubts regarding the use of stereo cartridges (with either a mono or stereo system) for playing mono records.

I am not a record reviewer, and have not had the opportunity to make extensive critical quality comparisons between stereo and mono recordings of the same performance. In my collection of several hundred records, both mono and stereo, I have good and bad pressings of both types. But I find that most stereo releases of the past few years are noticeably superior to the typical pre-stereo mono record.

I can think of only one type of distortion that is inherently worse in stereo records than in mono—the so-called "pinch effect." This comes about because a spherical stylus tip has difficulty following the groove modulations of a disc cut with a relatively sharp, "V"-shaped recording stylus. When the recorded wavelength inscribed in the groove becomes comparable to, or smaller than, the playback-stylus tip radius, the groove, in effect, narrows and the stylus is deflected vertically as well as laterally. The distortion resulting from such vertical deflection is largely second-harmonic in nature.

Good monophonic phono pick-ups do not produce a signal in response to vertical stylus movement; therefore, pinch-effect distortion is not a serious factor when they are used. Stereo cartridges, on the other hand, are designed to respond to both vertical and lateral record-groove modulation. In the early days of stereo discs, there was considerable discussion of the "stereo-pinch" problem, but as far as I can recall, the question was never settled definitively.

It seems probable to me that the relatively small amount of second-harmonic distortion generated by the pinch effect when playing stereo is masked by the main body of the program. In any event, I have never heard any improvement in the sound quality of a stereo record when the vertical response of the cartridge was canceled by switching the amplifier to the mono mode.

This brings us to the use of stereo phono cartridges for playing mono records. The signal output of each channel of a stereo cartridge, when playing a mono disc, contains information generated by both the lateral and vertical movements of the stylus. The lateral-movement portion of the output signal is the desired program; the vertical portion is largely pinch-effect distortion and vertical rumble from the turntable.

Fortunately, the signals generated in the two channels by the lateral movements of the stylus are in phase, while the vertical signals are out of phase with each other. When the right and left channel outputs are connected in parallel, the in-phase elements reinforce each other to form a true mono signal corresponding to the lateral record-groove modulation only. The vertical signals of the two channels, being out of phase with each other, cancel and are not heard. Perfect cancellation requires exactly equal outputs from the cartridge's right and left channels, but even with the usual 1 or 2 db of imbalance, the cancellation is quite effective. Thus, a stereo cartridge becomes a nearly ideal mono cartridge when its outputs are paralleled. The parallel connection can be made anywhere in the amplifying system. Most stereo amplifiers have a mono-stereo switch that does this in the amplifier circuits.

And this brings us squarely up to today's problem, the playing of stereo records through a mono system—one channel of amplification, one speaker. If a stereo cartridge is feeding a mono amplifier, the modification must be made at the cartridge. Simply connect the L and R "hot" signal leads together and the two ground leads together and treat the cartridge as though it were an ordinary two-terminal mono cartridge. Most stereo cartridges come with instructions on how to do this.

There are many advantages to using a stereo cartridge in a mono system, in addition to the overwhelmingly important one of being able to play stereo records without damaging them. Design improvements on mono cartridges were halted about ten years ago when...
stereo discs were introduced. As anyone who has followed the Hirsch-Houck Laboratories comprehensive cartridge reports in this magazine should know, there have been continued improvements in the performance of stereo cartridges. And the cumulative effect of ten years of progress is nothing less than astounding. This can be demonstrated by playing a good mono record first with one of the best of the old mono cartridges, then with a recent-model stereo cartridge. Even the lower-priced stereo units in the $10 to $15 price range (most operating at about 2 grams stylus force) will outperform most mono cartridges (which usually require 4 grams or higher). There are audible improvements in such areas as frequency response, smoothness, definition, distortion, needle talk, and freedom from resonances and induced hum.

Many of the most recent improvements in stereo cartridges result from the reduction of the mechanical impedance of the stylus assembly. Mechanical impedance of a cartridge encompasses such performance parameters as stylus compliance and effective tip mass. The improved tracing (tracking) ability of the better stereo cartridges that results from the lowered mechanical impedance means appreciably less distortion and "break-up" on loud, high-velocity passages. Sonic considerations aside, there are also the benefits of less record and stylus wear, which should be a matter of concern to anyone with a valued record collection. This relationship—between record wear and tracing ability—is not fully understood by the average audiophile.

The 0.7-mil stylus used in many stereo cartridges is also well suited to playing mono records, even though the mono grooves were originally intended for 1-mil playback styli. The smaller tips found on some cartridges (0.6 or 0.5 mil) are less desirable for mono use and may "rattle around" in the bottom of the groove on some mono discs. One good solution is to use an elliptical stylus. The smaller edge radius of 0.2 or 0.3 mil will trace the shortest wavelengths (highest frequencies) in the groove wall with a clarity that will surprise many people who have been living with the same mono cartridge for a number of years, while the larger frontal radius of 0.7 or 0.9 mil will prevent bottoming in the groove. My experience has been that the more noisy, distorted, and worn-out an old mono record is, the more striking will be the improvement in its sound when played with a good elliptical-stylus cartridge.

Far from lamenting the demise of the mono LP, I welcome the introduction of stereo discs into many single-channeled homes. Some day these people will convert to full stereo, and have the pleasure of discovering what is hidden in their discs. It should be almost as much fun as acquiring a whole new record collection—and a lot cheaper.

**EQUIPMENT TEST REPORTS**

**SHERWOOD S-8800-FET STEREO RECEIVER**

- Sherwood's S-8800 stereo FM solid-state receiver has undergone several minor circuit-design changes since its introduction. The latest version has an FET (field-effect transistor) front-end tuning section that achieves improved cross-modulation rejection, and the unit therefore merits the new model designation of S-8800-FET.

  An unusually powerful and sensitive receiver, measuring only 4½ x 16 x 14 inches, the S-8800-FET is rated at 40 watts per channel continuous-power output into 8 ohms, or 140 watts music-power output into 4-ohm loads. It has a very effective "Instamatic Overload Protection" circuit which instantly removes the drive signal from the output transistors if there are excessive load conditions, such as insufficient loudspeaker impedance or a short circuit in the speaker lines. If the protective circuit is tripped, normal operation can be restored by shutting off the power to the receiver for about 15 seconds and turning it on again. The circuit is evidently quite effective, since we tripped it many times during our tests without any damage to the receiver.

  The S-8800-FET has the silky-smooth flywheel tuning for which Sherwood receivers have been noted for many years. Its automatic stereo switching circuit senses the noise level in the program output and reverts to mono if reception is too noisy for enjoyable stereo listening. Pulling out the BALANCE control knob switches the receiver to mono for all inputs, including the tuner.

Tuning for minimum distortion is completely non-critical (assisted by an illuminated zero-center tuning meter), and drift is undetectable. There are the usual tone controls, an input selector, and a volume control with loudness compensation which boosts the low-frequency response as its setting is lowered. Two small knurled shafts protruding from the panel control the FM interstation squelch threshold and the phono preamplifier gain (over a range of about 4:1). The squelch circuit works effectively, quieting the receiver completely between stations, but it introduces a thump when going on or off. (Continued on page 58)
COMPARE THESE NEW SHERWOOD S-7800-FET FEATURES AND SPECS! ALL-SILICON RELIABILITY. INSTAMATIC OUTPUT OVERLOAD PROTECTION CIRCUITRY. NOISE-THRESHOLD-GATED AUTOMATIC FM STEREO/MONO SWITCHING. FM STEREO LIGHT. ZERO-CENTER TUNING METER. FRONT-PANEL FM INTERCHANNEL HUSH ADJUSTMENT. MONO/STEREO SWITCH AND STEREO HEADPHONE JACK. ROCKER-ACTION SWITCHES FOR TAPE MONITOR, NOISE-FILTER, MAIN AND REMOTE SPEAKERS DISCONNECT. MUSIC POWER 140 WATTS @ 4 OHMS @ 0.75% HARM. DISTORTION. IM DISTORTION 0.1% @ 10 WATTS OR LESS. POWER BANDWIDTH 12-35,000 CPS. PHONO SENS. 1.8 mV. HUM AND NOISE (PHONO). —10 DB. FM SENS. (HF) 1.8 uV FOR 30 DB OUTLEXY. FM SIGNAL-TO-NOISE: 70 DB. FM CAPTURE RATIO: 24 DB. FM CROSS-MODULATION REJECTION. 2.5 DB. DRIFT = 0.1%. AM SENS. 3.0 uV. AM BANDWIDTH 7.5 KC. 45 SILICON TRANSISTORS PLUS 16 SILICON DIODES AND RECTIFIERS. SIZE 18½ X 14 IN. DP.

Does Sherwood use F.E.T.'s?

Did you think because Sherwood makes such beautiful receivers we would neglect Field-Effect-Transistor circuitry? The new Sherwood ALL-SILICON Model S-7800-FET FM/AM 140-Watt Receiver shown above has been specially designed for urban strong-signal locations.* This ALL-SILICON receiver offers unexcelled FM reception in areas where powerful local stations can interfere with the reception of distant and weaker stations. The Model S-7800-FET also features two separate front-panel rocker switches for multiple speaker installations throughout your home. Write for a complimentary copy of the new Multiple-Speaker Installation manual.

*Specially-selected Field-Effect-Transistors in RF and Mixer stages of S-7800-FET improve cross-modulation rejection almost 10 times (20 db)

Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618. Write Dept. 10R

CIRCLE NO. 75 ON READER SERVICE PAGE

OCTOBER 1967
Four rocker switches on the panel control the tape-monitor function, high-cut filter, and the two pairs of speaker outputs. The remote-speaker terminals have built-in 2-ohm series resistors, permitting operation with speaker loads between 2 and 4 ohms without tripping the protective circuit. There is a stereo-headphone jack on the front panel.

The instruction manual for the S-8800-FET has complete, detailed specifications and performance curves, in addition to alignment procedures. Within the normal limits of measurement error, we verified every one of the salient performance characteristics. The tuner had an IF usable sensitivity of 1.8 microvolts, with an ultimate distortion level of -48 db. This is just about as low as we have ever measured on an FM tuner, and as far as we know is the residual distortion of our signal generator. Sherwood has changed from the ratio detector used in earlier S-8800 models to a wide-band discriminator that is claimed to reduce distortion at 100 per cent modulation to -52 db (0.25 per cent). We see no reason to doubt this claim, although it is beyond the capabilities of our test instruments to verify. The tuner stereo separation was about 35 db at middle frequencies, 27 db at 30 Hz, and 17 db at 10,000 Hz.

The amplifier delivered 40 watts per channel with both channels driven, with less than 0.3 per cent distortion between 200 and 13,000 Hz. At 20 watts or less the distortion was under 0.5 per cent between 20 and 17,000 Hz, and under 0.2 per cent over most of that range. The RIAA phono equalization was within ±1 db, and NAB tape-playback equalization was within ±3 db over their respective ranges. The high-cut filter had a slope of 12 db per octave above 5,000 Hz, with no effect at lower frequencies. The tone controls had a sliding inflection point characteristic, providing moderate correction at the frequency extremes with little or no effect on most of the audible frequency range when using partial boost or cut. At their extreme settings, the tone controls had an exceptionally wide range.

The available power into 16-ohm loads was about 22 watts per channel, and into 4 ohms about 65 watts per channel. Since these were continuous-power measurements, with both channels driven, there can be no doubt that the

(Continued on page 60)
The world in a box.

Our world is ever shrinking. And growing.
We can go to almost any part of the world in hours. It used to take days, or weeks.
Or we can bring the world to us. With a Fisher R-200-B solid-state multiband tuner.
Now a concert broadcast directly from London, Paris, Moscow or Tokyo is as much available as a local one. And a news event in Saigon, Moscow or Beirut can be caught as it happens.
We don't mean to intimate the R-200-B is a

The Fisher magic box which will automatically bring in all these programs. There are atmospheric limitations to any multiband tuner. But the R-200-B is the first multiband tuner built to high fidelity standards.

With its three AM bands it can receive long-wave, medium-wave and short-wave broadcasts. Wide-band for full concert fidelity, regular bandwidth for normal broadcasts, narrow-band to eliminate interference.

It also includes an FM stereo tuner with automatic mono-stereo switching and the Fisher Stereo Beacon multiplex decoder. Then R-200-B sells for $349.50 (cabinet $24.95).

It's a small world. 16¾” x 4¾” x 11”.
(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 page 65.)
140-watt music-power rating with 4-ohm loads is quite conservative.

The gain of the S-8800-FET amplifier was very high, with only 0.6 millivolt required at the phono input, or 0.35 millivolt at the tape-head input, for a 10-watt output. As a result of the high gain, considerable hiss and hum were audible (depending on the impedance at the inputs) at the maximum volume-control setting. At any usable gain setting, however, hum and noise were completely inaudible. Because of its high gain and power output, this receiver will have to be operated at fairly low volume-control settings with speakers of moderate to high efficiency. The bassiness resulting from the loudness compensation could be quite disturbing. Although the bass control is capable of fairly good correction, a loudness-compensation cut-out switch would be much preferred.

With this minor reservation, we found the Sherwood S-8800-FET to be an unusually satisfying receiver in all respects. Sonically, it cannot be faulted, and its high power can cope effortlessly with the least efficient speaker systems. The tuner is unquestionably one of the most sensitive on the market, and it sounds every bit as good as its measurements would lead one to expect.

The Sherwood S-8800-FET sells for $369.50. The S-7800-FET, identical to the S-8800-FET but including AM, is $409.50. A walnut-grain vinyl covered metal cabinet is $9; a walnut wood cabinet, $28.

For more information, circle 137 on reader service card.

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JENSEN X-40 AND X-45 LOUDSPEAKER SYSTEMS

Before the advent of compact or "bookshelf" speaker systems, it was rare to find a speaker of any reasonable size that could deliver an audible and fundamental 30-Hz output. Much of the supposed bass response of the large speaker systems prominent ten or fifteen years ago consisted of second- and third-harmonic distortion products of the original fundamental bass frequency that the speakers were trying to reproduce.

The acoustic-suspension speaker systems, with their highly compliant, long-throw woofer cones in smaller sealed enclosures, brought true bass to large numbers of listeners who had limited space or limited financial resources. But despite their relative compactness, most "bookshelf" speakers were still too large and heavy for mounting on real bookshelves. Over the years, many manufacturers have attacked the problem of creating a small, light, and inexpensive speaker system with wide-range, low-distortion response. There have been a few successful designs, and many more that are best forgotten.

The new Jensen X-40 and X-45 models are recent additions to what might be called true bookshelf systems, and they deliver a caliber of sound that is surprising for their modest size and price. Their oiled walnut enclosures measure 10½ x 19½ x 9 inches, or slightly over one cubic foot, and their weight of about 20 pounds will not overtax any shelf capable of supporting books. The X-40 and X-45 are identical except for their high-frequency drivers.

Frequencies from 30 to 2,000 Hz are radiated by an 8-inch-cone, long-travel woofer with a resonant frequency of 35 Hz. For frequencies above 2,000 Hz, the X-40 uses a 3-inch direct-radiator cone tweeter, while the X-45 uses a horn-loaded compression-type driver. Both systems are rated at 8 ohms, with a power-handling capacity of 25 watts and a useful frequency range of 30 to 16,000 Hz and above. On the rear of each enclosure is an output-level control for the high-frequency speaker.

We tested the X-40 and X-45 under identical conditions, simulating bookshelf mounting. The microphone responses at eight different locations in our test room were averaged to obtain a composite response curve. Although the two speakers have identical woofers, we found the X-40 to have somewhat more response below 100 Hz. Ignoring small peaks at 40 and 60 Hz, which are properties of the test room, both speakers had an overall response of ± 5 db from 30 to over 13,000 Hz, and were down only slightly at 15,000 Hz—the upper limit of our test microphone's calibration.

The X-40 had its most uniform measured response with the tweeter-level control at maximum, while the more efficient high-frequency horn driver of the X-45 showed a rise of about 8 db at 10,000 Hz under these conditions. Both speakers had low harmonic distortion at low frequencies. The X-40 (tested at a 1-watt level) had about half as much distortion (5 per cent at 40 Hz) below 60 Hz as the X-45, which was probably due to normal production tolerances. It also had somewhat less efficiency than the X-45 system.

Both speakers had excellent tone-burst responses over their entire frequency range. Overall, we would rate their transient response as highly as that of any dynamic speaker we have tested, including some costing several times their price. At no time did we find any evidence of prolonged ringing, breakup, or spurious outputs.

In listening tests, we found that the X-40 sounded most balanced with the tweeter-level control set at maximum. (This setting also provided the flattest measured response.) It was necessary to turn down the tweeter level of the more efficient X-45 horn driver considerably to match the (Continued on page 62)
Introducing
the most competitive bookshelf system ever designed by Fisher.

Our moderately priced XP-66 has some competition, something we usually try to avoid.

(Our full-range XP-6B at only $89.95 and our $149.50 XP-7—sometimes known as the ultimate bookshelf speaker system—are each in a class by themselves.)

At $119.95, the Fisher XP-66 is a system designed to win your favor from other fine speaker systems available at the same price. No easy task, we know.

That's why we made the XP-66 a three-way system; not just another two-way. It contains a special six-inch mid-range driver sealed off from the rest of the system to prevent interaction between mid-range and woofer—and to provide audiophiles with a cleaner-than-ever over-all sound for their $119.95.

And we were thinking competitively when we designed the XP-66's woofer and tweeter.

The new 12" free-piston bass driver uses a high-mass copper voice coil that allows flawless bass reproduction down to 30 Hz, without muddiness, without doubling.

Our new low-mass wide-dispersion treble driver, with its highly damped cone constructed of a special fibrous material, eliminates resonance and breakup, and provides smooth reproduction of highs from 1,000 Hz through 19,000 Hz.

We weren't taking any chances—even the crossover network of the XP-66 is a special design.

So, if you're out to spend $119.95 on a bookshelf speaker, we urge you to compare them all.

And let the best sound win.

(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 page 65.)

The Fisher
sound of the X-40, after which they were indistinguishable from each other. The cone radiator of the X-10, however, had a distinctly better high-frequency dispersion.

Both speakers had an effortless, natural sound that one rarely finds in speakers—even those of much greater size and price. Although their bass output does not match that of some larger and costlier systems, the listener is never aware that he is listening to a one-cubic-foot enclosure.

Either model can produce a solid, relatively undistorted 30-Hz fundamental tone when the program material calls for it. The Jensen X-40 sells for $57 and the X-45 for $63. Anyone who doubts that speakers in that price and size bracket can produce true high-fidelity sound owes it to himself to hear one of these speakers and be convinced.

For more information, circle 188 on reader service card.

ADDENDUM FOR THE KIT BUILDER: HEATH AR-15 AM/FM STEREO RECEIVER

Since we wanted to bring a test report on the Heath AR-15 AM/FM stereo receiver to the attention of HiFi/Stereo Review's readers as soon as possible, we preferred not to wait until it was available in kit form. We therefore tested a factory-assembled unit supplied to us by Heath. Based on our examination of the wired unit, we suggested (May, 1967 test report) that, because of the unit's complexity, construction probably should not be attempted by the neophyte kit builder. Since that report, HiFi/Stereo Review has had one of the receivers assembled from a kit to determine, first hand, the level of experience and background required by the builder, the kind of problems, if any, he is likely to encounter, and the time required for construction.

In the opinion of our kit builder, the AR-15 can be successfully assembled by anyone with a minimum of prior kit-building experience if he scrupulously follows the instructions supplied with the kit. Assembling the kit is by no means a particularly difficult task for anyone who is—or can become—reasonably adept with a soldering iron, provided he is careful in his work and can devote the required time to it without becoming impatient. In the tradition of the Heath Company, the 219-page assembly manual leaves nothing to the imagination. The steps are fully illustrated, the instructions remarkably clear.

The receiver is constructed around seven separate printed-circuit boards that are mounted on a sectional aluminum chassis. The FM front-end tuning section (copies of the May, 1967 issue of HiFi/Stereo Review are available at $1.50 each from Ziff-Davis Service Division, Department BCHF, 595 Broadway, New York, N. Y. 10012) is worth while to call attention to Hirsch-Houck Laboratories' summing-up evaluation of the unit:

"We found the Heath AR-15 a very easy receiver to use and to listen to. Its enormous reserves of clean power make for effortless listening at any level, and the FM tuner pulled in more listenable stereo broadcasts (as many as fifteen to twenty on a single sweep of the dial) than we had realized existed in our area. "We know of only a few amplifiers that can match or surpass the AR-15 in power or ultra-low distortion, and most of them cost considerably more than the entire AR-15 receiver. No other tuner we have used can compare with it in sensitivity. Considering these facts, the AR-15 is a remarkable value at $329.95 in kit form. Several people have commented to us that, for the price of the AR-15 kit, they could buy a very good manufactured receiver. So they could—but not one that would match the superb overall performance of the Heath AR-15."

The AR-15 is now available factory assembled for $499.50. —Larry Klein

For more information, circle 189 on reader service card.
Go ahead.
Call it a radio.

We don't mind.
Actually, it's a compact modular stereo system.
But all the other makers of hi-fi equipment have spoiled that kind of pitch for us. They keep coming up with new and different nomenclature for the same old products. So when we have a new and different product, we're at a loss for nomenclature.

But we don't care. We're so pleased with the new Fisher 150 that we're perfectly willing to let people oversimplify the matter and call it a radio.

After all, it does receive FM broadcasts, both mono and stereo. And plays them through loudspeakers.

There the similarity ends, of course. What people generally call a radio is most unlikely to have a 35-watt transistor amplifier. Or a high-sensitivity transistor tuner. Or inputs for an outside record player with magnetic stereo cartridge. Or a pair of speaker systems that took years to develop. Or a price tag of $299.95, for that matter.

But the Fisher 150 is, generically, a radio. And the Empire State Building is a house.

The Fisher

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 page 65.
RECORDS, COPYRIGHTS, AND THE LITTLE MAN

That phonograph records are not, under the present laws, subject to copyright is a statement that falls somewhere between the little-known fact and the ill-kept secret; one views it positively or negatively depending entirely upon where one’s stake lies. Copyright, of course, means that a man cannot copy (and that means copy exactly) someone else’s creation and sell it as his own. Bootleg records are a sure exact replica. Companies that produce them are forced out of business—but not by the copyright law. Records cannot be copyrighted. In Washington, Congress is presently trying to decide (in its deliberations on proposed revision of the U. S. copyright laws—S. 597) whether, in the future, they should be.

Another aspect of copyright deals with the use of a creation. To the consumer who buys a record, any limitation of his private use of that record, through a new copyright law or anything else, is posterous, as, of course, it should be. But what of the man who owns or rents a small hall, who invites people there to a recorded (remember, records) concert, and who charges admission? Is he entitled to sell the experience of hearing the record (which is someone else’s creation, not his) simply because he paid for the record itself? A jukebox does exactly that: it sells and re-sells the sound on a record without the payment of performance fees to anyone. Right now it is legal. And suppose our man, instead of charging admission to his recorded concert, intersperses the records with paid commercials—for soap, let’s say. The profit source has now been shifted, but what he is ultimately selling is still the recorded performance. Radio does this: it pays a small fee to the composer (through collection agencies like ASCAP and BMI), but it pays nothing to the performer on the record. This, at the present time, is also legal. Under the hoped-for revision of the law, both of these actions would become illegal without the payment of a fee. A group called the National Committee for the Recording Arts has been set up to lobby for changes in the copyright law that will bring that fee to the artists and the record companies.

I don’t think there is the slightest doubt that they are entitled to it. That the performer contributes something specifically his own to a musical rendition is undeniable. If that rendition is to be exploited for profit, he should share in it. The record companies too, sometimes to an astounding degree, provide something of their own, something that makes that particular recorded performance exploitable. They too should share. It is ethically imperative that the copyright law be revised to afford protection from unaided exploitation to performers and producers. But that the proposed revisions of the law will prove to be the panacea for the sad state of music and musicians in this country that the NCRA would have us believe, I think, totally false. And yet, it could come close to being just that.

The NCRA is building its case largely on the inequity of rights as between the composer and the performer-aranger. Though much other material is brought in to prove how poorly most performers are paid (it is true and there is no denying it), the specific point at issue here is that composers receive fees (or their collection agencies do) for broadcast performances of their works (because the work itself is copyrighted) and performers do not (because the record is not copyrighted). Neither, to repeat that fact, receives anything from juke-box performance, and this is probably the greatest injustice of all. Theoretically then, the composer profits more from records than the performer. But it isn’t so. Who makes more, Sinatra or Alec Wilder? Joan Baez or Malvina Reynolds? Erich Leinsdorf or Roger Sessions? No one even has to think twice to answer that; it is the performer of each of those pairs who makes the money. The true inequity, then, and the source of music-business misery (no one is advised to become a musician today) is not between performer and composer, but between the big man—the enormously popular performer, the commercially successful composer, the large and powerful record company, the commercially run radio station—and the little man—the classical, jazz, or ethnic performer, the less commercially composer, the little record company, the “good music” station. Unless a corrective is set up in advance, that inequity will continue regardless of the proposed changes in the copyright law.

A simple decision by Congress that records are henceforth to be subject to copyright will produce the following: a sizable amount of money will be transferred from the pockets of the wealthy juke-box (Continued on page 66)
The world's grandest receiver costs less than half a grand.

The Fisher 700-T FM stereo receiver

The Fisher 700-T gives audiophiles a sound basis for grandiose dreams of audio perfection.

With 120 watts music power (IHF), it can drive any speaker system in the world. It can pull in weak stations and make them sound like live local transmissions. And it's virtually distortion-free.

The cost: At $499.50* it's far less than the price of comparable separate preamplifier/amplifier/tuner combinations. And no receiver in the world surpasses it.

The 700-T is completely transistorized and features Fisher's Super Synchrode" front end, which achieves 1.8 µV IHF sensitivity. The IF strip has 4 separate stages. The patented Stereo Beacon** signals the presence of stereo stations and automatically switches to the stereo mode. And the Transist-O-Gard" circuit protects the amplifier against overload.

The 700-T is equipped with jacks, switches and controls for every imaginable function. Its flexibility is unparalleled by any other receiver made.

Before you buy an FM-receiver, listen to the Fisher 700-T. Just comparing it is a grand experience.

Mail this coupon for your free copy of the Fisher Handbook, 1968 Edition. This 80-page reference guide to hi-fi and stereo also includes detailed information on all Fisher components.

Fisher Radio Corporation
11-35 45th Road
Long Island City, N.Y. 11101

Name__________________________
Address________________________
City________________State________Zip____

*Cabinet $24.95  **U.S. Patent Number 3290443

OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.
CIRCLE NO. 44 ON READER SERVICE CARD
NEW RELEASES

Brahms: A GERMAN REQUIEM
Agnes Giebel and Hermann Prey
ALTO RHAPSODY—Helen Watts.

NANIE
Les Choeurs de la Radio Suisse Romande and Pro Arte de Lausanne,
L'Orchestre de la Suisse Romande—Ernest Ansermet.
Stereo OSA-1265 Mono A-4265

Britten: A MIDSUMMER NIGHT'S DREAM
Alfred Deller, Elizabeth Harwood, Peter Pears, Josephine Veasey,
Heather Harper, John Shirley-Quirk, Helen Watts, Owen Brannigan,
and other soloists. Choirs of Downside and Emanuel Schools.
The London Symphony Orchestra—Benjamin Britten.
Stereo OSA-1365 Mono A-4365

Boito: MEFISTOFÉLE—Selections—Nicolai Ghiaurov
with Franco "aglaviini. Chorus and Orchestra of the Rome Opera—
Silvio Varviso.
Stereo OS-2921 Mono OM-30021

Mozart: COMPLETE DANCES & MARCHES—Vol. 8
March in D (K.335/2); 2 Minuets (K.604); 3 German Dances (K.605);
6 Landler (K.606); 4 Contredanses (K.101); 6 Minuets (K.104);
March in F (K.248); 6 Minuets (K.61h). The Vienna Mozart Ensemble—
Willi Boskovsky.
Stereo CS-6410 Mono CM-9490

Mozart: COMPLETE DANCES & MARCHES—Vol. 9
Minuet in C (K.409); 6 German Dances (K.530); Minuet n E Flat
(K.122); March in D (K.290); 3 Minuets (K.323); La Chasse (K.320f);
8 Minuets (K.315a); 3 Contredanses (K.530a); 2 Minuets (K.61g &
K.94); 2 Contredanses for Graf Czernin (K.270a); Contredanse
"Das Donnerwetter" (K. 534). The Vienna Mozart Ensemble—Willi
Boskovsky.
Stereo CS-6491 Mono CM-9491

Mozart: COMPLETE DANCES & MARCHES—Vol. 10
Les Petits Riens Ballet (K. 299b); Ballet Music from "Idomeneo"
(K.367). The Vienna Mozart Ensemble—Willi Boskovsky.
Stereo CS-6518 Mono CM-9518

Beethoven: SYMPHONY NO. 4 IN B FLAT MAJOR
(Op. 60). CONSECRATION OF THE HOUSE
OVERTURE (Op. 124)
The Vienna Philharmonic Orchestra—Hans Schmidt-Isserstedt.
Stereo CS-6512 Mono CM-9512

Brahms: SONATA IN F MINOR
FOR TWO PIANOS (Op. 34)
Saint-Saëns: VARIATIONS FOR TWO PIANOS ON A
THEME OF BEETHOVEN (Op. 35)
Bracha Eden and Alexander Tamir.
Stereo CS-6533 Mono CM-9533

Prokofiev: SCYTHIAN SUITE (Op. 20)
THE PRODIGAL SON (Op. 46)
L'Orchestre de la Suisse Romande—Ernest Ansermet.
Stereo CS-8538 Mono CM-9538

LONDON RECORDS

interests and the wealthy radio stations to
the pockets of the wealthy record com-
panies and the wealthy performing art-
ists. The small record companies and the
less commercial recording artists will see
little benefit. In addition, a number of
"good music" radio stations, many of
which commonly operate on little more
than a shoestring, will be forced out of
business by the increased cost of broad-
cast music. A monetary injustice will have
been righted, but in the course of it, a
few more bits of the sparse musical cul-
ture in this country will have been been
away, and the overwhelming majority of
musicians will be little better off than
they were before.

IT isn't enough! It is a fact to be faced
that successful musicians in this country
make enormous amounts of money, and
that musicians who are not the success-
ful may figuratively starve. The inequity
(it bears no necessary relation to the quality
of the performer) is absurd. Performance
royalties will benefit musicians in similar
proportions (exceptions are minimal),
and the inequity continues. What is
needed is not merely the legal apparatus
to command those royalties, but a system
of distributing them in such a way that
they will benefit the overall state of music
and musicians here and now.

The problem is not a simple one, but I
would propose to the officers of the NCRA
and their counsel, and to those
members of Congress who have the time
to try to understand the problem, that
they give some thought to the following
ideas. (1) That juke-box controllers be
required to pay a royalty to both com-
poser-publisher and performer-record
company groups on each playing of a
record. (2) That a graduated scale of re-
quired payments be set up for radio sta-
tions on the basis of the commercial use
they make of the recorded performances,
from the lowest (or no payment at all)
for non-profit "good music" stations to
the highest for those stations or programs
incorporating the highest density of paid
commercial announcements in their re-
corded music programs. (3) That definite
guidelines for the division of royalty pay-
ments between record companies and re-
cord artists be laid down. (4) That the
same graduated scale be set up for radio
station payments be used for the disburse-
ment of the accumulated funds in royalties
to the performers and record companies—
but in reverse. In other words, the lowest
royalty be paid out for performances on
stations with a high density of paid com-
mercials, and the highest royalty for per-
formances on sustaining, non-profit pro-
grams broadcast for no other purpose
than the public benefit. It is a taking
from the rich to be sure, but such a system
might give this country the right to say
that it was doing something for music,
and that music was doing something for
itself. If that be treason, make the most of it.

CIRCLE NO. 13 ON READER SERVICE CARD
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 electromechanical 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 BSR McDonald Automatic Turntables.

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.

BSR McDonald 600

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 1/2 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 Muting 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:

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JANÁČEK IN PRAGUE
A FESTIVAL REPORT
By Florence Stevenson

After forty years or more of neglect in the musical centers of Western Europe and America, the operatic works of the Czech composer Leoš Janáček are at last crossing the borders of his native land and cropping up at European music festivals. This season, a contingent of the Czech opera company of Brno brought Mr. Brodecek's Excursions to the Prague Opera presented The Cunning Little Vixen in Holland and From the House of the Dead in Vienna, and the Stockholm Festival featured a performance of The Makropulos Case by the Stockholm Opera. And of course the Hamburg Opera performed a similar service for New York by presenting Jenůfa at the Metropolitan Opera House in June. In spite of all this activity, however, the place to hear Janáček operas remains—not surprisingly—Prague.

The Prague Spring Festival this year was to mount five Janáček operas. Unfortunately for me, the actual number was four: Jenůfa, generally considered his masterpiece, was dropped from the program because of production difficulties. This was a great disappointment, because I had come to Prague especially to hear Jenůfa and Katya Kabanova. On the other hand, the latter alone made the visit worthwhile.

MORE JANÁČEK
In collaboration with Czechoslovakia's Supraphon, Epic Records and its budget-price subsidiary, Crossroads, are preparing their own Janáček festival. In October a new stereo recording of The Makropoulos Case by the Prague National Theater company will appear under Epic's auspices, and Mr. Brodecek's Excursions will follow early in 1968. In addition, Crossroads will soon release recordings of Janáček's choral music and his Lach Dances for orchestra.

Janáček in Prague is a rewarding musical experience, for only a visit to Czechoslovakia can make one realize just how nationalistic Janáček's music is. The inhibitions that are the result of a self-consciously sober and suspicious government are very much in evidence—but so is the essential Czech spirit. People may walk sullenly down the dusty, dirty streets or linger sadly beside the soot-covered statues on the Moldau bridges; but despite the air of desolation, an enduring beauty clothes this ancient city. No amount of political repression can rob the Moldau of its silver sheen or mar the vista of palaces, public buildings, and cathedrals standing as if in a Monet painting in the shimmering misty distances. The sky is as blue as I understood it was when the Habsburgs ruled; a ride into the incredibly green and fertile countryside still brings glimpses of castle-topped hills and forests of the sort in which the Wild Hunter—and possibly a werewolf or two—might have lurked. On the outlying farms, the workers, denied their colorful national costumes, labor in faded blue-jeans, but the fields in which they toil are yellow with mustard flowers or dotted with daisies. Swans still float serenely on mirrored lakes, peacocks still squall from ancient trees, and every so often a mountain crevice is seamed by a free-gushing waterfall.

Janáček's music resonates with folk rhythms; it is also singularly expressive of the climate of his native Moravia—the wind, the rain, the storm, the sunshine. Czechoslovakia has for long been a country with a vibrant—even violent—personality that surges in the music of all its composers. In the course of my brief stay in Prague I heard Smetana's Ma Vlast (My Country), a cycle of six tone poems including the (Continued on page 76)
is the KLH receiver.

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popular Moldau, superbly performed by the Prague Symphony Orchestra, and I saw Dvořák's opera The Devil and Kate. Dvořák and Smetana share with Janáček an abiding love of their country and its people that literally leaps from their music.

The performance of Janáček's Katya Kabanova was excellent, musically and physically. It was presented in the National Theater, a squat Victorian structure built close to the banks of the Moldau in 1887; its roof is ornamented with Germanic neo-classic statuary, its interior is dark with paneling and stained glass. Since the Prague Festival unaccountably withholds press privileges from visiting American journalists, I was obliged to buy my own ticket, but for a mere 28 kronen—about $1.80—I had a choice fifth-row-center orchestra seat.

The story of Katya Kabanova is one that must appeal to a Socialist audience as a reminder of the decadence of the past. The heroine is a lady with enough time on her hands to sin; if she had worked in a bank or perhaps as a streetcar conductor, in the approved manner of a people's republic, she would probably have been too tired to dwell on her weakening husband's dependence on his mother or to get embroiled with the handsome Boris. Eventually, she has time to rue the day, confess her guilt to her in-laws in the middle of a rainstorm, and leap despairingly into a ravaging river.

For the opera, designer Josef Svoboda executed a series of smart, stylized sets, sparsely decorated, using the same elements, such as a fallen branch in various arrangements to suit time and place. The costumes were also excellent—the chorus in blending pastels, the principals in stronger colors. The singing was excellent. Blond Libuše Domanská seemed a trifle placid in the title role, but her voice was lovely. As Boris, tenor Viktor Koči fashioned an erring hero in gloomy Byronesque style, producing a dark Slavic sound which contrasted pleasingly with the lighter lyric tenor of Zdenek Svéha as his friend who provides contrast by blithely seducing Katya's willing girl friend Varvara (well sung by mezzo Eva Hložilová). Jaroslav Štřištka, yet another tenor, sang the role of the weak husband, Tichon, quite well, and contralto Jaroslava Dobrý put bite into her scenes as Katya's mother-in-law. Jaroslav Krombholc kept the orchestra under admirable control. It was an exciting evening. As I listened, I had the same impression I had received from the Smetana symphonic performance the previous night—music is perhaps the only mode of expression in which the exuberant Czechs can now let themselves go without regard for political implications.
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but they were designed for music.

Offices of the Vice President and General Manager, and of the Program Director of radio station WABC-FM in New York City. AR-2α speakers and AR turntables are used throughout WABC's offices to monitor broadcasts and to check records. WABC executives must hear an accurate version of their broadcast signal; they cannot afford to use reproducing equipment that adds coloration of its own.
Mozart spent nearly all of his thirty-five years of life wandering over the face of Europe—first as an exploited child prodigy of the piano and violin, later as the composer of some of the most popular musical "hits" of the day. In September, 1777, less than four months before his twenty-second birthday, Mozart and his mother set out on a journey that was to be perhaps the most important in his life. For even though he was to return two years later to Salzburg, the city of his birth, this journey represented the real dissolution of the ties that bound Mozart to the city and society that he hated.

The departure of mother and son was an unhappy one. The original plan was that the whole Mozart family would travel together. At the last moment, however, the despotic Archbishop Hieronymus insisted that Wolfgang's father, Leopold, remain in Salzburg to fulfill his duties as court composer and Vice Kapellmeister. The son's ebulliency at "escaping" from an intolerable environment was tempered by having to leave his father and sister behind.

The travelers went first to Munich, where Mozart immediately became much in demand as a performer. His attempts to obtain a permanent appointment in the city failed, however, and so the two moved on to Mannheim, intending to stay there only a brief time. But because of the attractions of the city, social as well as musical, Mozart and his mother remained there much longer than they had anticipated. The seat of the Court of the Elector Palatine Karl Theodor, Mannheim had the most advanced orchestra in all Europe, one that was famous for its virtuoso wind players. The Mannheim orchestra was capable of a wide dynamic range, and the "Mannheim crescendo" was one of the musical wonders of the day. Mozart quickly became a member of Mannheim's inner musical circle and spent many a pleasant hour with the city's musicians. In Mannheim, too, Mozart fell in love with the young and talented soprano Aloysia Weber, and considered journeying with her to Italy to compose a new opera for her debut appearance. When Leopold, back in Salzburg, heard about this, he quickly dispatched a letter to his son urging him to forget such romantic nonsense and to set out immediately for Paris, where fame and fortune might await him.

Reluctantly, Mozart heeded the advice of his father, and on March 23, 1778, he and his mother arrived in Paris. The next months were busy with composition: among the works he produced were the Flute and Harp...
Among the several very well-played stereo versions of Mozart's Sinfonia Concertante for Violin and Viola (K. 364) are those by the Cleveland Orchestra's Druian and Skernick (Epic); the brother-sister team of Joseph and Lillian Fuchs (Decca); and the familiar collaborators Heifetz and Primrose (RCA Victor), who may be too efficient for some tastes.

Concerto (K. 299); the ballet Les Petits Riens (K. Anh. 10): the Sinfonia Concertante for Flute, Oboe, Horn, and Bassoon (K. Anh. 9); and the "Paris" Symphony (K. 297). Then suddenly Mozart's mother, who had been ailing ever since they had arrived in Paris, became desperately ill, and on the third of July she died in her son's arms. With her death one phase of Mozart's life came to an end; grieving over her loss, he knew that he would have to return to Salzburg. He took his time about it, however, and did not leave Paris until the end of September. He retraced some of the route that had brought him to Paris from Salzburg, stopping off in Mannheim, and then in Munich to visit Aloysia. Alas, since he had seen her the year before, she had married "a jealous fool"—Mozart's words—and now seemed quite indifferent to him. So Mozart returned to the home of his childhood in January, 1779, mourning the loss of his mother, disappointed in love, and with bleak prospects for the future.

Such misfortunes would be more than enough to sap the creative energies of the ordinary man. But Mozart was not ordinary. Shortly after he returned home, he composed his Sinfonia Concertante for Violin, Viola, and Orchestra (K. 364), one of his most divinely inspired creations. The eminent musicologist Alfred Einstein called the score "Mozart's crowning achievement in the field of the violin concerto." In it, he continued, Mozart summed up what he had accomplished in the concertante portions of his serenades, adding what he had learned of the monumental style in Mannheim and Paris, and, most important of all, treating all his materials with the personal and artistic maturity which he had by this time reached. . . . The living unity of each of the three movements, organic in every detail, and the complete vitality of the whole orchestra, in which every instrument speaks its own language: the oboes, the horns, and all the strings, with the divided violas enhancing the richness and warmth of the texture—all this is truly Mozartean. So is the intimate conversation of the two soloists, rising in the Andante to the level of eloquent dialogue.

Small wonder, then, that this work has attracted the devoted attention of many of the leading string players of our day; a recent Schwann catalog listed no fewer than fifteen different recordings of the score, thirteen of them in stereo/mono versions. My own favorite performance is a recording, apparently no longer available, made by Isaac Stern and William Primrose at one of the first Casals Festivals in the early 1950's, with Casals himself conducting (Columbia ML 4564). This was one of those rare collaborations in which all the elements coalesced to produce a reading of the most dedicated and selfless artistry. If this recording is ever reissued by Columbia in its Odyssey series, get it!

Among the versions currently available, those that I favor most are the performances by Druian-Skernick-Szell (Columbia MS 6625, ML 6025); Joseph and Lillian Fuchs with Frederic Waldman (Decca 710037, 10037); Grumiaux-Pelliccia-Davis (Philips 900130, 500130); Heifetz-Primrose-Solomon (RCA Victor LSC/LM 2734); and Menuhin-Barshai with Menuhin leading the Bath Festival Orchestra (Angel S 36190, 36190). Each of these is a deeply felt, communicative interpretation, very well played and recorded. The Heifetz-Primrose one may strike some listeners as being a shade too businesslike and efficient; on its own terms, however, it is a splendid accomplishment. Similarly, some may find the recorded sound in the Menuhin-Barshai performance a bit too plush for the music. A clear-cut number-one recommendation is difficult to make, but if I were backed to the wall and forced to choose, I would probably nominate the performance conducted by George Szell. The two soloists, who are the principals of their respective sections in the Cleveland Orchestra, are distinguished performers indeed, and yield nothing to their more celebrated recorded rivals; also, as an old orchestral second violinist, I am delighted that Szell and the recording engineers have taken such pains to bring out clearly the all-important second-violin part in this score! Tape buffs, too, are fortunate, for the Druian-Skernick-Szell performance is one of the two reel-to-reel tapes of the score currently available (Epic EC 836); the other is a performance by Igor and David Oistrakh, with Kondrashin leading the Moscow Philharmonic (London K 80139).
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A Basic Library of MUSIC FOR THE PIANO

By Herbert Glass
Most of the musical instruments familiar to concertgoers today are the product of a long and for the most part obscure development, the beginnings of which are lost in antiquity. Not so the piano: in its primitive form, it was the brainchild of a harpsichord-maker of Florence named Bartolomeo Cristofori, who in the first decade of the eighteenth century built what he chose to call, somewhat cumbersomely, the *graceembalo col piano e forte*, and from its infancy the piano's development over two and a half centuries has been well documented by musical historians.

The most practical structure, then, for a basic library of recorded piano music is a historical one: a group of recordings that traces the history of the piano via the music written for it. I should say at once, however, that all of the works in the following list are played on a modern grand piano—by this much historical truth has had to be compromised. Nevertheless, exposure to changes in the style of composing for the piano, from Haydn to Prokofiev, should give even the casual listener an idea of the instrument's gradually increasing complexity and sophistication. And it will be obvious, after you think about it for a moment, that this approach limits my choices to music written specifically for the piano: you will not find here any harpsichord or organ music played on the piano, or any orchestral music scaled down for two or four hands.

The following selection of recordings covers the major trends in piano-music writing from the late eighteenth century to the early twentieth; thus, none of the composers or works are obscure, nor should any of the recordings be difficult to find. A few important composers for the piano—for example, Brahms and Bartók—are not to be found among these bedrock basics (though I have not neglected them all, as you will see). I do not mean to belittle the piano music of these composers; rather, their omission suggests that their major accomplishments belong to other musical media or that their influence on the history of the piano or of piano music is not seminal. And if I fail to pay tribute to your particular Mozart or Chopin favorite, chalk it up to the inevitable combination of objective and subjective considerations which must go into a project such as this. A final note: the dates that stand before each of the sections are not intended to delineate historical periods, but to indicate the approximate chronological compass of the works discussed in the section.

I. 1771-1794

**Haydn:** *Sonatas*: No. 20, in C Minor; No. 23, in F; No. 50, in G; *Fantasy*, in C. Paul Badura-Skoda, *Westminster*. WST 1707. XWN 19077 $4.79.

**Mozart:** *Sonatas*: No. 8, in A Minor (K. 310); No. 13, in B-flat (K. 333); No. 14, in C Minor (K. 457); *Fantasy*, in C Minor (K. 475). Denis Matthews. *Vanguard Everyman*. SRV 1965D. SRV 196 $2.50.


Although Haydn was not the first composer to write a substantial body of music for the pianoforte (as differentiated from the harpsichord and clavichord), his is the earliest to attract at least a few of our leading contemporary pianists and to appeal to modern audiences on the lamentably infrequent occasions that they are exposed to it. Haydn wrote splendid piano music even before coming into contact with Mozart (the Sonata No. 20 of 1771 is one example, although some experts claim that it was intended for the harpsichord), but his most enduring works were written with a knowledge of Mozart's musical methods.

Mozart, unlike Haydn, was a virtuoso performer on the piano, and his fame as such played a considerable role in the decline of the popularity of the harpsichord. Let no one believe, however, that his light-actioned Viennese instrument was anything like the nine-foot concert colossus of today. The piano he knew spanned only five octaves (the modern grand covers seven). It was a fragile little thing, with a delicate and, to our ears, limited tone. Its slender strings were perpetually going out of tune, snapping with the application of too much pressure, and even buckling the frail wooden frame to which they were fastened. Yet it had a measure of carrying power, and tonal variety could be obtained without the manipulation of stops (as opposed to the harpsichord). Thus it became the preferred instrument of keyboard players. Mozart used the simile "flowing like oil" to characterize the manner in which it should be played. A brittle, detached-note, harpsichord-derived sound and compositional style are connected with Haydn's piano music: *legato* is the big word in Mozart's pianistic lexicon.

The kind of piano on which Mozart played can be heard on an imported Deutsche Grammophon Archive disc (APM 14062), with Fritz Neumeyer and Lily Berger giving an unfortunately lethargic account of the Duo Sonata in F (K. 497). Haebler and Hoffmann, playing on a modern grand, are sufficiently nimble and lively to suggest the tone of the older instrument. They avoid anachronistic pedal effects, yet indulge in none of the precious "don't-make-waves" miniaturizing of the early-twentieth-century school of Mozart playing. Their delightful performance is available as part of Vox's complete set of the Mozart four-hand music, which also includes a tremendously invigorating interpretation of the Two-piano Sonata (K. 448) by Brendel and Klien.
Some of the best of Mozart's works for a single pianist are contained in Denis Matthews' neatly played, if somewhat straightlaced, recital: the agitated K. 310, the seraphic K. 333, and the Fantasy and Sonata in C Minor.

Badura-Skoda's Westminster recital of Haydn is a treasure, played with optimum stylishness—again on a modern grand—and conveying the music's endless ability to delight with its ebullience and to surprise with its quirky modulations and subtle tension. On an imported Harmonia Mundi disc (OHM 30634) the same artist can be heard in equally stylish accounts of Haydn's Sonatas Nos. 32 and 52, this time played on a five-and-one-half octave English Broadwood piano of the 1790's, a more sonorous instrument than any with which Mozart was acquainted, but one that Haydn may well have played during his celebrated London sojourn.

II. 1795-1822


Velocity and elegance are, generally speaking, built-in requirements of Haydn's piano music, and even more so of Mozart's. In terms just as generalized, we may say that Beethoven required in their place sonority and emotional strength. With Beethoven the fate of the piano is entirely in the composer's hands. The instrument no longer dictates the kind of music to be written for it. Its shortcomings and, in some instances, even its most salient capabilities are thrust aside in favor of the expression of powerful ideas. Even in such early Beethoven works as his Op. 10 Sonatas, the new power—physical and emotional—can be felt: for example, the dramatic pauses of the C Minor's opening movement and the tense compression of its finale; and the grandiose opening movement of the D Major Sonata, which, in Sir Donald Tovey's words, 'springs at us like a panther . . . and knocks us into the middle of the next day' with its strength and startling modulations. Backhaus, who was nearing eighty when his recording of Op. 10 (coupled with the less interesting Op. 2, No. 1) was made, may not be precisely the lithic panther of the keyboard, but I must admit to feeling very comfortable with his sagacious, clearly articulated interpretations. More hot-blooded listeners will prefer the dynamic readings of Glenn Gould (Columbia MS 6686, ML 6086) or Schnabel (Angel COLH 53).

Although Op. 10 gives us fleeting glimpses of Beethoven as a stormy giant-in-the-making, it does not always find him thumbing his nose at the establishment's desire for the witty and galant. The crowning works of the so-called middle period, on the other hand, leave behind all traces of bantering. Stentorian pronouncements, dramatic fury, and an equally dramatic repose are as integral to this music as trills are to Mozart's, and the latter's "flowing-like-oil" technique is hardly suited to such explosive music. The piano itself had changed by 1804, the year of the "Waldstein." The strings were thicker than ever before, and the frame was more sturdily constructed to withstand just such hammer blows as Beethoven administered, furiously, from on high, unlike the fortès and fortissimos, with stiff fingers poised just over keys, that were the earlier style. A full octave had been added to Mozart's keyboard and the sustaining pedal had become practical reality. The "Waldstein" and "Appassionata" must have wreaked havoc on Beethoven's piano (still weakening by modern standards) and on a number of sen-

Artur Schnabel (1882-1951), never a pianists' pianist, set a standard for intellectual and lyrical performances of Beethoven and Schubert against which all succeeding performances have been measured.
sitive ears. But there was no turning back, either compositionally or in the continued development of the instrument's potential for sonic and expressive power. Little else need be said about this very familiar music, or about Schnabel's incomparable performances, matching Beethoven thunderbolt for thunderbolt and with an intensity that makes most other recordings of the same works seem kitchishly gentle. There is not much of significance or originality that I could add to what has been written about the "new empyrean" onto which the last four or five sonatas opened the minds of composers and, eventually, audiences. Suffice it to say that it is all there for our delectation, edification, and amazement in Kempff's probing, sternly eloquent performances, technically imperturbable and altogether communicative of the music's glories.

III. 1822-1828


Had Schubert been a virtuoso executant of his own piano music, fame might have come to him during his lifetime, as it did to Mozart and Beethoven. Be that as it may, he managed to enrich the piano repertoire to a degree exceeded only by Beethoven and, perhaps, Chopin. Schubert's instrument was in all probability no different from that used by Beethoven during his middle and late periods, but the manner in which he approached the keyboard as a medium for composition had little precedent. For him, massive sonority and the promulgation of an "idea" were secondary. *Singing* was primary—not in the vague sense of "singing tone" but rather in terms of his musical material, which was, from first to last, inspired by song. In his piano music we find little of the awesomeness—or laboriousness—of a Beethoven, but rather a flowing spontaneity and gentle pathos. This is certainly true of the *Impromptu*, which give the feeling of tender, inspired vocal improvisations. Brendel plays them superbly, projecting their songful simplicity to perfection by avoiding both dramatic excess and sentimentality. The music, to resurrect a cliché, just seems to play itself.

As concerns emotional content, there are no major differences between the brief *Impromptu* and the lengthy B-flat Sonata. The latter is the most uninsistent piano masterpiece I know, yet it is also among the most irresistible, and one which we are fortunate to have in Schnabel's gloriously serene interpretation. The "Wanderer" Fantasy is, on the other hand, an arresting work, calling for a good deal of storming in the Beethoven manner. It could be considered the perfect amalgam of those qualities Beethoven demanded of the piano and of those Schubert blithely transferred to it from the vocal song. The work also happens to occupy a unique place in musical history: it is the first example of the use of a "motto" theme to link various movements of a composition. The unifying theme, taken from Schubert's song *Der Wanderer* (D. 493), goes through numerous changes of emphasis, key, rhythm, and tempo, each of the changes conveying a different mood. Liszt was to employ this device in his great B Minor Sonata (and the symphonic poems), and it has, with some justification, come to be regarded as the seed of Wagnerian *Leitmotiv*. Richter gives this music the performance of a lifetime (his and possibly its), making its clashing strands fit together as if their juxta-
position were as inevitable as the organization of a Classical sonata.

IV. 1831-1853


LISZT: Sonata in B Minor; Liebestraum No. 3; Valse Oubliée No. 1: Gnome reigen: Berceuse. Clifford Curzon. LONDON ® CS 6371, ® CM 9371 $5.79.

By the 1830's the piano had become an instrument that Haydn and Mozart would hardly have recognized. It was, by their standards, a giant, both in sonority and in appearance. Its heavy hammers and thick strings exerted so much tension that an iron frame became de rigueur, replacing the wooden one that had had to cope with even the most savage of Beethoven's onslaughts. The five-octave keyboards of the Classical age, and even those spanning five and one-half, which served Beethoven for all but the last few sonatas, were relegated to oblivion; six- and six-and-one-half-octave keyboards were required by Schumann and Chopin.

The Irish composer-pianist John Field (1782-1837) exploited the sustaining pedal to such a degree that command of it thenceforth became an integral part of every pianist's equipment rather than a casual expressive device used ad libitum. The modern piano had virtually achieved its prototype with the addition, about 1825, of the double escapement, which causes the hammers to fall back to intermediate positions and to their final resting place only after the keys are released, thus permitting rapid repetition of notes. There were, of course, further changes during the remaining decades of the nineteenth century, but these were refinements rather than innovations. Having become such a huge and strong instrument, it was inevitable that the piano would move out of the salon and into larger concert halls. It was still capable of an infinite variety of delicate effects, but it now had the carrying power to fill large spaces.

Schumann obtained what he wanted of the instrument through his principal interpreter, his wife Clara, while Chopin and Liszt, virtuosos both, required no intermediaries. To his major piano works Schumann brought a power at times reminiscent of Beethoven, a songfulness that suggested Schubert, and his own predilection for driving rhythmicity, syncopation, and a delight in the fantastic. Form in the Classical sense meant little to him. To a critic who chided him for his freewheeling, seemingly capricious compositional methods, Schumann retorted: "As if all mental pictures must be shaped to fit one or two forms, as if each idea did not have its own meaning, and consequently its own form!" It is a succinct statement of Schumann's style, and possibly of the entire Romantic attitude toward form.

Chopin is generally referred to as the 'poet' among the Romantics. Overt power was alien to his nature and his physical capabilities; to him, moods were all, although it cannot be denied that he had his powerful moods. Still, "sensitive" is the adjective commonly encountered in connection with Chopin. This has caused us to conjure up a laisided vision of him as the swooning sissy, burying his effeminate little head in George Sand's maternal-paternal bosom, spilling his tears over the piano as freely as Beethoven is reported to have spat-
tered drops over it from his ruggedly masculine ink bottle. Yet, it cannot be denied that Chopin is a refiner of essences rather than one who speaks with a clear, direct voice. And this is his greatness, as composer and, as we have been told, as pianist. He was considered without peer in his ability to obtain delicate, shimmering effects from his instrument. His dynamic shading gave the impression of power without the use of force, and the variety of his touch was astounding, as was his expressive use of the pedals and his uncanny rhythmic feeling. The piano was wholly his métier, and he required more versatility of the instrument than had any of his predecessors.

Liszt ushered in the age of gigantic virtuosity. He combined the "effects" of Chopin and the fantasy of Schumann with an "orchestral" sonority exceeding even that of Beethoven's last sonatas. He also brought the virtuoso performer to previously unheard-of heights of popular adulation, becoming an entertainer who inspired as much irrational emotion in his audiences as Sinatra, Presley, and the Beatles did in theirs during the Forties, Fifties, and Sixties of this century. His control of the keyboard was considered unrivaled in his time, and he exploited this control to the fullest in his compositions. Liszt sat high over the keyboard so that he could bring the full weight of his arms down on the keys. During his lifetime piano makers had to increase the resisting power of the keys to over four ounces, nearly twice the weight required to depress the keys of Mozart's piano.

Carnaval and the Fantasiestücke are superb examples of Schumann's stringing-together of free-form morceaux, and their capriciousness is admirably captured by Rubinstein in his convenient and attractive coupling. The Op. 17 is a huge, sprawling roar of passionate imagination, and it is brilliantly set forth by Ashkenazy, who brings to it a young man's ardor and a fabulous technical skill. The more reserved and only slightly less rewarding Symphonic Etudes on the overside are played with equal brilliance and insight.

With Chopin the choice of a few "basics" becomes particularly aggravating. My choices are justified by the magnificence of the music, which is as it must be, and the fact that the three records are differentiated from each other in the scope of the works included. The Préludes are Chopin's most compact masterpieces, little gems of evanescent beauty. "Each of them creates an emotional setting," wrote André Gide, "then fades out as a bird alights." Their performance by Ivan Moravec, a Chopin interpreter to rank with the greatest of our time, is as poetic as Gide's description. The Ballades and the Fantasy are grander concepts, allowing for greater cumulative effect and more overt emotionalism, qualities which young Peter Frankl exploits fully while never descending to schmaltzification or bombast. An equally convincing account of the Ballades is that by Ashkenazy (London CS 6422, CM 9422). The bonus he offers, the Trois Nouvelles Études, is, however, considerably less interesting than the Fantasy on Vox. The two sonatas are Chopin's longest solo piano works, and their beauties are limitless. The RCA recording is among the most splendid of Rubinstein's many notable contributions to the Romantic discography—a thrilling experience.

The majority of Liszt's compositions have become potbellied with age. The thunder too often sounds like empty grandstanding, and the "sensitivity" seems somewhat forced. But some of his music retains its grandeur: the B Minor Sonata is as spellbinding today as it must have been a century ago. It is, like Schubert's "Wanderer" and Schumann's Fantasy a seemingly diffuse creation, filled with endless mood changes, yet possessing an inner logic of its own. Clifford Curzon succeeds in making order, as well as excitement, out of what can easily become a shambles. His stunning interpretation of...
the Sonata is combined with a miniature recital of several interesting, if somewhat tarnished, lesser products of the same mind.

V. 1900-


Those who thought that piano music had nowhere to go after Liszt were proved wrong by two composers contemporaneously pursuing totally dissimilar ends: Debussy and Prokofiev. Debussy showed the piano in a new light, in fact in an expanded color spectrum in which there were even more half-tones (coloristically, rather than musically, speaking) than in the works of his beloved Chopin. Debussy's is perhaps the most subtly sensual of all music. This sublety is the result not only of its otherworldly harmonies; in which chords seem to be suspended in space rather than having any progressive relationship to each other, but also of Debussy's conception of the piano as an "instrument without hammers," as Edward Lockspeiser puts it in his biography of the composer. Walter Gieseking was the universally acknowledged master of Debussy's elusive music, and his recordings of the Images, Préludes, and Estampes, indeed of all the piano works, still serve as exemplars of the ideal wedding of composer and interpreter.

Ravel is commonly bracketed with Debussy, and with some measure of justification, for here we find a crossfertilization of musical minds reminiscent of that which took place between Haydn and Mozart more than a century earlier. Ravel was, like Debussy, a purveyor of sensory impressions, but his methods were more direct, and even in an early work like Miroirs his visions are clearer and more Classically organized. He was not above introducing into the shadow world of his stupendous Gaspard de la nuit some Lisztian glitter and virtuosity, but without the Hungarian's bombast, or summoning up spirits of the past for his elegantly Classical Sonatine and evocative Tombeau de Couperin. We are fortunate in having Ravel's small, but treasurable, collection of solo piano works in two excellent bargain-price sets. Both Robert Casadesus and Werner Haas, the latter in Philips World Series set PHC 2-001, are superbly equipped to cope with the shifting moods and digital pitfalls of this music. The Odyssey set also contains Ravel's four-hand works, including the lovely Mère l'Oye, in which M. Casadesus is joined by his wife Gaby.

While Debussy and, to some extent, Ravel were employing the piano as a means of hypnotizing the listener, Prokofiev was formulating a much more elemental set of aesthetic principles in faraway Russia. For him, and the significant composers who came in his wake, the piano was a percussion instrument, pure and simple. No ultra-sensory visions for Prokofiev, whose music burst on the world at roughly the same time as the publication of Debussy's Préludes (1910). This was strong stuff, wholly devoid of prettiness, imbued with motoric, primitive-sounding rhythms. Prokofiev the pianist was known throughout the world for his "fingers of steel," and "music of steel" became the common description of his stark compositions. Nowhere do we find a more exciting display of Prokofiev's piano-percussion obsession than in his Seventh Sonata, written, curiously, when the bulk of his "steely" music was far behind him and a more mellow, Romantic style had replaced it. Richter, who gave the premiere of the work in 1943, pounds out its clangy, brutal rhythms with fiery aplomb. His coupling of the Sonata with Moussorgsky's popular Pictures at an Exhibition will, I think, have wider appeal than the hodge-podge of Haydn, Mozart, Czerny, Schumann, Chopin, and Scriabin without which one cannot have Vladimir Horowitz's justly celebrated recording (RCA Victor 7021, two discs).

The twentieth century's significant contributions to the piano repertoire by no means end with Prokofiev. But his music does provide a convenient cut-off point for this basic collection. Prokofiev did, in a sense, bring the piano full circle. He took what had become the most sophisticated musical instrument ever devised by man and turned it into a primitive collection of hammers and anvils.

To the listener with an urge to go beyond my basic twentieth-century selections, I would suggest the following: Bartók's Allegro barbaro, Sonata, and Out of Doors Suite, played by György Sándor in Vox Box SVBX 5426, VBX 426; Paul Hindemith's Sonata No. 3, played by Badura-Skoda on Westminster W 9309; the two Sonatas of Charles Ives—No. 1 played by William Massey on Odyssey 32 16 0059 (and again on RCA Victor LSC/LM 2941), No. 2 by George Pappastavrou on Composers Recordings' CRI 150: Aaron Copland's Piano Variations and Elliott Carter's Sonata, both played by Beveridge Webster on Dover 5265, 7014. While they will not sum up all the pianistic attitudes of the twentieth century, together they will at least give some idea of its richness and diversity.

Herbert Glass is a well-known writer on music whose annotations grace the back of many record albums. For almost a decade, his reviews have delighted readers of The American Record Guide.
THE CRITICS CONFESS:

TEN COMPOSERS I HATE

Last month in these pages we gave our regular reviewers an opportunity to tell us who, among the classical composers, are their particular favorites. That done, it seems only fair that they should also be given an opportunity to single out their particular unfavorites, to shy a rock or two at a few musical reputations that seem to them overblown, unjustified, or simply unexplainable.

WILLIAM FLANAGAN

Virgil Thomson’s recently published autobiography concludes with a chapter entitled “A Distaste for Music.” He therein confessions what few composers admit and what virtually no composer-critic, owing to the nature of his ambivalent professional role, is likely to run about shouting. In essence, this is that most composers of talent, sensibility, intelligence, and recognized professional status, having attained the age of forty or, at the outside, fifty, are merely clinically reactive to (unmoved by or even disinterested in) most “good” music. Although Thomson does not suggest it, I shall supplement his observation with the single sure-fire exception: a given composer’s own music which, for reasons ranging from excessive pleasure to sheer horror, can readily reduce him to tears.

Even as I agree with Thomson’s point, I do not suggest that composers dislike music. Not in the least. A jaded “serious” composer might apotheosize Rodgers and Hart, groove with the more outré rock-and-roll, or swing with Offenbach. But unmoved or not, the well-schooled composer-critic has an identification with and a special knowledge of the language of sound that give him insights and qualifications for evaluating with unassailable justice the performance of music that he actively loathes.

Grandyly assuming myself to be a composer-critic of talent, sensibility, intelligence, and recognized professional status (though the necessary concession of the age-of-forty part of it is both devastating and repellent to me), I offer these heretofore cautiously guarded trade secrets out of a desire to be fair to my readers—recognizing both the threat of assassination by one of the more emotional of my composer-colleagues and the fact that it compellingly leaves my misanthropic integrity forever free from question.

1. Anton Bruckner. That harmonic immobility, and those great, sighing silences; religious humility seems to have resulted in the ultimate pomposity.
2. César Franck. The slippery, soupy chromatic sound derived from improvisational organ practice of legato fingering (Franck was an organist).
3. Jean Sibelius. The harmonic and contrapuntal immobility here make Bruckner’s work seem to these ears positively animated by comparison.
4. Olivier Messiaen. Those godawful birdcalls, the opacity of texture, the tedium rhythmic conceptions, the rumbling mysticism; the slippery, soupy chromatic sound derived from improvisational organ practice of legato fingering (Messiaen is an organist).
5. Arnold Schoenberg. Unlike the compelling and beautiful work of his famous disciples Berg and Webern, the larger part of his work is to me unmusical.
6. Alexander Scriabin. More mysticism, even a “mystic chord,” which in turn results in a simplistic serial organizational technique that, magically, does not prevent the music from sounding improvisational.
7. Max Reger. That absurdly complex, academic, sterile, neo-Baroque contrapuntal virtuosity!
9. Franz Schubert. The “Supreme Lyric Gift” is, for me, so much Kitsch.
10. Sir Arthur Sullivan (and Sir William Gilbert). With genuine respect for the bias of my good friend, colleague, self-confessed and unrepentant Savoyard Paul Kresh—I am not, never have been, and never will be amused.

(Continued overleaf)
LISTINGS of this kind are necessarily limited by one's experience. Let me be more specific. I have been a regular concert and operagoer for thirty years. I have a library of nearly two thousand LP discs, and I enjoy them all since it has always been my principle not to own a recording I cannot hear with pleasure. There is, I know, a vast realm of dull and irritating music out there, ready for exploration, but the desire to inflict pleasure on myself has always been more powerful than the pioneering impulse—a tendency that approaching middle age is unlikely to change.

But I am an extremely tolerant age. True, a little pre-Baroque goes a long way with me, and I generally pay my homage to that glorious age from a respectful distance. Accepting long-windedness as an inevitable trait of certain gifted German Romantics, I can sit through vast stretches of Mahler and Bruckner unflinchingly. (Regier and Pfitzner may prove too much, but will I ever know?) And I don't disparage mediocrity, be it called Hummel, Lekeu, or Borodin, as long as it is ennobled by craftsmanship. Offhand dismissals by learned critics of composers whose warhorses I admire (Bruch, Lalo, and Saint-Saëns) appall me, and, as a violinist, I turn to Wieniawski and Sarasate with fond affection. I am not mad at Cilèà for not being another Puccini, and although Pizzetti and Malipiero will have much to explain to Verdi's angry spirit for what they have done to Italian opera, I am much too biased to name an Italian among my least favorite composers. What results, then, is a list of compromises and reservations.

1. Richard Wagner librettist
2. The Richard Strauss Capriccio
3. The Prokofiev of Semyon Kotko and War and Peace
4. The Songs of Claude Debussy
5. Falla of the Harpsichord Concerto
6. Sir Edward Elgar
7. Maurice Ravel
8. Much of the recent output (prose included) of Igor Stravinsky
9. Arnold Schoenberg
10. All composers of the aleatory and electronic schools.

Only a musical giant could get away with the kind of texts Richard Wagner wrote and had the further temerity to consider "poetry." The librettos often intrude on my enjoyment of Richard Strauss's operas also, and I cannot forget that it was the composer who approved them and, what is even worse, was inspired by them. For his Soviet operas—the musical equivalents of Mao's Chinese posters—Prokofiev ought to have been ashamed of himself, and probably was. Debussy really shouldn't be on the list, but his songs do elude me. The same goes for Manuel de Falla and his Harpsichord Concerto. The boredom Elgar's music generates in me is gentle and soothing, but it is still boredom. Ravel does not bore me, but I cannot admire anything in his music except technical mastery. Most of Stravinsky's post-Sacre activity leaves me with no feeling at all, not even curiosity.

I consider the encroachment of advanced mathematics on the sacred field of music a deplorable and tragic development, and the crucial role Schoenberg played in bringing this about automatically assures him a place on my list. In shying away from the various experimentations through which composers attempt to impress other composers at the contemptuous exclusion of the public, I readily admit my feelings as a visionary. It may well be that I am closing my ears to the musical landmarks of the twentieth century—a thought which helps me to accept my mortal fate with equanimity.

DAVID HALL

In selecting my "unfavorable" composers, I find that some of my choices were based on aesthetic distaste (Messiaen, Scriabin, Puccini) and others on a reaction against over-rating, past or present (Telemann, Weill).

Briefly, there is music that represents spiritual nourishment in the sense of both basic substance or a shot in the arm, and there is music that provokes one to reach peremptorily for the "off" switch. To be part of a captive audience for music to which one has an acute aversion is a uniquely painful business.

1. Jean Baptiste Lully. I find most of his music resembles the man as he is revealed in what biographical material I have read: mostly rather stiff, uncharming, cold, and sometimes even overbearing. Give me Ram- eau instead.
2. Georg Philipp Telemann. For all the eighty-odd Telemann listings in the current catalog, most of the music impresses me as pretty-pretty formula stuff, lacking the vital genius one finds in the best works of Vivaldi, which save the Italian from falling into the same "music by the yard" category. A little Telemann goes a long way with me.
3. Rimsky-Korsakov. Russian sugar and spice are sprinkled with consummate skill over the best works, but there is not enough substance beneath it to stand up under repeated hearings. Rimsky's works in academic forms are all deadly bores, at least as I've heard them performed.
4. Alexander Glazunov. The sweety lyrical Violin Concerto is endurable on occasion, but the early Stekha Razin is predictable picture-postcard stuff, and the symphonies are neat and utterly bland.
5. Alexander Scriabin. The early works are pseudo-Chopin; the late ones inflated, ultra-chromatic, megalomania; effusions, lacking sufficient substance to justify the rhetoric and harmonic complications.
6. Max Reger. I have never been able to forgive Reger for trying to one-up Mozart, using the variation theme from the K. 531 Piano Sonata. What I have heard of the organ music (ponderous) and the chamber works (rather saccharine) has not inclined me to any more favorable view.
7. Giacomo Puccini. Except for La Bohème, which has a certain freshness, much of Puccini strikes me as a kind of operatic yellow journalism, relying on cheap sensation and cleverly rehashed melodic and harmonic techniques borrowed from his betters.
8. Darius Milhaud. The charm of a Création du monde ou a Suite provençale, or even the raw drama of Les Chœphores, is not enough to place Milhaud in the illustrious company of Debussy or Ravel, or, for that matter, even Poulenc. I find most of Milhaud's bigger works insufferably overloaded in harmonic texture and rhetoric.
9. Kurt Weill. I have tried to come to terms with all three aspects of Kurt Weill—the hard dry and hard-bitten absolute works of the pre-Three-Penny Opera period, the George Grossz-like settings of Brecht with Twenty cent cafe music, and the American theater pieces of the Street Scene or Down in the Valley genre. There are memorable short moments, but too many bad half hours for this listener.
10. Olivier Messiaen. I come close to getting the Messiaen message in La Nativité du Seigneur for organ, but basically—regardless of elaborate justifications in terms of raga, bird song, and the like—my stric- tures on Messiaen are essentially the same as those on Scriabin. One hearing of the Tuangalila Symphony is more than enough for me.
IGOR KIPNIS

Let me state at the outset that there are few composers from whom I cannot derive at least a modicum of enjoyment or listening pleasure. If really hard pressed (which, since I am, is the attitude I must take for the purposes of this listing), a small handful of composers do come to mind, some of whose creations I find less appealing than others. For fairly obvious reasons I am not about to deride the majority of Baroquists, whose vast outpourings are rather closely tied up with my wage-earning activities, but even here I might admit (under stress) that I find in them a few minor annoyance from time to time.

1. Vincenzo Bellini. Whether you call it bel canto or not, most of the time I'm bored unless the singers are extraordinary.
2. Anton Bruckner. This is simply a matter of not having enough time to indulge oneself in the vision of extended developments and climaxes. (Baroque music is invariably shorter.)
3. Marc-Antoine Charpentier. All those large-scale Te Deums, Midnight Masses, and choral what-nots depress me with their empty pomposity.
4. Christoph Willibald von Gluck. Granted that it's all very pretty, I still don't see what all the shouting is about; if the operas are so revolutionary, why do they seem static?
5. Paul Hindemith. I have a great fondness for Mahlers der Macher, but not much use for his Gebrachsmusik.
6. Carl Nielsen. I can usually guess when a piece is by Nielsen simply because it reminds me of so many other composers.
7. Johann Joachim Quantz. I must place his music (along with that of his employer-pupil Frescobaldi) in that essentially barren, conservative wasteland that comes between the more inventive Italians of a previous generation and the avant-garde of the middle of the eighteenth century.

JAMES GOODFRIEND

I always have to check with myself when expressing a dislike of a particular composer's output to see if it is the music itself that bothers me, or the composer's reputation. The latter is a more serious thing. I can be bored, exasperated, or irritated by good or even great music; it really isn't hard, and it expresses only a personal and subjective reaction—like the aversion I have to raisins. But sometimes, even when I can take the music with a degree of equanimity, I find myself getting upset about the stature enjoyed by a composer who, summoning whatever objective criteria I can, I believe is writing only so much trash. Tastes change, and mine do too, but nothing is going to make me believe that The Fountains of Rome is great, good, or even half-passable music. The difference, then, is that I think most of Tchaikovsky is (at least) pretty good music and I hate it, and I think most of Respighi is pretty awful music, and I hate it too. I've spent no time trying to decide which I hate more.

1. Giuseppe Verdi. Il Trovatore was one of my earliest live operatic experiences, and I have not yet fully recovered from it. While there are works of Verdi I can listen to with comfort, even with admiration (mostly Falstaff), if allowed my choice I will listen to something else in preference even to them. The greater part of his music drives me right up the wall.
2. Charles-Henri Alkan. Of all the recent rediscoveries in music, that of Alkan strikes me as patently the one that ought not to have been made. If there is any music to be found in that charnel house of notes that represents his life's work, it has consistently eluded me, and I can regard the interest shown in him by several eminent music critics only as a particularly perverse form of camp.
3. Peter Illich Tchaikovsky. My Tchaikovsky period lasted a week, and I am heartily glad it's over. I have returned from it a love of the Rococo Variations and Lenski's two arias from Eugene Onegin, but not much more. His symphonies, suites, and ballets by turns bore me, irritate me, and appall me, and I am acutely embarrassed in the presence of his letters or biographers' retellings of incidents from his life.
4. Giacomo Puccini. I find something particularly and almost offensively revolting about his music, rather as if I had just run over a skunk, or come upon a long abandoned wedge of cheese. Despite his vaunted "effectiveness" in the opera house, I cannot conceive of him as a major composer.
5. Sergei Rachmaninoff. I grant a degree of drama and excitement in his concertos, and there is even one song of his I actually like (O Cease Thy Singing, Maiden Fair), but mostly his music seems to me as empty gesture, an agony over a lost safety pin. Its dated compositional style shows that Rachmaninoff was oblivious to musical developments around him, and objectively I find him a strikingly minor figure with a reputation blown up all out of proportion to his worth, mainly because of the easily approachable vulgarity of his style.
6. Manuel de Falla. I really have nothing against Falla but the recent astonishing (to me) discovery that there is not a single composition of his I truly like. I find that everything starts with enormous promise, and then I begin doing or thinking of something else, until the sound dies out, and I ask myself, "Oh! Is it over?"
7. Ottorino Respighi. His is, probably, the most meretricious music I know. All those incredible fortissimo climaxes built on nothing, the huge temporal canvases splattered with color and no sense of design are to me but a kind of sonorous flatulence.
8. Max Reger. See number 2, but add dull and overblown to the musical faults there described.
9. Giuseppe Verdi. At least in the early works, the succession of oom-pa-pa choruses, cabalettas, cavatinas, trios, duets, arias, and marches evokes (1) amusement followed by (2) boredom.
10. Antonio Vivaldi. I do enjoy a great deal of Vivaldi (especially when it is stylishly rendered), but a substantial percentage of his output, including the overrated vocal music, is repetitious in its reliance on compositional formulas and sewing-machine rhythms.

OCTOBER 1967
ERIC SALZMAN

Some of the candidates I would like to nominate for the "Ten Worst Composers" sweepstakes belong to what I would call the "Lord Knows I've Tried" category.

1. Giovanni Persiani da Palestrina. Palestrina, like Bach, was the inheritor and protector of one of the great traditions of music. Both formed styles which have remained models for generations of students. But Palestrina, unlike Bach, perfected his tradition by purifying—that is, by taking out all the sap. Nobody ever really reduced Bach to a set of rules, but you can teach a tone-deaf student to write acceptable Palestrina in a few months.

2. Georg Philipp Telemann. The Tafelmusiker. Actually, Telemann is by no means the biggest of the Baroque boxes, but in his empier moments of galanterie he can rival any of them.

3. César Franck. And the Francophiles and all late-Romantic composers who write classical-type symphonic music which modulates more than twelve times a minute, giving me a horrible fin-de-siècle, symphonic-chromatic mal de mer.

4. Max Reger. Ought to be first on anyone's list as an example of pure ennui. Reger's special form of chromatic torture takes the contrapuntal course—endless, serpentine, fugal chromatics. Brrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrr
The experts discuss ways to IMPROVE YOUR FM RECEPTION

For the past two years, WABC-FM, a New York radio station, has broadcast in stereo a weekly program called "Men of Hi-Fi." This panel-discussion show brings to FM listeners in a large metropolitan area informed opinion on various aspects of high fidelity. Topics range from basic how-to-buy information to the latest technical advances in the field, and guest panelists are drawn from the ranks of equipment manufacturers, record companies, musicians, editors, and others with close ties to or interest in audio matters.

The open-discussion format is moderated by Harry Maynard, a writer and lecturer well-known in the New York audio world, and the opinions expressed in these unrehearsed sessions are the spontaneous reactions of the participants. A recent program had as guests two representatives from major antenna manufacturers, the chief engineer of the company that makes the most expensive FM tuner available, and the technical editor of HiFi/Stereo Review. The subject: FM reception, generated more controversy than anyone anticipated, and the discussion that followed was particularly fruitful. We present its transcribed high points herewith.

—Editor

Maynard: Tonight we’re going to talk about FM antennas and how to get the best from your FM tuner. My guests are Richard Sequerra, chief engineer of the Marantz Company; Jerry Schwartz, assistant chief engineer for Channel Master Corporation; Marty Bettan, field service engineer with JFD Electronics Corporation; and Larry Klein, technical editor of HiFi/Stereo Review.

FM Program Guide, at the 1966 New York Hi-Fi Show, maintained a booth manned by members of the New York Audio Society. The audiophiles at the booth were prepared to answer any questions about hi-fi that visitors to the Show wanted to put to them. A rough tabulation later showed that over 50 per cent of the questions concerned ways of getting better FM reception. And, in hopes of getting some definitive answers to the questions, I’ve invited the experts to come here tonight.

To start, Dick Sequerra, I understand there’s a great deal of similarity between an FM signal and a TV signal—they have, if not exactly the same problems, parallel problems.

Sequerra: It’s true that there are many similarities between the two systems; however, television is basically an amplitude-modulated system—in respect to the picture—whereas FM is a frequency- or time-modulated system. The difficulties caused by signal reflections, commonly known as multipath, are not quite the same for the two systems. Television has a short-path delay prob-
lem, in that the interfering reflection reaches the receiving antenna a very short time after the main signal. However, with FM, the serious problem is the long-path delay, such as signal reflections that bounce off hills or structures that are farther away and hence reach the receiving antenna much later in time. In television you simply have the appearance of ghosts in the picture as a result of multipath interference, but with FM—especially in stereo—multipath can cause severe distortion and complete loss of channel separation.

Bettan: Actually, multipath is a little more tolerable on television because you can adjust the contrast and brightness controls to minimize the ghost, but there is no way to minimize the reflected signal on FM with the tuner or amplifier controls.

Klein: And unfortunately, the better your FM setup, the worse the effects of multipath are going to be. Much of the multipath problem appears as high-frequency noise and distortion—an expensive hi-fi system suffering from multipath will sound irritating and raspy, while a small table-model FM radio with a limited high-frequency response might be relatively unaffected.

Maynard: Let’s sort out some of these problems. It seems to be that there are two important variables, the tuner and the antenna, is that right?

Sequerra: Yes, and you can add the station as well.

Maynard: I’d forgotten about that—the medium does have something to do with the message!

Schwartz: Let’s talk about the antenna problem first. Too many times the hi-fi enthusiast puts an awful lot of money into his tuner, his amplifier, his tape recorder, and lets his antenna go by the board. He uses the little flat-line folded dipole that came with his tuner, and this type of antenna, even in a strong-signal area such as Manhattan, doesn’t do a first-class job for him—particularly if he’s using it in a fixed position on the back of his shelves or component cabinet.

In addition, we’ve found that even if the better TV-type rabbit-ears antennas are used, they are not used as the engineers designed them to be used. To get the best results from rabbit ears, you should place each leg or element fully horizontal, pull them out to the proper length (about 30 inches for each leg), and then turn the antenna for the best signal pickup. In addition, for best results you may have to realign the antenna for each station—the average listener doesn’t want to do this.

Klein: Possibly if the antennas were called a ’T-bar’ rather than rabbit-ears, people wouldn’t tend to install them with the ears upward, but rather in a ’T’ form.

I’ve always been curious as to why no one has made a reflector for the rabbit-ear dipole. The problem with a simple dipole of the flat-line or rabbit-ear type is that it has two pickup lobes of equal strength, one in front and one in back, in a figure-eight pattern. Let’s say the station you want is due north and there is a tall building due south. Unfortunately, you’re going to get both the direct signal and the signal that is bounced off the building, the delayed reflected signal giving you the multipath problem. Now, I’ve always wondered why someone never thought of tacking on, as an accessory to the indoor rabbit-ears, a reflector that would cut down the rear pickup of the dipole.

Schwartz: The spacing would have to be approximately 20 inches to be effective, and most people would not put up with that large a unit.

Klein: Most people don’t spend $2,000 for a hi-fi system either.

Bettan: In my opinion, and the opinion of our company, there is only one answer to good FM reception, and that is a proper antenna as free and clear on the roof as one can get it, properly installed on a rotor. Many people are interested in receiving not only the local stations that an indoor antenna pulls in, but they want to reach out into areas where there may be programs more to their taste, or where there may be stereo broadcasts not available locally. This cannot be done with an indoor antenna of any type. I buy what Jerry said one hundred per cent—if someone spends $200 for a tuner, $300 for an amplifier, $500 for speakers, it’s senseless to get chintzy at the last moment on the very thing that’s going to bring the FM signal down. And this is particularly true for those people who live in fringe and semi-fringe areas.

Schwartz: I agree that the only good solution is an outdoor antenna. There are fifty-one stations listed in FM Program Guide as being in the New York metropolitan area—and that doesn’t include the semi-fringe
and fringe areas. The only way to pick up all these stations is with an outdoor antenna and a rotator, and for the deep fringes, perhaps a booster. But in the strong-signal metropolitan area where there are restrictions on antenna installations, you can’t do this. For those people, we suggest the use of one of the better indoor antennas that can be adjusted to minimize multipath and maximize signal pickup.

**Bettan:** But, you still have to get the antenna where the signal is, and in a fireproof, steel-frame building, it is not always on top of the FM set.

**Sequerra:** The person buying high-fidelity equipment is buying it to receive high fidelity. And high fidelity has low distortion, an excellent signal-to-noise ratio. Within a metropolitan area, all the stations assigned to that area have sufficient signal strength to satisfy this requirement. It would seem to be far more sensible to use an indoor antenna (when you cannot put up an outdoor antenna) that may not have the pickup sensitivity but which can "tune-out" the multipath than to use an antenna that gets you a great deal of signal and a great deal of multipath. I would always rather have far less signal and far less multipath, if I had to make a choice.

**Maynard:** I know that most of the tuner manufacturers furnish a simple "T"-shaped flat-line antenna with their units. Are they making a mistake by doing this? What does Marantz supply with their tuner?

**Sequerra:** We don’t supply anything—except the suggestion that you use a shielded 300-ohm line. We also recommend a particular brand of outdoor antenna, one with a rotator.

**Schwartz:** You realize that shielded 300-ohm lead-in is not actually 300 ohms; it is under 200 ohms.

**Sequerra:** It depends upon the shielded 300-ohm that you’re talking about. I measured the ITT cable and it comes in right on the button.

**Klein:** I don’t believe that for good FM reception one must necessarily have an outdoor, rotator-driven antenna. It obviously depends upon the surrounding terrain, and how far away the stations are that the set owner wants to hear.

**Bettan:** It is for this reason that FM antennas are made in a variety of configurations. The differences between antennas are basically that of gain and directionality. The reason for selecting a four-element, a six-element, an eight-element, or even a ten-element antenna would be primarily the user’s decision about what he wants to do with it. If he’s a DX’er, if he’s out looking for distant, fringe-area stations, then of course the larger antenna is the one that he must use, and he may have to take the precaution of using attenuator pads in the antenna line to cut down the signal when listening to local stations.

Another reason for recommending a rotator is that, unlike TV stations, FM stations don’t all broadcast from one antenna location. A directional outdoor antenna therefore usually requires a means of orienting it for pickup of the stations you wish to receive. In other areas, where there may be only a single station, or a group of stations all located in one direction, a fixed installation would do.

**Schwartz:** But, there’s more to it than just gain and the different sizes of antennas. The matter of how well the antenna and lead-in match the input of your tuner is also very important. And then there’s another consideration—the pickup patterns of the antenna. When you go from a four- to a six-element or larger antenna, you not only have director elements, but a larger number of driven elements, and these driven elements provide a better match to the 300-ohm input of your tuner.

**Maynard:** What about master antennas? About four or five years ago, the manager of the Manhattan apartment building in which I live said, “Maynard, you’re going to have to get your FM antenna off the roof because we’re going to put in a master TV-antenna system.” However, they didn’t make any provision for FM reception, and I imagine a number of people might have the same problem.

**Bettan:** If a master antenna system doesn’t have FM on the line now, I think it’s only a matter of calling someone’s attention to the fact. It’s not a difficult or even an expensive thing to include FM capability in a master system. If the people in the building want FM, simply talk to the owner of the system—whether the
landlord or a private contractor—and ask that it be installed on the line.

Sequerra: Let me point out one thing here—in almost all of the master antenna systems, very serious distortions are introduced when you take the distribution amplifiers designed for television and try to process FM through them.

Bettan: I agree, but they're making them for FM now too.

Sequerra: If you try to process stereo through them, you will find that in almost all cases performance is degraded from what the tuner could normally provide.

Maynard: As a matter of fact, I visited a friend who recently moved into a new apartment building, and they claim to have a master FM antenna. I must say I'm doing better with my tuner and a $10 indoor antenna than he's doing with the same model tuner on the master system.

Schwartz: There are correct and incorrect ways to wire in FM capability. There are ways of getting FM into a system by bypassing the antenna amplifiers. There is enough signal in New York so that you can bypass the distribution amplifiers and come into the tap-off system without introducing distortion.

Maynard: Dick, Marantz builds an oscilloscope right in its tuner as an aid to minimizing multipath distortion. Would you go into further detail on that?

Sequerra: The ear, in short-term listening to a broadcast, can discern very clearly whether or not a program is distorted. However, the ear would have greater difficulty in discerning whether or not the optimum minimum distortion had been reached by a particular setting or direction of the antenna. When you have a visual means of adjusting an antenna which can indeed tell you when the antenna is set for minimum multipath pickup and hence minimum distortion, you are in a considerably better position to receive high-quality FM.

Klein: I want to second Dick's nomination of the oscilloscope as the best multipath and overall signal indicator. I've been conducting my own private campaign on this, and as a result of my efforts, at least one hi-fi manufacturer is now placing jacks on the back of their tuners to enable the user to connect in an oscilloscope if he happens to have one. I don't know why all the manufacturers don't do this, because it costs them nothing more than the price of two jacks and two pieces of wire to connect into the circuit. You can buy an oscilloscope for under $50 in kit form which will do the job. It won't do it quite as well as the Marantz or the McIntosh oscilloscopes will, but you can use it. I've also been pushing some of the kit companies to bring out an audio oscilloscope designed specifically for connection to a hi-fi system. Such a scope could probably sell in kit form for about $40.

One of the problems that I get a lot of mail on is the matter of ignition-noise interference. Now, on the face of it, if you have an excellent tuner you are going to have less of an ignition-noise problem, than if you have a poor tuner. And, if your tuner is in proper alignment, you're going to have less of an ignition-noise problem than if it's out of alignment. However, most of the ignition-noise problem seems to come from people who have outdoor antennas. My general advice is to avoid 300-ohm unshielded lead-in, and if the antenna is near a well-traveled street, move it back.

Schwartz: We've had a lot of experience with ignition noise. True, the antenna picks it up, the lead-in picks it up, and there is merit in moving the antenna back from the source of the noise. Coaxial cable, if properly used, will help alleviate the problem if the lead-in is the source of the noise.

Maynard: Dick, you've been shaking your head.

Sequerra: Let me try to define what ignition-noise interference really is. Ignition noise—the noise made by spark plugs of an automobile—is fundamentally amplitude-modulated rf. We have to ask ourselves how this can be demodulated in an FM system which should not respond to amplitude modulation. The noise results from what we call "pulse stretching." When automobile ignition noise is passed through a signal-processing system such as an FM tuner, if the system is not phase-linear, the signal will be converted to FM by a process called "quadrature modulation." So the first part of the problem is to get a tuner that manufactures the least FM from an AM pulse such as ignition noise.

The next part of the problem is the lead-in itself. You should determine that the lead-in wire you buy is the best that you can afford, rather than just any old flat wire, because any deviation in the dimensions of 300-ohm cable—the distance between the two conductors—upsets the balance and the match between antenna and tuner. To provide an illustration, you can buy RG-59/U coaxial cable for 6 cents a foot, and you can also buy RG-59/U for 40¢ a foot if you buy a General Radio type. The G. R. cable maintains a precise concentricity between the center conductor and the outer shield that provides this perfect match. You get what you pay for.

The antenna itself is the last part of the problem. Antennas are nominally rated, let's say, for 300 ohms. When engineers measure them they frequently discover that they are not 300 ohms across the entire FM band, and hence the match to the tuner is far from optimum at certain frequencies. Thus, if you have a very good antenna, a very good lead-in, a very good matching baum at the input of the tuner, and a tuner with very linear phase delay, you will have the minimum amount of ignition interference.

Klein: What you're saying is that if all things were ideal . . .

Sequerra: No, not ideal—all of these are perfectly attainable with just a little care.
Klein: Speaking of good tuners, a common supposition is that if you are living in an urban area you don't need a high-sensitivity tuner. But, unfortunately, very many of the same design factors that produce high sensitivity in a tuner also give you a tuner with good capture ratio, good noise rejection, and good interference-rejection properties. Therefore, it's usually worthwhile to get a high-sensitivity tuner just to get those other factors.

Maynard: What about FM antennas for FM car radios?

Betian: Boy, that is one subject I wish you hadn't brought up.

Seguerra: Harry, I just bought a new car with an FM radio and a whip antenna. In my experience, you cannot get high-fidelity FM in an automobile because of the multipath problem. However, since the automobile radio's frequency response is severely limited, much of the interference effects aren't audible.

Klein: All right, Dick. I have had FM in my cars now for about five years, including a 12-volt set in a 6-volt Volkswagen—and that wasn't easy. Right now I'm using five miniature long-throw, high-compliance drivers installed in the car doors and on the rear shelf, and I'm very pleased with the sound. The radio has a claimed 8 to 10 watts output, and the sound is a closer approach to high fidelity than I've heard in the homes of many people who think they have hi-fi sets. And oddly enough, I don't seem to have much of a multipath problem.

Maynard: Are you using a whip antenna?

Klein: I'm using a standard car-radio whip extended about 30 inches so that it is tuned for about the middle of the FM band. I can drive through the middle of New York City with the set tuned to one of the good-music stations and have almost as good reception as in my home. Every four or five blocks I may hear a bit of flutter, but it is rare enough that it doesn't detract from my enjoyment of the music. In short, I'm very pleased with the set.

Seguerra: Let me point out that there is a very high background-noise level in an automobile. The radio also has a restricted frequency response and a very narrow-band i.f. system. In the car, this system is capable of excellent results, but you could not listen to the same setup at home.

Klein: As a matter of fact, I have had it out of my car for servicing and I have listened to it on my test bench hooked up to extension speakers, and it sounded fine.

Maynard: Marty, would you sum up what you feel are the important points on antennas for our listeners.

Betian: Well, I still feel, despite everything said here tonight, that the proper and best installation for FM high-fidelity reception is an outdoor antenna on a rotor, of adequate design and with proper installation. Where this cannot be done, I feel that you have no choice but to use the rabbit ears or some variation of it. Use it properly, and spend a little time—even to the extent of making a note or two as to what the best position is for each station, although you probably will find it is not one hundred per cent consistent. And, of course, the antenna must feed a good tuner.

Maynard: Larry, any final word?

Klein: I would like. If I can, to enlist our listeners in my campaign to put oscilloscope jacks on tuners and receivers and to have some manufacturers bring out an inexpensive oscilloscope that can be used as an FM multipath/tuning indicator and general-purpose audio tester.

Maynard: Good. Dick?

Seguerra: Make sure you can adjust your antenna for minimum multipath. And, of course, since we are the ones who have an oscilloscope, make sure you have an oscilloscope on your tuner!

Schwartz: I go along with Marty. Outdoor antenna first, rotor next. Indoors use a good adjustable antenna and try to get FM capabilities built into your master antenna system if there is one.

Maynard: Larry, I hope you get some mail on your oscilloscope campaign. And I would like to start my own little crusade among apartment dwellers for decent master FM antennas. I hope, as has been said here, that it's only a matter of calling it to the attention of the people involved.

**DIRECTORY OF FM-ANTENNA MANUFACTURERS**

All-Channel Products Corporation—47-75 48th St., Woodside, N.Y. 11377

Antennacraft—Box 1005, Highway 34, Burlington, Iowa 52601

Antenna Designs—802 Washington St., Burlington, Iowa 52601

Apparatus Development Co., Inc.—Drawer 153, Wethersfield, Conn. 06109

Channel Master Corp.—Ellenville, N.Y. 12428

The Finney Co.—34 W. Interstate St., Bedford, Ohio 44414

Jerrold Electronics Corporation—401 Walnut St., Philadelphia, Pa. 19105

JFD Electronics Co.—15th Ave. at 62nd St., Brooklyn, N.Y. 11219

Winegard Co.—3000 Kirkwood St., Burlington, Iowa 52601

**ANTENNA-ROTORATOR MANUFACTURERS**

Alliance Mfg., Inc.—Alliance, Ohio 44601

Channel Master Corp.—Ellenville, N.Y. 12428

Cornell-Dubilier Electronics—50 Paris St., Newark, N.J. 07101

Technical Appliance Co.—P. O. Box 38, Sherburne, N.Y. 13460

**OCTOBER 1967**

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A SOLEMN TESTIMONIAL TO THE
DISTINGUISHED FRENCH COMPOSER

ON THE OCCASION OF
THE ONE HUNDRED AND FIRST
ANNIVERSARY OF HIS BIRTH IN 1866
IN THE TOWN OF HONFLEUR, CALVADOS,
AND INCORPORATING AN ALL TOO BRIEF DISCOGRAPHY

By Stephen Cannon

In the Western World, one hundred is a conventional number. One hundred cents make a dollar, one hundred centimes make a franc; one hundred centimeters make a meter, and one hundred feet make a centipede; and one hundred years customarily make an anniversary celebration. It is a strong argument for conformity. On the other hand, the Quangle-Wangle, in Edward Lear's poem, had a hat that was precisely a hundred and two feet wide (with ribbons and ribbons on every side). And Erik Satie, in this year of 1967, falls between the two numbers, for it is the hundred and first anniversary of his birth. In other respects too he is, perhaps, halfway between the norm and the Quangle-Wangle. But in the forty-two years since he died this striking figure has not attained much more than a theoretical reputation with the public at large, and few ribbons, ribbons, or other festive paraphernalia have greeted either his centenary or his hundred and first birthday. Nevertheless, I believe Satie to have been a composer of major importance, and it is in this belief that this essay is dedicated to him as—to use the phrase with which he himself described his masterpiece Socrate —"a modest homage."

Satie would probably have relished a celebration of his "centennial-plus-one" as greatly preferable to an observance of his round hundred years. To him the conventional concept, the received idea—everything that smacks of what we call "the establishment"—was anathema. Indeed, his reputation as an eccentric has to some extent hampered the growth of his reputation as a serious artistic creator. But the stories are so good that it would be ascetic to the point of affectation to deny oneself the pleasure of recounting at least one or two of them here.

Perhaps the most striking episode is the one connected with the "musique d'ameublement." In 1920, Satie composed this so-called "furnishing music" to be performed by an ensemble of piano, three clarinets, and trombone during the intermissions of a play by Max Jacob. The announcement with which it was introduced requested the audience "to take no notice of it and to behave during the intermissions as if the music did not exist. This music . . . claims to make its contribution to life in the same way as a private conversation, a picture, or the chair on which you may or may not be seated." But the audience, with its interest naturally aroused and unable to overcome its conventional manners, hushed into silence the moment the music began—and Satie, much disconcerted, scurried about urging everyone: "Talk! Talk!"

Another story, which vividly illustrates the gulf between Satie's outlook on life and the scale of values we are familiar with, has to do with the commissioning of his piano suite Sports et divertissements in 1914. The publisher concerned, who wanted the music to go with a set of drawings, had already approached Stravinsky, but the fee he asked was considered much too large. At Roland-Manuel's suggestion, Satie was then approached. He was offered a far lower fee. But to him the sum in question seemed ridiculously large, and it was not until it had been reduced by protracted negotiation that he accepted the commission.

To the American reader this story may well suggest a parallel. Writing about Erik Satie, his brother Conrad once cited an observation of John Stuart Mill's to the effect that what a man writes to earn his daily bread has no life of its own, and this is very close to the feeling
that prompted Charles Ives to compose in his spare time and earn his living from the insurance business rather than corrupt his relationship to music by creating to commercial prescription. Ives made a success of his "other life," whereas Satie remained poor—indeed, embraced poverty as something of an ideal: one who practices an art, he said, must "live in the most absolute renunciation"—but the difference in reaction is largely explained by the difference in social and intellectual environment. The basic attitude is the same.

Only a very profound anti-materialism can explain why a man fully endowed with social graces should have decided, at the age of thirty-two, to remove himself from the hub of Paris and to go and live in the dismal, smoky suburb of Arcueil. No one ever visited Satie in his little room there. He occupied it for the last twenty-seven years of his life, walking enormous distances every day to and from his friends' houses and his favorite Montmartre sidewalk cafés clear across on the other side of town.

There is something else in Satie that recalls Ives. Ives' celebrated barrage of asides to Rollo and others, scrawled liberally over his scores, is paralleled by the sublimely impracticable and often surrealistically witty printed instructions with which Satie bombarded his performers from 1890 till about 1914. There is a piece dating from 1920—Vexations, a piano composition something over a minute in length—which carries an instruction to the effect that it is to be played eight hundred forty times in succession. On September 9 and 10, 1963, at the instigation of John Cage, the first complete performance, lasting from 6 in the evening till 12:40 the following afternoon, was given in New York's Pocket Theater by a relay team of ten pianists, with emergency relief contributions from two others (one of whom was former New York Times writer Howard Klein). The Times itself suited the word to the action, and carried a long, hour-by-hour report-cum-review contributed by an almost equally large team of critics.

Very often, however, Satie's verbal exuberance takes evocative rather than strictly prescriptive form. In one piece the pianist will be asked to play "on the tongue" or "from the bottom of the mind"; in another he will be exhorted to "be visible for a moment"; or—perhaps the most evocative direction of all—to play softly "like a nightingale with a toothache."

It is not easy to say exactly what significance these commentaries were meant to have. Sometimes they seem entirely exterior to the music, which lives its own self-sufficient life sharply removed from the frivolity of the marginal remarks. Sometimes, as in the Embryons deséchés of 1913, the commentaries are reflected in the music, and even reinforced by the inclusion of musical quotations quite in the Ives manner; for example, the second of these three exotic animals, entitled Edrophthalam, is a mournful creature—"By nature of a very sad disposition, these crustaceans live, in retirement from the world, in holes pierced in the cliffs"—and appropriately enough, the music incorporates a parody of Chopin's Funeral March, described by Satie as a "quotation from the celebrated Mazurka of Schubert." And sometimes again, most particularly in the Heures sélérières et instantanées of 1914, the comments coalesce in a narration that, while still surrealist, makes a coherent kind of sense and finds a descriptive counterpart in the music. The narration for Obstacles vénimeux, the first of the Heures, is worth quoting in full:

This vast portion of the globe has only one inhabitant—a Negro. He is so bored he is ready to die of laughing. The shade of the thousand-year-old trees shows that it is 9.17 A.M. The toads are calling each other by their family names. In order to think better, the Negro holds his cerebellum with his right hand, the fingers spread out. From a distance he resembles a distinguished physiologist. Four anonymous snakes fascinate him, hanging to the skirts of his uniform, which is rendered shapeless by sorrow and solitude combined. By the edge of the river an old mangrove tree slowly bathes its roots, which are resolutely dirty. This is not the hour for shepherds and shepherdesses.

This strangely poignant nonsense can hardly fail to bring Edward Lear again to mind. Its verbal fluency—untypical of musicians in general, but not, if we recall Berlioz and Debussy, of a French composer—is an important part of Satie's makeup. (It found another outlet in his various journalistic squibs, including the lethally ironic Eulogy of Critics.) In pianist Alfred Cortot's view, the comments always have a direct bearing on the music and its interpretation. According to others, the "instructions" and the often equally hilarious titles—Véritables préludes flasques (pour un chien) ["genuine flabby preludes (for a dog)"] and Les Trois valses distinguées du précieux dégoûté ["the three distinguished waltzes of a top"] are two further choice examples—form part of a protective screen of irony, erected to shield the composer from possible hostile criticism by leaving his music the escape-route of being regarded as a joke. But whichever explanation is closer to the truth, it is this phenomenon that has led to what is perhaps the most dangerously equivocal aspect of Satie's public image: his reputation as a clown. (Continued overleaf)

Satie's most famous direction to the performer is in the first of his Embryons deséchés entitled Holothuriv, referring to an animal commonly (?) known in English as a sea cucumber. Satie's omission of bar lines is intentional and significant for proper performance.
I say "equivocal" because of an ambiguity in the common acceptation of the word "clown." If we mean by it a mere buffoon, an irresponsible faussier or practical joker, then such a designation for Satie must be indignant-ly repudiated. But in the highest classic sense the clown is a being very different from this. Not only does his traditional long face bespeak a concern for the human lot far removed from simple buffoonery—just as Satie's fantasies lie at least as close to tears as to laughter—but also, far from being a primitive, the true clown is a meticu-lously professional performer. And though even the best of Satie's output betrays a measure of technical fallibility here and there, the suggestion that he cared nothing for the maintenance and improvement of his professional skills can hardly stand in face of his enrollment at the Schola Cantorum, at the age of thirty-nine, to resume theoretical studies under d'Indy and Roussel (or the diploma subsequently awarded to him with the official mention "très bien").

With all the parallels between Satie and Ives, there is another much more ancient composer of whom we may be reminded, not only by Satie's verbal sallies, but this time also by the actual substance of his music: Rossini. The most obvious connection is with the pieces Rossini composed after his premature operatic retirement. This large body of comparative trivia, which Rossini himself called Sins of Old Age, includes such prophetically Satie-esque titles as Prélude inoffensif, Prélude convulsif, Étude asthmatique, Valse torturée, Valse antidiinant, Prélude prétentieux, and Mon prélude hygiéni-que du matin. One sub-collection of Sins, entitled Un Peu de toute ("a little of everything"), is dedicated to "pian-ists of the fourth class, to which I have the honor to belong."

But it is not only in these trifles, with their unerring if circumscribed evocation of a precisely defined mood, that Rossini foreshadows Satie. In them, Rossini subconsciously revolts against the increasingly ripe Romanticism that was engulfing the music of his time. The characteristics that led him to this revolt can be discerned, not merely in his withdrawal from the operatic world, but in the much more famous works he wrote at the height of his success.

A Rossini aria rarely engages the emotions in any ob-vious way, yet it often has a powerful effect on a large audience. I believe there is an explanation for this para-doxx, and an explanation that bears also on the fundamen-tal nature of Satie's music. Rossini's devotion to the clear-cut forms and the equally unambiguous rhythms endemic to his national operatic tradition betokens a particular atti-tude toward emotional expression, an attitude that achieves expression not in the intensely individualistic manner in-sisted on by nineteenth-century aesthetics, but through a mere direct articulation of the bones that underlie the fa-miliar emotional flesh. These bones are, in a word, the ritual element in music. It is ritual that liberates emotion from the narrowly personal sphere and translates it into the public, the universal realm of experience. Rhythm is central to the evocation of ritual emotion. And though Rossini's charm is melodic, his emotional power—when he has it—is rhythmically articulated.

Rossini could never have fathered a new art. For one thing, music in his time was going in the opposite direc-tion. For another, he was too lazy and too cynical at bot-ton to reject a tradition with enough determination to found a new one. But that is exactly what Satie, at the other end of the century, was able to do. His innovations, arrived at with incorruptible personal integrity, have af-fected later composers and were even acknowledged as germinal in importance by the most eminent of his con-temporaries. The program of a Paris concert given in 1911, at which Maurice Ravel played several of Satie's pieces, bore the following note:

Erik Satie occupies a very special place in the history of contemporary art. Isolated and aloof from the times in which he lives, he has already written some short pieces that prove him to be a "forerunner" of genius. These works, unhappily too few in number, are surprising for the way they anticipated the modernist vocabulary, and for the almost prophetic character of certain harmonic inventions which they contain.... M. Claude Debussy paid a striking tribute to this subtle "explorer" by orchestrating two of his Gymnopédies, which were performed at a con-cert of the Société Nationale; and M. Maurice Ravel, by playing today the second Sarabande, which bears the astounding date of 1887, bears witness to the esteem which is felt by the most "advanced" composers for the creator who a quarter of a century ago was already speaking the daring musical "jargon" of tomorrow.

The debt which Impressionists such as Debussy, and to some extent Ravel, owed to Satie was essentially harmonic. But Satie himself was no Impressionist. Even his earliest works have none of the subtle half-lights we customarily associate with Impressionism. Satie's music is almost pal-pably bony in its clarity of outline; and for all the origi-nality and the daring simplicity of his harmonic pro-cedures, the essential articulating element of his work is again rhythm. The individuality of Satie's expression is derived from the complexity of his rhythm—which should not be confused with complication, as affected by some of his French contemporaries. The vividness of the feeling comes from the simplicity of the rhythmic units, and its oddity from their subtle readjustments. This is a genuinely surrealistic rhythmic method, juxtaposing familiar ele-ments in unfamiliar combinations.
It is the primacy of the rhythmic element that links Satie with Rossini. And it is the completely unprecedented nature of the juxtapositions that separates the two composers. Unlike Rossini, Satie will never be admired by a wide public; he is an esoteric composer, for he disdained to attract listeners by sugaring the pill. But the unfailingly precise—the ultimately rhythmic-ritualistic—quality of emotion in his music makes him a direct link between two such seemingly disparate figures as Rossini and Stravinsky. Sometimes, of course, the Russian element in Stravinsky is obvious, nowhere more so than in the motor rhythms of Oedipus Rex, whose seeming superficiality thinly masks a depth of feeling that is purely ritual. Usually the connection is more obscure. But the Satie influence on Stravinsky is pervasive and unmistakable, even apart from such striking (and probably unconscious) echoes as that of the end of Satie's 'Messe des pauvres' in the 'Laudate Dominum' phrase in Stravinsky's Symphony of Psalms. The specific examples are less important than the general similarity of aesthetic.

Satie himself acknowledged a debt to Stravinsky, whom he referred to in 1922 as "one of the most remarkable geniuses that music has ever known." "The lucidity of his mind," he went on, "has set us free; his combative strength has won us rights that we can never lose." The influence worked the other way too. Through his influence on Stravinsky, Satie has had a profound effect on the whole course of contemporary music. To say that he is the ultimate source of the twentieth-century French school is equally true, but it is a more dubious compliment; too many of his successors in France have been content to ape the surface skittishness and take over the simple rhythmic units without adding anything of their own in the way of coordinating subtlety or governing integrity.

In any case, the value of Satie is far from lying solely in his influence on others. His music ought to be heard more often than it is. The Gymnopédies, Sports et divertissements, or the exquisite late Nocturnes would be valuable additions to many a recital program. Parade and the other ballets make excellent listening and might richly repay revival. And Socrate, above all, a wonderfully restrained and deeply affecting setting for soprano and orchestra of passages from three dialogues of Plato, culminating in the death of Socrates, would by itself entitle its composer to the title of Master.

The available recorded repertoire of Satie's music does not make an impressive totality. The Counterpoint recording of Socrate fails to do it justice, and falsifies what Poulenc attests to have been Satie's intentions by distributing the soprano part among several performers, thereby substituting an operatic feeling for the deliberate atmosphere of a lecture. If you can find a copy, the old Chant du Monde recording by Anne Laboë, conducted by Satie's disciple Henri Sauguet (still available in France as of 1966), will give a better idea of the music's quality. But it is high time there was a good modern version. Meanwhile, Ciccioni's fine piano discs (Vol. 1—Angel 35442, mono only; Vol. 2—Pathé SAXF 1046, stereo only), Marilyn Mason's performance of the Messe des pauvres (Counterpoint 507), and the recent Parade recording by Antal Dorati (Mercury 90435, 50435) are practically all the catalog has to offer.

Let us hope the hundred-and-second anniversary will bring better things. Satie is unlikely, as I have suggested, to become a majority taste. But the phonograph has succeeded in instituting minority cults for far less worthy figures. A few more records, carefully made by the right artists, could account for the major part of his output. And surely an occasional concert performance—not necessarily lasting eighteen hours and forty minutes—would be no more than the due of this self-renouncing but vitally generative artist, whom his friend Debussy aptly described in a dedication as 'this gentle, medieval musician, lost in our century.'

Stephen Cannon, who received most of his musical training in Europe, has been, at various times, a composer, a singer, a violinist, a critic, an actor, a poet, and a virtuoso page-turner.

Satie wrote his "Three Pieces in the Form of a Pear," an early advertisement for which is shown at left, in answer to criticism that his music lacked form. The carefully drawn manuscript at the right points up Debussy's perceptive description of Satie as a medieval musician.
The Forgotten Wars of
IGNACE JAN
PADEREWSKI

In an imaginary interview, a Paderewski champion suggests
that this may be the time for a little fairness in judging
the career of the most successful pianist who ever lived

By Robert Offergeld

Mr. Offergeld: I'll be frank. My editor is calling
you on a statement of yours that seems pretty reckless,
even for a known provocateur. I refer to your recent
remark that Paderewski was the greatest pianist you
ever heard. That covers a lot of ground.

Mr. Agonistes: The greatest pianist I ever heard hap-
pens to be very much alive. My point about Paderew-
ski was something else. I said he was the greatest man I
ever heard play the piano, and Saint-Saëns said almost
the same thing in 1888: "C'est un génie qui joue aussi
du piano." A two-edged compliment, if you like, but
infinitely suggestive.

It's true that Paderewski at the time was touring the
Saint-Saëns C Minor Concerto to more attention than
it has generally received since. But Saint-Saëns was no
press-agent's pushover. If he hadn't meant it, I think he
would have expressed his sense of obligation with a word
other than "genius."

You see, in the Twenties, fashions in concert pianists
began to change. A lot of them got haircuts and tried
to look—not to say, sound—like prosperous businessmen.
But until then the larger part of the professional
community agreed with Saint-Saëns about Paderewski's
genius. More importantly, it also agreed that his genius
had created, in his playing, a highly personal but
professionally admirable medium for its expression. Today
we reward conformists, but in those days if you sounded
like anyone else you were dead.

Among those who did not agree were a number of
other pianists and the piano teachers partisan to them.
As a student I used to attend their weekly kaffee-klatsches,
where it was the party line to be appalled by the
interpretive liberties Paderewski took with Beethoven.

Mr. O.: Are you implying that all of Paderewski's
eyear critics were envious rivals?

Mr. A.: Who's covering a lot of ground now? I'm
simply pointing out that nobody is all that disturbed
by the methods of a rival who fails to make it. What is
really appalling about his methods is the success he
enjoys with them. Paderewski was hands down the
most successful pianist who ever lived—more so than
Liszt, more so than Anton Rubinstein.

But he had also been the source of the pianistic new
wave, which to universal surprise proved to be Polish.
A baker's dozen of colorful Poles followed in Paderew-
ski's wake, but as the first and strongest invader he
was the principal target of a virulent xenophobia.
What compounded Paderewski's felony was that prob-
bly no prouder man, or more patriotic, ever lived. He
fought back, and I doubt that his political career is un-
related to his early humiliations as an artist.

To begin with, he was not "discovered" in the first
instance by a musician but by an actress, the Polish
tragedienne Helena Modjeska. She was beautiful, tiny
but temperamentally fiery, an ardent patriot—an in-
tensely emotional performer in the grand declamatory
style that is still used for Racine at the Comédie-
Française. Paderewski was already in his twenties and
had little real piano technique when Modjeska noted his remarkable communicative power in his performance of his own compositions. She urged him—vehemently, as he later recalled—to become a concert pianist, a thing he had never particularly wanted to do and for which he felt he had little gift. She arranged a modest concert for him in Poland, insured him an audience by appearing on the program with him, and so raised the funds for his first lessons with Leschetizky—another Pole—in Vienna. Paderewski venerated both Modjeska and her art to the end of his life, and it is a theory of mine that his youthful emotion about her influenced his piano style in the direction of the tragic theater, not only as regards its dramatic spaciousness but especially in effects proper to rhetoric, such as the declaration of melodic periods with a kind of speaking rhythmic freedom. None of which, if I am right, was calculated to please the watchdogs of classical piano tradition.

Next, Paderewski was discovered as a concert pianist proper not by Berlin—at that time the touchily jealous world capital of musical taste—but by Paris, a city traditionally friendly to Poles. In his age he was candid about his Paris debut, saying that he was not really ready for it and that the all-important French aristocracy attended because it was dragged along by the émigré Polish one. At any rate, everybody showed up, all the princesses and countesses plus their favorite musicians: Tchaikovsky and César Cui; Madame Dubois, who was Chopin’s last pupil; the famous rival conductors Colonne and Lamoureux. Among other things, Paderewski played the thirty-two Beethoven variations in C Minor. The audience fell demonstratively in love with him and the conductors raced each other backstage to sign him up, Lamoureux winning by a nose. Paderewski was at once nicknamed the Lion of Paris—and Berlin, which had not been consulted, proved to be not at all amused.

Finally, the open declaration of war on Paderewski is a matter of record. Hostilities were begun at an 1890 public concert in Berlin by Hans von Bülow, a formidable musician but an unpredictable man, one given to alternate moods of generosity and spitefulness. With Von Bülow conducting, Paderewski played his own concerto at a public run-through concert and received an immense ovation. But later, at the main show, the orchestra, with Von Bülow’s complicity, simply threw the concerto away. Paderewski not unnaturally was unnerved by this inexplicable turn of events, and as he began his encores (I should explain that it was then customary for soloists to play such groups after their concertos, also for the conductor to seat himself near the piano as a courtesy), Von Bülow arose and ostentatiously left the stage.

There was no doubting the meaning of this act. It was a calculated demonstration, and it caused a public sensation, being the signal for the Berlin press to attack Paderewski’s Polishness. After all, Germany and Russia had with God’s favor given Poland its deserts with three partitionings in a century. Paderewski was spectacularly a Pole himself, had been discovered by a second one, and trained by a third. In St. Petersburg the anti-Polish faction had very properly managed to cancel his scheduled performance for the Tsar. And if he was a Lion in Paris, in Berlin he was simply an upstart, an intruder (Paderewski’s word) from a barbarous subject-state.

Mr. O.: Has anyone ever explained the motivation behind Von Bülow’s action?

Mr. A.: Who but Von Bülow could do that? A possible agent in the affair was a man named Wolff, an important member of Von Bülow’s entourage and the most powerful concert manager in Europe (his clients included Rubinstein and Joachim). Wolff had snubbed Paderewski before the Berlin ovation—and then tried to sign him up immediately after it, which is when he got snubbed himself. He left Paderewski with the words, “You will regret it.” The fireworks started within hours.

Mr. O.: I am prepared to believe that all of this is really history. But isn’t it, after all, rather ancient history? Or rather, isn’t the year 1967 a curious moment in cultural affairs to rake it up? To be frank, Paderewski’s musical stock has never been lower.

Mr. A.: Precisely. And I am getting a little tired of hearing not very well informed people repeat the 1890 Berlin wheeze that Paderewski couldn’t really play the piano. A continuing series of public events—events that derive as a matter of historical sequence from Paderewski’s peculiar nature as an artist—indicate that he could play it very well indeed. Unless, that is, you prefer to believe that he found it possible for fifty years to bluff everybody from Brahms and Tchaikovsky and Gounod and GBS to Toscanini and Milhaud and

The Polish actress Helena Modjeska was Paderewski’s first patroness. Using the considerable influence of her position as a great tragedienne, she launched her young compatriot on his phenomenal career as a concert pianist.
Britten and the other young composers who wrote elegies for him after his death. Not to mention Virgil Thomson, that inveterate foe of inflated reputations and living public monuments.

As Mr. Thomson recently reminded me, he first heard Paderewski in early boyhood, as did I. His 1940 summarization of the Paderewski performance style (it is noted in one of his first reviews for the New York Herald Tribune) therefore covers recollections of many years. He found no better way to praise an Artur Rubinstein concert he had just attended than to compare Rubinstein to the older artist: "Such speed, such power, such fury, such truly magnificent transcending both of the pianoforte's limitations and his own customary accuracy were the very substance of Paderewski's greatness." They were indeed, and it is a sad comment on our current musical puritanism that if you applied such terms to a contemporary pianist, you'd very likely be suspected of trying to ruin him.

Mr. O.: You mentioned Toscanini, Did Paderewski ever perform with him?

Mr. A.: Not to my knowledge. But Mrs. Vladimir Horowitz, Toscanini's daughter, tells me that her father once dropped a sort of bombshell into a discussion of Beethoven's "Emperor" Concerto. According to Mrs. Horowitz, Toscanini stated unequivocally that one of the most beautiful and moving performances he had ever heard of this work was Paderewski's.

You see, people who dismiss Paderewski as a poseur who wooed the uninformed with little Chopin Mazurkas and Schubert Impromptus are simply ignoring the documentation of his career. Prior to World War I he programmed the last Beethoven sonatas about as often as anyone else did. And as late as the 1930's—when public performance was not only a psychic torture for him (because of his lifelong and nightmarish stage fright, it was always that), but a physical one as well, owing to his ailing hands—he was apt to include more big works on a single program than anyone else around. I once heard him do a Bach-Liszt transcription, Beethoven's Opus 31 (No. 2), and the Chopin B Minor Sonata as the first half of a program that, with encores, lasted upwards of two hours and a quarter.

Mr. O.: A moment ago you mentioned public events that derived from Paderewski's nature as an artist. What exactly did you mean by calling them "continuing" events?

Mr. A.: The latest of those came to light just this past spring on the fringes of the public uproar over C. I. A. funds and their clandestine use for building "cultural bridges between East and West." Newton Fulbright broke the story in the World Journal Tribune under the headline "Paderewski Sparks Fiery Dispute."

The dispute in question has been going on subterraneously ever since the end of World War II—which is when the U. S. State Department, reportedly acting for Communist Poland, first intervened in it. Briefly put, it boils down to an unseemly backstage squabble, both here and in Poland, for the custody of Paderewski's heart.

Mr. O.: I beg your pardon, but did you say his heart?

Mr. A.: That is correct.

Mr. O.: What a macabre idea! Who could possibly want it?—and why? For that matter, who in heaven's name has it?

Mr. A.: Such ideas weren't at all macabre to the Romantics—people like Shelley, Byron, Liszt. Or to Chopin, another Pole, who left instructions for the posthumous disposition of his heart. In those days the remains of national heroes were translated by death into sentimental metaphors—politically potent ones—and were so understood across all frontiers. When the bodies of such men were exiled by political events, their hearts were not uncommonly reserved for eventual enshrinement in their homelands, there to become objects of highly emotional pilgrimages.

The present saga begins with the death of Paderewski in 1941 at the Hotel Buckingham in New York. In compliance with his reported wish (and at the direction of his sister, Madame Wilkosnka), his heart was removed by a city medical examiner. The official statement was that Paderewski wanted it to remain here 'until Poland is once again a free country.'

In 1941 the word "free" of course meant "non-Nazi." Today we can confidently read it "non-Communist." Currently the Paderewski Foundation seems to be the nearest thing there is to a de jure guardian of the heart, and the foundation's president, Edward S. Witkowski, is opposing its extradition on the ground that "to remove the heart to Poland now would be a travesty on everything that Paderewski stood for."

After lying in state at St. Patrick's Cathedral, Paderewski's body was placed, by command of President Roosevelt, in a crypt in the Battleship Maine Memorial in Arlington National Cemetery, where it still is. Mean-
while the heart was deposited in a Brooklyn undertaking establishment, where it remained until 1953 despite numerous cloak-and-dagger efforts to gain possession of it. Some of these efforts were diplomatic, initiated by governments or the Church, and these have continued—including a recent one inquiring whether any effort was being made "to return the heart, if not to the Polish regime, at least to the custody of His Eminence, Stefan Cardinal Wyszynski."

But in addition there were anonymous threatening letters and phone calls—including, I am told, even bomb threats. Eventually the funeral-home director was, as he recently explained, "afraid to keep it here any longer," and in 1953 the heart was removed for greater security to the Cypress Hills Abbey Mausoleum, where it remains at present.

Mr. O.: I still lack the foggiest explanation for all the diplomatic interest, much less for the apparent malevolence.

Mr. A.: Well, we know that in diplomatic circles recently it has been thought that "bridges" between East and West are best built of such things as import-export agreements and tourist activity. Poland, for example, much desires American tourists, and among other things she also exports a lot of ham. We know too that the most durable bridge already existing between Poland and the United States is Paderewski himself. After he persuaded President Wilson and the Paris Peace Conference to incorporate "a free and independent Poland" as Article Thirty of the Versailles Treaty, he became the chief world symbol of his country's freedom. Obviously the protection of his political mantle would today be the greatest comfort to any satellite regime wishing to advertise its pretensions to autonomy. So the question in Poland now would seem simply to be this: Under whose local auspices is Paderewski's heart to be so creditably enshrined as the bands play Chopin? Whoever has official custody of this relic will obviously be in quite an excellent bargaining position.

Mr. O.: That seems plausible enough. But why the intimidation tactics?

Mr. A.: Some of that probably springs from the Polish capacity for intrigue, a trait commonly remarked in countries that have been partitioned for long periods. The Polish variety, which is celebrated, plagued Paderewski before he entered politics, continued to do so at the Peace Conference, and drove him to desperation as Premier.

Moreover, something about Paderewski's extraordinary visibility made him an inviting target, and he also had enemies here who were not rancorous pianists. You're probably aware that even before World War I he gave large sums to a kind of Polish underground. A portion of these funds was diverted without his knowledge to the publication in Warsaw of an anti-Semitic newspaper. In 1913 Paderewski was publicly charged here with responsibility for this action by a group of Jewish political and workingmen's associations. A quotation from one of their handbills gives an idea of the level of their fighting: "Paderewski gave $20,000 to establish the newspaper Dwa Grosze published for no other purpose than the agitation of killing the Jews of Russia. . . . Will you help Paderewski again to contribute Twenty Thousand Dollars for murder? . . . Stay away from the Paderewski concerts."

It was typical of his grand seigneur personal style that Paderewski considered it beneath him to answer this charge until, at the insistence of President Wilson, he was persuaded to do so by Wilson's aide Colonel Edward House. It has been assumed that Wilson wanted Paderewski cleared for political reasons of his own: that is, Paderewski was expected to deliver him the Polish-American vote. At any rate, House convinced Paderewski that his autocratic course was an unwise one in the United States, being open to the suspicion not only of complicity but of arrogance. Paderewski then issued a

Decorated by royalty, Paderewski also became a friend of movie stars. At his California ranch in 1921, right, he received another headliner, Jackie Coogan. In 1936 he acted in the British film, Moonlight Sonata, in which he is shown, at left, with Marie Tempest.
public denial under oath and the case was considered closed, at least officially and by the large public. But the grotesque charge continued to be heard for years, along with numerous crank threats on his life.

By this time, you'll recall, Paderewski's tours were conducted like royal progresses. He traveled with a numerous entourage in his own sumptuously appointed railroad car, a sort of land-going Morgan yacht aboard which he lived when in the provinces. Thousands of his fans habitually crowded the sidings where it stood on the chance of seeing him or of hearing him practice, and as the threats of violence increased, the police felt that Paderewski was gravely endangered by the public situation that most testified to his popularity. I learned from Eldon Joubert—for thirty years Paderewski's tuner, touring companion, and card-table confidant—that for a long time Paderewski was accompanied everywhere by detectives. His railroad car when at rest was kept under round-the-clock surveillance, and it was always isolated in the yards in such a way that it could not be approached from a blind side or commanded from any nearby elevation.

Mr. O.: So that even before he entered politics he was being accorded all the public attentions due a head of state, including the honor of possible assassination?

Mr. A.: Yes, and the point is a most important one in grasping the Paderewski legend. For he did not become a world figure as a result of being Premier of Poland. He became Premier because he was already a world figure—one possessed of an irresistible appeal.

Which returns us to the really important point: the singularity of his nature as an artist, the thing from which everything else derived. He had a quality that intoxicated the great public, and it was his mastery of his public that most fascinated such colleagues as Bal- four, Lloyd George, Jules Cambon, Clemenceau, and a succession of American presidents.

Mr. O.: I understand that you knew him personally. What was the quality of his magic? I mean, what was he like?

Mr. A.: There you touch the nerve of the whole neglected Paderewski problem. I can't think of any contemporary of whom this would be true, but if I could give you any real idea of what he was like, I think you could almost imagine the effect of his playing—even the kind of piano sound he made. Let me explain. I know fairly well artist X and artist Y. Both are superb pianists, and they happen to play very differently. But you would probably be unable to find much connection between any characterization I might make of them and the sound of their music. In this sense they are hermetic, the product of a distrustful age that is confounded by self-revelation in art.

Paderewski's music, on the other hand, involved a total engagement and total display of self. His career was in this sense one long personal exhibition, bold and unretouched. It wasn't a question of immoesty but of an almost contractual self-disclosure. The age he conquered—remember that he conquered it face-to-face in a thousand jam-packed concert halls, the great public mirror that showed him very early who and what he was—would have accepted no less from him.

In this mirror he saw readily the effect of his extra-ordinary handsomeness. In women he produced a kind of mass hysteria, and a reporter covering the pier for a Paderewski steamship departure summarized his dilemma with "There I was, simply girled in." As time passed, Paderewski's head was loner even in the absence of its great mane of reddish-golden hair. In addition, he had a brilliantly fair skin, a full but muscular throat, the high cheekbones that made icy blue slits of his eyes—the whole Slavic panoply. These traits were still visible in his old age, and in his youth they simply knocked people out.

Then there was his temperament, which, in his music, completed the devastation begun by his looks. It always amused me that in his later years Paderewski found certain faults in Tolstoi's artistic method. Temperamentally the two men were profoundly alike. Despite acknowledged intellectual powers, each was in his way a child of nature, a great saif, unerring when his art was concerned with moods of joyous sensuality. Gorki tells of visiting the aged Tolstoi and of being awed by something about the old seer so earthy, so elemental, as to be primeval. Paderewski too could speak as seer, and with a like earthiness, so that when he played Chopin's Mazurkas you had a vision of all Poland dancing in dazzling sun. And I think that, perhaps more than anything else, it was a sense of his tremendous psychic vitality that drew the masses to him, attracting them in great crowding pilgrimages to his concerts as if for some mysterious inner therapy.

Up to a point he was also capable of a certain playful irony about his public reflection. As a boy I ran across a photograph of a heroic bronze Paderewski bust by a distinguished sculptor. It captured with great drama what I used to call his Polish Eagle look, frowning and stern, and I brought it to him for his autograph.

"My God," he exclaimed when I produced it, "what a horror!" Suddenly he made a face at me, very Polish Eagle, looking just like the photograph but quite funny too, so I had to laugh. "You like that?" he asked me incredulously.

"Well, yes," I admitted uncomfortably. "I do."

He shook his head and seated himself to sign it, muttering, "Poor boy... ." But sign it he did, and very carefully, adding underneath the bold and graceful penmanship flourish that today says "nineteenth-century grandee" as clearly as the ornate Victorian encores he could play so convincingly.
The commanding power of the Paderewski personality is readily apparent even in his photographs: the Old Eagle is shown at left at the time of his last American concert tour; at right is the Young Lion at the time of his London debut in May, 1890.

I remember also the ceremonious little air with which he handed the signed picture back to me—and this part of the transaction was no longer ironic, being native to the courtly elegance with which he always discharged such everyday duties as greeting you, seating you, or bidding you farewell.

Mr. O.: What a pity that the only legacy such a man could leave behind as a pianist—his recordings—is by most reports not very satisfactory.

Mr. A.: It's true that his records do not give anything like a full account of him. But they give a lot more than they are said to do, particularly if you begin to ponder what is missing, and why.

I once asked him why he did not record the big Romantic masterpieces that the future would certainly be eager to hear in his interpretation. He was much amused by my insistence on viewing him historically (I was sixteen at the time) and he called out to Madame Paderewksa, "Listen to this old man lecture me!" Then he explained seriously, "You see, it is very difficult to do a big work on records. It is not like the concert hall. The performance is interrupted every three minutes when the record ends."

It was some years before I realized that the key sentence in Paderewski's explanation was really this one: "It is not like the concert hall." At first I thought it possible that recording for Paderewski might well have lacked the irreverability of public performance. Since he had none of the didacticism of the doctrinaire "period specialists" who came later, this might have made it a matter of secondary seriousness to him. But then I recalled how often I had seen the presence of the public in vast numbers give him, as it gave certain nineteenth-century actors, the mysterious power to transcend his stage fright, his technical limitations, and his refractory hands and to perform beyond himself. You may object that your audience cannot give you a technique, and strictly speaking this is true. But nobody who has ever felt the electric two-way communication he established—and he usually established it with his first crashing chords as he preludized—will ever doubt that it was a real thing, a real transfer or exchange of elemental energies between artist and audience. I think it was on this flooding mutual exchange of energies, exploited with all the personal sorcery of a prodigious temperament, that Paderewski rode to his peculiar mastery. In sum, I think the main thing missing from the Paderewski records is the Paderewski audience.

This noted, it remains to be said that the Paderewski recordings do contain a treasury of stylistic information, useless right now because it happens to be out of fashion. It may not always be so.

The neo-Romantic painter Christian Bérard once rebuked a young artist for ridiculing an old-fashioned painting of a sunset. "Someday," said Bérard, "painters may want to do sunsets again. When they do, this man will teach them something."

The Romantic piano literature is full of great sunsets—the Wagner-Lisztr Liebestod, for example. Paderewski, I suppose, was the last major pianist to play it in public. Someday pianists may want to play this particular sunset again. When they do, they would be well advised to reconsider Paderewski's old Welte paper-roll recording of it. If you can ignore the fact that today this piece on the piano is a stylistic scandal to begin with, his version of it is pretty grand.

Robert Ongergeld, former music editor of HiFi/Stereo Review, a long-time Paderewski admirer, and himself a pianist, writes on musical and cultural subjects for a number of publications.
ARNOLD SCHONBERG'S "NEW CLASSICISM" DOCUMENTED

Performances of unfailingly high quality mark Volume Six of the Columbia series

IT IS ONE of the little ironies of music history that Arnold Schoenberg wrote a biting satire on neo-classicism and Igor Stravinsky ("Der kleine Modernsky") at just about the time he was bringing out his first twelve-tone pieces in the Classical forms of minuets, gigues, sonatas, canons, and rondos. What Schoenberg was saying, both in his satire and his music, was that he, not Stravinsky, was the true inheritor of the Classical tradition. Nobody believed him, but—for better or for worse—it is certainly true. Schoenberg was the real heir to the great Classic-Romantic line and, in a sense, he kept that tradition alive right into the mid-twentieth century by extending and "modernizing" it.

The just-issued Volume VI of Columbia's Schoenberg series is like a documentary in sound of that crucial moment in the Twenties when many composers found themselves "At the Crossroads" (to quote the title of the first of the three Op. 28 Satires). Some of Schoenberg's first twelve-tone music is here: the "transitional," elegant, and very beautiful Sérénade (Op. 24), the exasperating Wind Quintet (Op. 26), the odd and amusing choruses (Opp. 27 and 28), and the more difficult but rewarding Suite (Op. 29), for some reason called a septet here.

The Schoenberg Wind Quintet represents the first use of the twelve-tone idea in a really big work and, since the piece invariably turns people off, it probably delayed acceptance of twelve-tonery for many years. The Schoenberg Wind Quintet was and remains an unbearable and impossible piece of work, not because it is not outstanding music—it is in all its parts consistently and endlessly outstanding—but because you cannot write thirty-five minutes of five-part counterpoint for woodwinds without inducing a certain amount of fatigue and general tedium. Ironically, Schoenberg seems to have chosen the medium and the form deliberately with the idea of using his new method in a lighter, "classical," more accessible context. If he did, he flopped. The indicated tempos alone are virtually impossible to reach, let alone sustain; the question usually is, who will collapse first, the players or the audience? In this respect the performance here has many advantages not usually found in others. First of all, the music is conducted, and this helps hold things up. Secondly, the Westwood Quintet is able to get up to rather decent tempos (their performance lasts 35 minutes; an earlier recorded version was closer to 45!) and to sustain a certain freshness and vitality throughout. The tremendous strides in wind playing in recent years have at least made this music conceivable; some day one of our brilliant wind quintets may actually succeed in making it go. Meanwhile, this performance is a great improvement over what we have heard and gives us at least some conception of the piece as music. Try it out, by all means; but I recommend a good stiff drink and a Zen Buddhist frame of mind.

It seems incredible that this tough and indigestible Wind Quintet could have followed so...
shortly on the heels of the utterly elegant and charming Serenade, completed in early 1923. One movement only—the middle one, which is the single vocal piece (effectively sung here by Donald Gramm)—is actually twelve-tone, but everything is highly chromatic and beautifully ordered in graceful symmetry, a kind of Pietro Lunaire with Expressionism and neurotic anguish replaced by Viennese elegance and nostalgia. The piece is almost Schubertian, with a kind of gemütlich swing and astonishing tonal fantasy set over a perfect formal structure.

The Serenade uses clarinet, bass clarinet, mandolin, guitar, and string trio; the Suite adds a piccolo clarinet and replaces the plucked instruments with a piano—a more orderly and "classical" ensemble. The Schubert-Mahler, Old-Vienna effect is gone, replaced by chromatic Brahms; the tone seems chillier, more austere and rigorous. But this is still a Suite—Overture, Dance Steps, Variations, and Gigue—with an oom-pah-pah ländler, a Scherzo love song (Aennchen von Tharau) for a variation theme, and a scherzo-like Gigue. "Dance Steps" (it takes two or three hearings before the light dawns) is a rather devastating (if slightly obscure) parody of 1920's popular dance music, not unlike, in a wildly intellectualized chromatic manner, what Hindemith, Milhaud, and others did in a more obvious way. What at first seems rather forbidding eventually develops a certain charm. In ten or twenty years, we'll be wondering what we thought was so difficult about it.

The choruses of Opp. 27 and 28 are a couple of odd lots. Most of the texts are Schoenberg's philosophical musings (anticipating Moses und Aron) and rather heavy-handed satire. The first three of Op. 27 are contrapuntal muscle-flexing in which traditional techniques are set out in twelve-tone ways. The last of this group, a setting from the Chinese, is quite something else; scored for voices, mandolin, clarinet, violin, and cello, it is a kind of ghostly serenade, arresting, sensual, and very beautiful. The first two Satires are again contrapuntal ingenuities with such jokes as the second page of a piece turning out to be the first page printed upside down. The third item, "The New Classicism," is a little cantata for voices, viola, cello, and piano. It starts off as pure anti-Stravinsky satire, and ends up in a big I-can-do-it-better-than-you-can, Baroque, twelve-tone double fugue.

Some of these pieces were probably not even meant to be performed; certainly not the little tonal canons added to Op. 28 as a demonstration of Schoenberg's mastery of tradition. That even these go as music is a credit to the magnificent performances of the Gregg Smith Singers. Tonal, atonal, or twelve-tonal, every pitch is true, every note crystalline. None of the usual shapeless, muddy goo that passes for modern-music singing here; everything has detail and long-range shape.

The quality of all these performances, recorded in Los Angeles, is unfailingly high. This is not merely a question of staggering through the music, but of endowing it with real sensibility and meaning. The players in the Serenade—perhaps the most beautifully performed of the instrumental pieces—are identified only as the Columbia Chamber Ensemble; the other musicians get credit lines, and all are equally to be praised. The sound is a little over-emphatic in the stereo department—presumably in the interests of maximum clarity—but otherwise unexceptionable. Program notes have been virtually eliminated, but there are full texts and some rather untrustworthy translations. In other respects this is one of the best albums of the Schoenberg series and highly recommended—despite the Wind Quintet.

Eric Salzman


ANGEL NETS ANOTHER BEAUTIFUL BUTTERFLY

Puccini's popular opera is well served by conductor Barbirolli's penetrating musicianship

For sheer munificence of choice, consider the case of Giacomo Puccini's Madama Butterfly on records. Of the eight current versions, four—all in stereo, with Renata Tebaldi, Victoria de los Angeles, Leontyne Price, and Anna Moffo, respectively, in the title role—can be recommended with varying degrees of enthusiasm and only minimal reservations. Furthermore, two of the four available mono sets—one with Maria Callas and the other with Toti dal Monte—also have unique distinctions, and the other two are budget editions of considerable merit. Obviously, the need for a new version is not acute. Nonetheless, thanks to Angel Records, we have one, and to make matters even more complicated, it is an excellent performance.

The new set offers, first of all, the superlative conducting of Sir John Barbirolli, a rare treat indeed in opera nowadays. I don't recall ever hearing the rich textures of this opera revealed with such clarity and penetrating musicianship. Subsidiary themes and figures in the orchestra stand out in clear relief and perfect articulation, yet they are fully adjusted to the grand line of the music. Balances with the singers are exemplary, dynamics are judged with unerring accuracy. Barbirolli's tempos are leisurely, in
some instances (in "Un bel di," for one) downright slow. They unfailingly work, however, and the overall success of the conception in dramatic terms is undeniable.

Renata Scotto (Butterfly) begins unpromisingly with a rather disappointing "Ancora un paio," but thereafter her singing gains in assurance and eventually reaches the heights of inspired communication. Her voice is lovely, if without Tebaldi's lusciousness or Price's effortless command of the top register. It is intelligently used to illuminate a well-thought-out, compelling, yet unexaggerated interpretation. Her singing in the Act I duet is extremely touching, and it is especially beautiful in the last utterance of the sustained piano phrase "Ab! quanti occhi fissi" (page 119 in the Ricordi vocal score). Impressive, too, is her handling of the scene (page 170) in which she first contemplates suicide. In all, shaky beginning notwithstanding, it is a memorable portrayal.

Carlo Bergonzi is in top form: sensitive, undeniably artistically, with an even more impressive control of tonal shadings than he displayed in his London recording eight years ago. There is little if any characterization offered here—virtually the only thing we notice about this Pinkerton is that he sings beautifully, but that he certainly does. The supporting cast is good. Rolando Panerai is a warm-voiced, extremely sympathetic Sharpless, Anna Di Stasio a more than adequate Suzuki, Giuseppe Morresi a good Yamadori. Piero de Palma has for some time had a virtual monopoly on the part of Goro; it is less of a character here than formerly, and the change is for the better. The orchestral playing is in keeping with the exacting Barbirolli standard; the chorus is satisfactory except for a difficult spot in Butterfly's Entrance Scene, which comes off with uncertain intonation.

On the negative side, I must cite a few surprising instances of imprecise ensemble, and also the fact that Sir John's singing voice is no better than that of Toscanini.

The recorded sound is substantially richer than Angel's previous stereo version, if somewhat less spectacular than that of RCA Victor LSC 6160. Stereo deployment is natural, ungimmicked, and entirely appropriate. "Paura Butterfly?" Not on records! George Jellinek

 PUCCINI; Madama Butterfly. Renata Scotto (soprano); Madama Butterfly; Anna Di Stasio (mezzo-soprano), Suzuki; Carlo Bergonzi (tenor), B. F. Pinkerton; Silvana Padoan (mezzo-soprano), Kate Pinkerton; Rolando Panerai (baritone), Sharpless; Piero de Palma (tenor), Goro; Giuseppe Morresi (baritone), Yamadori; Paolo Montarsolo (bass), The Bonze; Mario Rinaldo (bass), The Composer. Orchestra and Chorus of The Opera House, Rome, Sir John Barbirolli cond. Angel (c) SCL 3702, & CL 3702 two discs $11.58.

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ENTERTAINMENT

JACKIE AND ROY KRAL: WHAT GREAT SINGING IS ALL ABOUT

Verde's new "Lovesick" offers a brilliant singing duo in swinging, euphoric song

This is no time for understatement: Jackie and Roy Kral are simply a singing duo of such magnificence—accomplishment and Technicolor-bright variety that any music lover who hasn't heard them is like a man who always takes vanilla in a world full of tutti-frutti, pistachio, and fudge ripple. Styles change, fads die; shaboom is out. But through the years Jackie and Roy have remained ahead of the game, constantly cool, brilliantly reflective of what is going on around them. They seem to have a very special tap on life and on themselves which shows up in their taste, wit, style, and intensely swinging musicianship.

On stage, in the upholstered darkness of the night clubs where they appear, they blossom under the artificial light like sunflowers nourished by neon—Jackie with her long, weeping-willow hair bouncing off her Rudi Gerreich dresses and Roy in his long sideburns and English-mod suits—singing two-part vocal harmonies that would defeat most trumpet players and looking like the nice young couple next door on a pretty dippy block.

To people in the music business, they need no introd-
JACKIE CAIN AND ROY KRAL
A nice young couple still well ahead of the game

Jazz musicians have been tuning their instruments to the pure perfect pitch of Jackie's voice for years. But for those so wrapped up in the pabulum-spiked mediocrity that passes for current pop music that they haven't ever heard the magic of Jackie and Roy, consider this: they could have been movie stars if they wanted to; they aren't. They could make hit records if they wanted to; they don't. The big money and the stardom pass them by because they have stubbornly preferred to sing cultured, intelligent music with inventiveness, poetic conception, and unfailing musical perfection rather than compromise on trash. Yet, people with taste and perception do flock to see them wherever they appear. Their engagements last for months. Cary Grant and Stan Kenton and Artie Shaw and Dinah Shore are their biggest fans. Frank Sinatra calls Jackie the greatest girl singer he's ever heard. Musicians Alec Wilder and Antonio Carlos Jobim write special songs for them. And symphony-orchestra tuba players have been known to sit in with them on a night off just to play while they sing.

The remarkable proof of their brilliance is that they never cease to amuse and to amaze. On Verve's new "Lovesick" (possibly the best disc they have yet recorded) they are back again in the world of beautiful, swinging, euphoric song—Johnny Mercer's Big Beautiful Ball and Tommy Wolf's black-comedy Lovesick, for example. Roy is playing better piano than ever, and Jackie's voice, although clear and musical as always, seems to have gained new maturity, new awareness. Listen to the excruciatingly sad new Alec Wilder composition Such a Lonely Girl Am 1. It features a difficult, minor-key melody, the kind people don't usually like to hear because you have to really listen. Jackie sings it right into the stratosphere, giving it the disease quality of a Mabel Mercer. Or her ending on If You Could See Me Now, with her regal voice swooping sadly down on the last "now-w-w" like the sound of a creaky old elevator coming to its final sigh in a condemned hotel. Or, for hard-nosed, spit-and-polish jazz, her last unconventional chorus on The World Is Your Balloon (a wonderful lost song from the show Flaboo-ley) in which Jackie's voice plays musical ping-pong with lyrics about clowns and tinker bells before it jumps right over the moon for a smashing up-tempo finish.

This, friends, is what great—not just good, but great—singing is all about. There is simply nobody who can even come close to doing what Jackie and Roy do with their musical gifts. Every album they turn out becomes a prize in my collection to be pampered and dusted and placed on a high shelf out of harm's way. As a worshiper at their shrine, I am happy in a way that their greatness has not been universally discovered, exploited, and over-exposed. I would never want to wear them out the way a talented girl like, say, Barbra Streisand is being worn to death. On the other hand, I can't help but lament the fact that so many people who love important music have yet to hear them, because they are really missing something. People with taste, please listen. You'll put yourselves on the back for the rest of your lives.

Rex Reed

JACKIE CAIN AND ROY KRAL: Lovesick. Jackie Cain and Roy Kral (vocals); Roy Kral (piano); Don Payne (electric bass); Don MacDonald (drums). Lovesick; Samba Triste; Mimosa and Me; The World Is Your Balloon; Corcovado; A Big Beautiful Ball; Let's Begin; Such a Lonely Girl Am 1; Mountain Greenery; and three others. VERVE © V6 8688, © V 8688* $5.79.

JIMMY RUSHING SINGS THE EVERGREEN BLUES

His latest disc for ABC/Bluesway draws on the classic repertoire of vintage favorites

JIMMY RUSHING, now a vibrant sixty-four, was already an established jazz singer in the Twenties with Walter Page's Blue Devils and Benny Moten. His years of most renown were those spent with Count Basie from 1935 to 1950, but he has been steadily at work as a single since
then in clubs and occasional concerts. That Rushing remains a commanding figure in the still small field of unmistakable jazz singers (by contrast with the many who are only “jazz-influenced”) is invigoratingly clear in his new ABC/Bluesway recital “Every Day I Have the Blues.”

Rushing, even in the Twenties, was a vocalist of unusual sophistication. He could shout the blues, but he was also jauntily expert at converting popular tunes into simple jazz, and he could swing a ballad softly without distorting its line or spirit. His basic vocal equipment is not in itself formidable—the sound is light, with a touch of hoarseness. But he is extraordinarily resourceful in what he does with that equipment. His timing is as precise and limber as that of a superior jazz instrumentalist; his range of emotional expression is such that he can get inside all kinds of stories and moods; and the combination of the cutting edge of his voice and his absolute mastery of dynamics makes for uncommonly incisive dramatic performances.

What establishes this set as Rushing’s best in recent years is the quality of most of the repertoire, some of it from Rushing’s Basie years, and the reuniting of Rushing with trombonist Dickie Wells, another Basie alumnus. Wells, equalled perhaps only by Vic Dickenson as a thoroughly vocalized trombonist, adds persistently relevant and wry commentary to Rushing’s narratives. Admittedly, Oliver Nelson’s arrangements, in terms of sublety of colors and pulsation, are considerably below the level of those Rushing had with Basie (that Basie band of the Thirties and Forties seemed to float). But at least Nelson’s scores do not smother Rushing and do not seriously stretch the lineaments of the originals.

Vintage jazz listeners will not be surprised at how little the songs of the classic Basie-Rushing period have faded: Blues in the Dark, Evil Blues, Undecided Blues, You Can’t Run Around, Baby Don’t Tell on Me, and that distillation of irremediable tragedy, I Left My Baby. In his notes, John Zwed describes the “tonal ambivalence” at the core of Rushing’s provocative appeal: “His tone is not sad, though touched with sadness; and not happy either, but with a hint of promise in it.” It is that capacity to express the complex shadings of nearly everyone’s emotional life along with his unquenchable “hint of promise” in the darkest hours that puts Jimmy Rushing into his own category as a jazz singer. Other than Rushing, only the late Billie Holiday could transmute so many ambiguities of feeling into a singing style so penetratingly rueful and yet reassuring.

Nat Hentoff

JIMMY RUSHING: Every Day I Have the Blues. Jimmy Rushing (vocals); Dickie Wells (trombone); orchestra, Oliver Nelson cond. Keep the Faith, Baby; Blues in the Dark; I Left My Baby; Undecided Blues; and five others. ABC/Bluesway © BLS 6005, © BL 6005 © $4.79.
From the top

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.

...to a little below the top

The SX-300T $199.95
(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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SX-1000TA Output: 120 watts (IHF) at 4 ohms, 90 watts at 8 ohms; frequency response: 20-60,000 Hz; Inputs: 2 magnetic and 1 ceramic phono, tape head, tape monitor, headphones, etc.; separate compensation for 3¾ and 7½ ips tape speeds; sensitivity: 2 uv (IHF); channel separation: better than 38 dB (at 1 kHz).

SX-300T Output: 40 watts (IHF) at 4 ohms; frequency response: 20-20,000 Hz; Inputs: magnetic and ceramic phono, tape head and tape monitor; sensitivity: 3 uv (IHF); channel separation: better than 35 dB (at 1 kHz).
With the 200th anniversary of Beethoven's birth coming up in 1970, RCA Victor announces "Project Beethoven" featuring the Boston Symphony under Erich Leinsdorf...a plan to have all the major orchestral works by the great composer on record within three years. This latest recording is the profound Symphony No. 7. The Bostonians have explored all the depths and dimensions of this popular work and Leinsdorf has recorded every repeat in the entire Symphony. Listening to the Seventh absolutely complete is like hearing it for the first time. So get in on "Project Beethoven" right now—with this new Red Seal album.

"Project Beethoven moves ahead!"
BACH: Concerto No. 1, in A Minor, for Violin, Strings, and Continuo (BWV 1041); Concerto No. 2, in E Major, for Violin, Strings, and Continuo (BWV 1042); Concerto, in C Minor, for Violin, Oboe, Strings, and Continuo (BWV 1060). Isaac Stern (violin); Harold Genormber (oboe); members of the London Symphony Orchestra, Isaac Stern cond. (in A Minor Concerto); members of the New York Philharmonic, Leonard Bernstein cond. and harpsichord (in remainder). COLUMBIA ® MS 6949, ® ML 6349® $5.79.

BACH: Concerto No. 1, in A Minor, for Violin, Strings, and Continuo (BWV 1041); Concerto No. 2, in E Major, for Violin, Strings, and Continuo (BWV 1042). VIVALDI: Concerto, in D Minor, for Violin, Strings, and Continuo (P. 258); Concerto, in A Major, for Violin, Strings, and Continuo (P. 229). Nathan Milstein (violin); Chamber Orchestra, Nathan Milstein cond. ANGEL ® S 36010, ® 36010® $5.79.

Performance: Neither violinist ideal
Recording: Both very good
Stereo Quality: Both satisfactory

Neither of these discs, it seems to me, is absolutely ideal, but, of the two, Stern’s Bach, which is invariably warm and communicative, is preferable to the cool, rather underplayed Milstein performances. Each, of course, is technically admirable, but each injects an unwelcome Romantic feeling, mainly through long-line phrasing. Milstein plays on an invariably loud dynamic plane, except for the slow movements (that of the A Minor is particularly well done), whereas Stern makes almost too much of dynamic gradations. Stern’s A Minor, which he conducts himself, is his least effective performance, and the orchestral participation there is in sharp contrast to Bernstein’s more pointed, dynamically incisive leadership elsewhere. The double concerto in C Minor on the Columbia disc seems to suffer most from fussy dynamics and an almost expressionistic approach, and, although Hatold Gomberg’s playing is totally exquisite, none of the performers seem to have paid much attention to matters of Baroque phrasing and articulation.

Returning to the Angel collection, Milstein fills out each side with a Vivaldi concerto; the D Minor is rather ordinary, and the slow movement cries out desperately for embellishments, especially in the repeats. Curiously, the A Major Vivaldi, which is written for a mistuning of the solo violin strings and is consequently rather exotic in sound, has a slow movement that the composer has already fully embellished. Therefore, the difference between the two slow movements is most revealing. Milstein’s orchestral accompaniments are technically admirable (some of New York’s best freelancers participated), but Bernstein’s have more edge and vitality. The recorded sound of each disc is quite satisfactory, but the attractive light Beethoven. And this is Szell-Cleveland, a brand name that is, of course, an assurance of quality. That quality is also effectively reproduced; the sound is particularly notable for its rugged, clear bass. In general this record has the virtues of clarity without the defects of dryness. But (and you knew a ‘but’ was coming, didn’t you?) I must enter a few reservations about the interpretations. Szell, like Toscanini, is fond of urging his charges on to greater and greater derring-do (listen just before and during the Egmont codas for some loudly audible urging) while at the same time insisting on the tightest and most stringent controls. This results in a great deal of tension, which accounts, no doubt, for part of the effect of these performances. But there is also a kind of underplaying, a deliberate restraint which can be maddening—every detail set perfectly in place but intentionally held down and back until the force explodes as a kind of foreordained moment of truth. This produces a rather clipped Cordilana of sudden, violent effectiveness, and an impossibly extreme Egmont. For me, Szell often imposes rigid structure from the outside where there is in fact so much that could and should be found inside.

Just a friendly word of caution for those who might feel the way I do.

E. S.


Performance: Vintage Walter
Recording: 1946-53

Here is a package to appeal equally to the budget-minded and to those who wish a recorded documentation of the work of the late Bruno Walter. Those interested in sound quality for its own sake will feel otherwise, since the recorded performances range in point of time from 1942 (Symphony No. 8) to 1953 (finale of Symphony No. 9), the majority having been done between 1949 and 1952. By cramming the Ninth Symphony onto a single disc and pairing Nos. 4 and 5 and Nos. 7 and 8, the Odyssey engineers have managed to get the cycle on six records rather than the usual seven or eight.

(Continued on next page)
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By comparison with Toscanini, Szell, or Karajan, Bono Walter’s readings of Beethoven—especially of the “Eroica” and the Fifth—seem almost undisciplined, with curious ritards and fermatas, and tempos that seem to get almost out of hand. Yet Walter’s interpretations of the even-numbered works—here I have No. 2 and No. 6 in mind particularly—show that there is nothing stumpy in his musicianship and control of the orchestra in the works for which he clearly feels the greatest affection. The Ninth Symphony performance, too, is powerful and well proportioned. I would single out for separate issue the performance with the Philadelphia Orchestra (1946) of the “Pastoral,” an interpretation that remains for me absolutely spellbinding in its poetry and discipline eloquence. The orchestral playing could hardly be better, and save for a lack of dynamic range, the recorded sound holds up remarkably well. My second choice for separate issue would be a coupling of Nos. 2 and 4, chiefly because of the wonderfully fresh and brio playing of the earlier work. D. H.

BEETHOVEN: Quintet in C (see DVORAK)

BEETHOVEN: Violin Concerto in D Major (see PROKOFIEV)


Performance: Authoritative  Recording: Excellent

Arthur Berger’s development as a composer has been promising and disturbing by turns. For example, during the Forties he distilled a personal, just slightly (but charmingly) awkward lyricism out of the techniques of Stravinsky’s neoclassicism. Then with the onset of the post-Webernite phenomenon, Berger, like so many others of his Stravinskian orientation and generation (he was born in 1919), felt compelled to reconcile the revived principles of Schoenbergian serial organization with his own diatonic techniques.

He began by applying the serial variation method freely to the tonal materials he had been working with: Ideas of Order (1955), commissioned by Dimitri Mitropoulos for the New York Philharmonic, was a particularly successful manifestation of Berger as a sort of tonal Webern. But as he became increasingly influenced by the ideas of Milton Babbitt—ideas that, from the beginning, have seemed to me unsuited to Berger’s essentially tender, lyrical musical personality—the drift to the twelve-tone series was, I suppose, inevitable. By 1956, and with Polyphony for Orchestra (Louisville 58-4), a more chromatic technique asserts itself. A string quartet (two years later) made a vivid impression on me when I first heard it, and it goes even further down the chromatic-serial path.

But Chamber Music for Thirteen Players (1956), recorded on side one of this disc devoted to W. W. Naumburg Foundation American Composition Award winners, is
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*The price includes the handsome simulated walnut cabinet.

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the sound approach to quality
work that I believe very little of. For one thing, I don't hear much Berger in it. It is at once simple and fuzzy in its aural effect, and as much inclined towards post-Webernite pretension as any work by Berger I know. His second-side contribution, Three Pieces for Two Pianos (1961) is a horse of different hue. Even the composer's sleeve annotation contains overtones of rebellion against deterministic post-Webernism:... 

For sheer expressive eloquence and tonal luxury, this integral package of the three Brahms piano trios is all but unbeatable. The C Major Trio performance has been available for some time as part of a Columbia album featuring the Brahms Double Concerto and Beethoven Triple Concerto with the same artists. However, the amply proportioned B Major Trio (in its 1889 revision) and the sinewy C Minor are available in stereo format for the first time. In the first movements of both the B Major and C Major trios, the broadly lyrical aspects are emphasized by Messrs. Istomin, Stem, and Rose, but never at the expense of structural considerations. In the opening of the slow movement of the B Major, Istomin's pianissimo tenuto playing is of exceptional loveliness. Stem's violin shows a impressive advantage in the Hungarian-flavored slow variation movement of the C Major, and the ensemble work of the trio as a whole has fine precision, lightness, and vitality in the tricky sections of the Scherzo.

The reading of the C Minor Trio underlines the kinship of this work to its bigger companion piece, the Double Concerto. Maximum contrast is sought for and achieved between the storm and stress of the outer movements and the inner ones, which are by turns suspenseful and calm. Happily, the recorded sound is on a par with the performances, exactly suited to the character of the music—bigness with intimacy. The stereophonic effect is wholly true to life. Here, then, is an album I can recommend unreservedly not only because it fills a glaring gap in the stereo disc repertoire, but, more important, because it is a flawlessly achieved performance of three basic masterpieces of the chamber-music repertoire.
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young man, and full of vitamins; he has a
great orchestra, and it is effectively
recorded. But the real edge in any Bruckner com-
petition goes to the musicians who can pro-
duce a big phrase and spacious, expressive
architecture, and here Jochum and the Ber-
liners have all the advantage. Indeed, their
first movement compares favorably with any
version around, and Jochum's movement has
an intense and moving (in both senses) mel-
odic flow. Take any of the big, long-breathed
melodic phrases that are the hallmark of this
composer and listen to the way they
are shaped. Haitink more or less lets them
unfold by themselves, giving a certain ef-
fct of naturalness but also of casualness;
Jochum shapes each into a great expressive
arch. Haitink's slow movement has simple
lyrical qualities, but one wonders how it
could ever have been associated with a tragic
event like the death of Wagner; with Jo-
chum one gets the point. On the other hand,
in the fast movements—Scherzo and Finale
—Haitink is more effective. These move-
ments, which do not hang together as well
as the first two, benefit from Haitink's
drive and excitement.

The fourth-side material is all interesting.
The Psalm 150 setting is musically much
like the more familiar Te Deum, and along
with the orchestral Psalm, DG includes
three a cappella motets of note. On the
other hand, the German singing is not very
refined. The Dutch Te Deum is well per-
formed, although I found the weak, lan-
guishing sound of the solo tenor unpleasant.
The Philips version was reviewed from test
pressings, and I was bothered by a couple of
splices. Even so, I enjoyed the sound, which
communicates what there is to hear in an
attractive acoustic. The DG sound is clear
enough in the quiet passages, but strings
are sometimes swallowed up in the tutti by
the famous quartet of Wagner tubas; also, the
bass is boomy and has to be cut.

E.S.

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lege, Cambridge, David Willcocks cond.
ARGO ® ZRG 5226, ® RG 226 $5.79.

Performance: Both splendid
Recording: Excellent
Stereo Quality: Very fine

Both of these discs were first released here
a few years ago on the London label as Lon-
don (2) 5790 and (2) 5792, respectively.
The music itself is glorious and stand among
Byrd's greatest creations. The perfor-
mances by the great King's College Choir, with
their marvelous boy soprano and altos, are
completely idiomatic and combine the most mar-
velous feeling of serenity with spiritual vigor.
No other performances of these works, in
my opinion, have been as successful as these.
The Argo pressings seem to be of the same
high quality as the original Londons.  I. K.

**RECORDING OF SPECIAL MERIT**

**CAVALLI:** La Didone: Lament of Cas-
sandra; Aeneas's Farewell. La Virtù degli

**OCTOBER 1967**

**CIRCLE NO. 43 ON READER SERVICE CARD**
here, the passionate Lament of Cassandra from La Didone, and it is superbly sung by Heather Harper with a small chamber orchestra accompanying her. But all the performances are extremely enjoyable; the three singers concentrate on affect, and if one might have occasional misgivings about the quality of vocal production of the tenors, one can only be delighted at the stylish, animated, and understanding manner in which they interpret. Raymond Leppard, in addition to directing the various ensembles, also provides a barcarolle continua1, which is notable for imagination. His pacing, too, could not be bettered. Angel's reproduction is quite satisfactory. I recommend this disc with great enthusiasm. (No texts were supplied with my advance copy, but I presume they will be included with the finished pressing.)

I. K.

RECORDING OF SPECIAL MERIT

DEBUSSY: Images (Books I and II); Estampes; La Plus que lente; Hommage à Haydn; Berceuse berbérie; L'île joyeuse. Charles Rosen (piano). Epic © BC 1345, LC 5945 $5.79.

Performance: Intelligent Recording: Very good Stereo Quality: Good

I must say immediately that I prefer Charles Rosen's approach to, and performance of, Debussy's piano music to ninety per cent of what one still hears today—the prototypical, vaporous approach in which detail and clarity are swallowed up by a lot of phony "nuance." Rosen will have none of this, and I congratulate him. He plays the music with appropriate clarity of articulation; he illuminates the sort of relevant textural insight that pianists are all too frequently inclined to withhold from us in Debussy; and, excepting an occasional "dry" spot, he peddles judiciously and well.

On the other hand, I have certain reservations. Although I appreciate Rosen's thoughtful, analytical approach, and prefer it to the usual mouning over the music, I wish his playing made me less aware of it. It takes as much preparation and analytical perception to make Debussy's free-associative structural procedures seem just "happen" as it does to project the more methodical convolutions of a fugue. But Rosen almost lets us hear his analysis in the first piece of his program, Réflexes dans l'eau. The musical ideas are over-defined, just as in Presages one is aware of excessive concern with intervallic structure at the expense of color. Rosen's sense of rhythm is one of his strong points as a performer, but the illusion of spontaneity is missing from the Spanish-derivative dancelike episodes of Sérénade dans Grenade. Even so, there is heartening overall evidence in this recording that Rosen's work is getting freer and more expansive. This is a development that I have long been looking for in this gifted and intelligent musician. I'm not yet sure, however, that he is quite ready for Debussy's little throw-away waltz, La Plus que lente. The pianist seems to recognize that the piece needs a touch of camp, but his attempt to supply it, in the context of his utter seriousness elsewhere on the disc, is the slightest bit embarrassing. Altogether, however, the balance is in Rosen's favor here. The recorded sound is fine.

W. F.

RECORDING OF SPECIAL MERIT

DEBUSSY: La Mer; Iberia. FRANCK:Psyche and Eros. NBC Symphony Orchestra, Antun Toscanini cond. RCA VICTROLA © VIC 1246 $2.50.

Performance: Legendary La Mer Recording: Poor

For the July 1967 issue of this magazine, Eric Salzman wrote an appraisal of the over-all recorded legacy of the late Arturo Toscanini that involved some interesting and legitimate guesswork pertaining to the aesthetic that lay behind that conductor's work. Noting Toscanini's 'one obsessive approach w... to many different kinds of music,' my colleague was left with the impression that Toscanini never for a moment thought about music as a Schnabel did—in a probing, analytical way; he worked simply, directly and if the performance of Iberia is less successful, one must be somewhat mindful of the fact that the piece itself is less successful. Toscanini's performance of the Franck excerpt is winningly clean, straightforward, and unsentimental. Writing as a composer, I don't think my colleagues will deny that success of 'star' conductor or performer is an occupational commonplace; that in a musical culture in which the name performer is everything and the living composer a comparative nonentity, we would none of us be precisely hostile to the idea of having a conductor or performer to his proper position of serving composers, among others. Us. On this issue, I am as adament as the next composer.

But not so adament that I fail to recognize the fact that there are a few conductors with the power to reach in the higher sense, and the power—rarer still—to reform, to rescue great composers from interpretive abuse. That Toscanini accomplished both in varying degrees for Brahms, Tchaikovsky, Verdi, and Wagner, as well as Debussy, is a fact of my personal musical education. One is to be devalued for not accomplishing more, I can only suggest that nobody's perfect.

The recorded sound here is mostly pretty awful.

W. P.

DONIZETTI: L'Elisir d'amore. Mirella Freni (soprano), Adina; Nicolai Gedda (tenor), Nemorino; Mario Sereni (baritone), Belcore; Renato Capicchi (baritone), Dulcamara; Angela Arena (soprano), Gisnette. Orchestra and Chorus of the Opera House, Rome, Francesco Molinari-Pradelli cond. Angel © BL 3701, £ 3701 two discs $11.58.

Performance: Good routine Recording: Good Stereo Quality: Restrained

This is the kind of recorded performance whose staged counterpart in a major opera house is worth the money at regular ticket prices. It is idiomatically well sung and conducted, but nothing noteworthy happens to make one search for superlatives.

Mirella Freni is a likable, pleasant-sounding Adina without any memorable traits and in less than her best estate vocally. Gedda is a remarkably versatile artist who is never less than adequate, while the role—his is somewhat short on charm and the ultimate tonal poise here. Mario Sereni is a first-class Belcore, and Angela Arena, a new name, is very good in a small role. As for Renato Capicchi, he portays a vital character, but in a rather gross fashion and at the expense of a neat vocal line.

The experienced hand of Molinari-Pradelli keeps the delightful score bounteously along in a happy groove, and the chorus and orchestra are fine. Stereo directionality is minimal; more spread and transparency in the ensembles would have been welcome.

The opera is presented on two discs with standard cuts which are, in this particular instance, justifiable and really standard. Better the opera is kept intact for the price (and the price of the present set, but the London version (on three discs) offers a superior performance with Hilde Gueden, Giuseppe di Stefano, and Fernando Corena in their 1956 formulations), the name Signor Molinari-Pradelli conducting. Not to be dismissed is the economy-price Seraphim S 6001, which (Continued on page 128)
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G. J.

DONOVAN: Music for Six; Five Elizabethan Lyrics (see BERGER)

RECORDING OF SPECIAL MERIT


Budapest String Quartet; Walter Trampler (viola). COLUMBIA © MS 6952. $6.52 5.79.


In the little Bohemian community of Spillville, Iowa, Dvořák wrote two major pieces of chamber music. The Quartet, Op. 96, is always called "The American," but the attractive Quintet, Op. 97, seems to have escaped a nickname. Certainly, if it had been tagged "The Indian," it would be one of the most important pieces in the chamber literature since it is (a) a charming, well-written piece, (b) a work of enormous popular potential, and (c) full of exotic American Indian tunes. The annotators here—recording the lead of Dvořák himself who, at one time or another, tried to play the whole issue down—pass over the "American" aspects of the work, insisting that he was always at heart a soulful Slav. This is the accepted view nowadays, and it is, no doubt, accurate to a point. But if Bartók and others, Dvořák's interest in the folk music of his native country led him to an interest in folk music generally, and he was obviously aware of the often-noted fact that most folk musics—even from widely separated cultures—have certain similarities; his assimilations of American Negro or Indian sources to his basic Brahms-Bohemian style were certainly intentional. And who can miss the fact that the Dvořák Op. 97 is full of gen-yew-ine Indian melodies? The last movement even features strings pizzicato on a single repeated chord, obviously imitating drums and accompanying a fine old pentatonic by-the-shores-of-Gitchie-Gumee round-the-wigwam redskin ramble.

Of the two versions here, the Budapest recording is easily a first choice. A proper as their name may be, the Dvořák Quartet is a group of young Czech musicians whose big asset is enthusiasm; they lack the refined tone and warmth of their competitors. The Cypresses is an interesting novelty adapted by Dvořák himself from an early set of songs. Nevertheless, charming and authentic as it may be, it remains an obvious arrangement, and only rabid Dvořák fans could prefer it to the Beethoven Op. 29, a masterpiece of that composer's younger days.

Try this last unannounced on your Beethoven-quartet-fan friends and hear them moan piteously, "But it can't be a Beethoven Quartet or I would know it." It isn't a Beethoven Quartet, of course, but a remarkably good Quintet and, in spite of its relatively early date (c. 1802), it really belongs with the best middle-period Beethoven. It has an exquisitely pastoral first movement, an extraordinarily inventive second, and a magnificently quirky finale which ranges from the amusing to the grotesque to the sublime. Yet this piece is, in my experience, a rarity. I've never heard it once in eight years of almost nightly concert going, and the piece is equally rare in the record catalog. This inexplicable situation is now corrected. The Budapest and the excellent Walter Trampler make at least as impressive a showing here as they do in the Dvořák. This sound is attractive and the stereo version neatly separates out the strings and string sound.

The E Major Quartet, originally published as Op. 80, is actually the first of Dvořák's fourteen quartets and, as such, was recorded in the Kohon Quartet's complete set. The version at hand, a little too intense and pushy for the music's basically Schubertian lyricism, nevertheless generates a certain amount of excitement over what is a competent, occasionally imaginative and expressive, but obviously immature piece. I suspected right off that the waltzes were arrangements of piano pieces, and investigation proved this to be so. They apparently were done by Dvořák himself, and thus can be considered authentic, if you like. It is nonetheless the obligation of the sleeve notes to mention the keyboard origin of this music. The Crossroads records were recorded in Czechoslovakia by Supraphon; the sound has a slightly "hollow" ambience. Under other circumstances, these records would probably be considered quite a decent bargain, but Dvořák admirers who might be interested in this early quartet will probably want the (not-too-expensive and well-played) complete set. For the Quinet, the Budapest-Beethoven-Dvořák combination is decisive.

FRANCK: Psyche and Eros (see DEBussy)

GADE: Echoes of Ossian, Concert Overture (see NIELSEN)

RECORDING OF SPECIAL MERIT


Performance: Lively

Recording: Excellent
Stereo Quality: Above reproach

If you're in the market for a felicitous coupling of two solid, conservative, accessible, and attractive contemporary works, you'll not go wrong with this Crossroads release. As we know, all too well, there is a wealth (if that's the word I'm looking for) of dead wood in the late Paul Hindemith's catalog—but Symphonic Metamorphoses (1943) is not a specimen of it. Composed after the composer's expatriation to the United States, it is based on themes from some of the more obscure works (which means most of them) of Carl Maria von Weber. Hindemith, momentarily casting aside his preoccupation with medieval evocation and neo-Baroque polyphony, simply turned on the charm and composed a witty, brilliant, entertaining piece. It seems to lose none of these qualities as the years pass, the Czech musicians are fully aware of them, and the performance is a bright one.

Kodály's "Peacock" Variations—the point of departure here is a Hungarian folk song by that name—is no stick-in-the-mud either. The piece is a shade too long, clearly reluctant to end, but it is full of the charm and personal lyricism that are this composer's strong points. His music has been long over-shadowed by the more celebrated works of his contemporary and compatriot Béla Bartók; if for one am hopeful that Kodály's neglect in this country is coming to an end.

The performances are excellent, the recording sound is bright and clean, the stereo quality is excellent. And the price is certainly right.

W. P.

RECORDING OF SPECIAL MERIT

IVES: "Holidays" Symphony. Dallas Symphony Orchestra, Donald Johanos cond. TURNABOUT © 3 $2.50.

Performance: Good

Recording: Good
Stereo Quality: Good

Charles Ives' Holidays have been recorded before but not all in one place and as a unit. The earliest music is that of Thanksgiving, which started life as an organ prelude and postlude written about 1897, probably for performance at First Church, New Haven. (Could this be the piece about which the parishioners complained and which prompted the comment by Dr. Griggs that God in his all-embracing wisdom could certainly embrace a dissonance and might even enjoy one now and then.) This was orchestrated as Thanksgiving and/or Forefathers' Day in 1904. Washington's Birthday was written in 1909; Decoration Day and The Fourth of July followed in 1912 and 1913, in which latter year Ives arranged them in chronological order (time-of-year order, not order of composition), and labeled them "Recollections of a (Continued on page 130)"
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boy's holidays in a Connecticut country town ... (which) may be played as separate pieces ... adds a new dimension as a symphony." 

Unlikely, say the Three Places in New England, the Holidays do not make a very satisfactory set, mainly because each piece is complete in itself and the variety is internal (not from one piece to the next), following Ives' typical movement first, two cantabile moments, and finally a sonata-polyphonic opening, quoting traditional tunes and gathering strength; climax on a hymn-like peroration with 'off' harmonization, distant bells, etc.; a dying down followed by a new idiom of heavy popular march or dance in big orchestral pile-up; sudden cut-off with last echoes and final dying away. Washington's Birthday and Decoration Day are beautiful examples: both have superb effects of bells and flutes echoing across intense, reflective string music, the former with a hilarious barn dance for a fast movement and a sentimental song and Good Night, Ladies for a fade-out, the latter with echoes of "Taps," a sensational two-step march explosion, and a tiny distant cadence for a fade-out. Fourth of July in Land's End is second Adagio, cantabile con moto this time, and into a simple G major "Amén" tonality surrounded by the dissonant sound of a celeste. This has its own lively middle and return, to which Ives adds a solemn Andante con moto; the final climax is a moving choral hymn—four pages for chorus out of sixty!—accompanied by all kinds of dissonant bells and chimes. Even if they don't make a matched set, it must be admitted that the separate components are very fine indeed.

Some of the individual performances here can be bettered—see Bernstein's Decoration Day and Washington's Birthday—but the only competitor for the set, a CRI album by William Strickland, collates isolated performances from Columbus the Gem of the Ocean and a barrage of fireworks. Thanksgiving is the most elaborate of the four, partly because it is early and partly because it is an amalgam of two somewhat independent pieces. The opening solemn, dissonant Adagio is followed by a second Adagio cantabile con moto, and into a simple G major "Amén" tonality surrounded by the dissonant sound of a celeste. This has its own lively middle and return, to which Ives adds a solemn Andante con moto; the final climax is a moving choral hymn—four pages for chorus out of sixty!—accompanied by all kinds of dissonant bells and chimes. Even if they don't make a matched set, it must be admitted that the separate components are very fine indeed.

KODALY: Variations on a Hungarian Folk Song (see HINDEMITH)

RECORDINGS OF SPECIAL MERIT

LISTZ: Réminiscences de Don Juan; Réminiscences de Boccaccio; Csardas macabre; En Rêve; Trauer-Vorspiel und Trauer-Marsch; Mephisto Walts No. 3. John Ogdon (piano). ODEON © ASD 2283 $5.79.

LISTZ: Hungarian Fantasia; Rapsodie Espagnole (arr. Baron); Sonata in B Minor. John Ogdon (piano); Philharmonic Orchestra, John Pritchard cond. ODEON © ASD 600, ALP 2051 $5.79.

LISTZ: Sonata in B Minor; Polonaise No. 2 in E Major; Réminiscences de Don Juan. Tamás Vásáry (piano). HELIODOR © HS 25054, H H 25054 $4.29.


Performances: An impressive group

Recordings: RCA lush, Heliodor good, probably the most 'aural' of all the Liszt sets issued.

Stereo Quality: As above

If there were any doubts anywhere that The Great Liszt Revival was well underway, this latest batch of Lisztiana—on the heels of other recent recordings—should dispel them. Moreover, it is becoming apparent that the new interest in Liszt is not restricted merely to the modern, spare, "atonal" late works—although, of course, Mr. Ogdon has some of those impressive pieces again here. The once-popular Réminiscences de Don Juan, long ago moved up to some forgotten corner of the attic, has been brought back down to the parlor and, all newly polished, turns out to be not a bad piece at all, better than mere Victorian camp. Vásáry's impressive performance appeared first in 1962, as brilliant and intellectual a pianist as Charles Rosen turned in an even more astonishing reading a year or two later. Ogdon, not exactly a pianist or intellectual himself, is right up there. Rosenberg is the coolest of the three. His strategy is to overwhelm the piece before it has a chance to overwhelm the pianist, and the result is monumental; it comes out as no more of an operatic pot-pourri than, say, the "Diabelli" Variations. Ogdon's approach is more dramatic; he sweeps across the field of action. Vásáry is more classical, and not only in Liszt-Mozart. In the B Minor Sonata he emphasizes clarity and control; and even in the delicate piano filigree writing, is extremely beautiful. Ogdon, on the other hand, projects a big form; every phrase arches towards its goal—even at the expense of clarity of detail. Ogdon's slow tempos are slower, his fast ones faster; his playing is never as sheerly beautiful as to Vásáry, but he makes much more of a piece out of both the Fantasia and the vast fresco of the Sonatina. Ogdon matches the Don Giovanni Fantasy with the Réminiscences de Boccaccio, Liszt's last and greatest operatic fantasy. The overide contains other later works: the Csár- das macabre with its startling, demonic parallel fifth, the charming little En Rêve, the tonally ambiguous and enigmatic Funeral Prelude and March, and the colorful, typical, and inexplicably effective Third Mephisto Waltz. Ogdon's B Minor Sonata is backed by two of Liszt's one-time favorite showpieces: the pompous, picturesque Hungarian Fantasia (with orchestra) and the equally picturesque but far less convincing Rapsodie Espagnole (arranged from Ferruccio Busoni). Both are merchandise—gen-yoo-ine folklore complete with frills, trills, and thrills. Ogdon manages the lot—Liszt the charlatan to Liszt the sublime—with equal involvement and style. The recordings are not exceptions and but will pass muster.

(Continued on page 132)
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"Homage to Gerald Moore" was recorded, live, by Angel at his farewell concert in the Royal Festival Hall, February 20, 1967. The master accompanist joins with Dietrich Fischer-Dieskau, Victoria de Los Angeles and Elisabeth Schwarzkopf in a superb concert of songs and ensembles. His closing speech alone makes the recording unforgettable. Two Seraphim albums, "The Art of Gerald Moore" (15 historic song recordings) and "The Unashamed Accompanist" (a lecture-demonstration) are further proof of his genius in making wondrous artists sound even more so.

The Vásáry disc, originally released here on Deutsche Grammophon, has an attractive, lush piano sound. But it is Ogdon's performances that take the producer's B Minor Sonata out of the war-horse category, point up the incredible originality and expressive power of the spare late works, and even make it possible to have a fresh, and not altogether serious, view of this Hungarian goulash.

David Bar-Hille's Liszt is almost equally impressive in shape and even more gorgeous in tone than Ogdon's. The Beethoven Variations - not variations on a theme from the "Eroica," of course, but on a theme later used in the "Eroica" — are brilliant, relentless, overwhelming in their remarkable crispness of articulation and clarity. Some credit for the piano tone must go to Baldwin's new concert grand; and the Victor sonics are very rich.

RECORDING OF SPECIAL MERIT

LUMBYE: Concert in the Tivoli Gardens. King Christian IX Homage March; Britta Polka; Cecilia Waltz; Concert Polka for Two Violins; Columbine Polka-Mazurka; Final Galop from "The King's Life-Guards at Amager"; King George I Homage March; Amelia Waltz; Dream Pictures; Helga Polka-Mazurka; Champagne Galop. Royal Danish Orchestra, Arne Hammelboe cond. Mercury 3 SR 90461, MG 50461 $5.79.

Performance: Warm and zestful
Recording: First-rate
Stereo Quality: Excellent

Fifteen years ago Mercury Records was the first to introduce to the American market, via two discs conducted by the composer's grandson, a comprehensive selection of the dance music of Hans Christian Lumbye. In 1840, Lumbye founded the orchestra of Copenhagen's Tivoli Gardens, and along with the Strausser, Offenbach, Gilbert and Sullivan, and Waldeutheil he was one of the luminaries of the golden age of light music of pre-World War I Europe.

The two original Mercury discs contained sixteen selections, all but five or which have since been duplicated in Danish recorded performances issued by Capitol and Vox, or on the new Mercury disc noted above. Seven items on the new Vox and Mercury recordings are stereo firsts, those on the Mercury being the Christian IX and George I hommage marches, the Cecilia Waltz, the Helga Polka-Mazurka, and the "Life Guards at Amager" Galop. All this tabulation is to point out ways and means of obtaining the widest selection of Lumbye's music in the best performances with the least duplication.

The new Mercury disc, with Arne Hammelboe directing the Royal Danish Orchestra, offers the most polished playing and warmest recorded sound, with vital patina and affectionate phrasing throughout. Lavish Friisholm on Capitol's Lumbye disc is a bit on the hasty businesslike side, and veteran Tivoli conductor Svend Christian Felumb is a bit stodgy at times.

For those who want the best of the Tivoli master of the dance, I suggest the Hammelboe Mercury disc as basic, with the Vox and Capitol recordings, in that order, as handy supplements. I have a special sentiment for the Dream Pictures Fantasia, which I have seen danced by the Royal Danish Ballet.

(Continued on page 136)
Chances are that many of your favorite FM stations are not the ones closest to where you live. Their signals are a bit weaker and subject to blanketing by stronger signals from a nearby station. Thus, all the advantages of a high-priced, highly sensitive tuner can go down the drain if performance on weak stations is marred by interference from strong local signals.

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30k Hz, ± 0.5 DB

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Hammelboe's performance is a gem of warmth and sensitivity, gaining especially by its use of the voice, as against the usual harp, at the high point of sentimental reverie.

D.H.

MENDELSSOHN: A Midsummer Night's Dream Overture (see SCHUMANN)

RECORDING OF SPECIAL MERIT

MONTENVERDI: L'Incoronazione di Poppea. Carole Bogard (soprano), Poppaea; Charles Bressler (tenor), Nero; Louise Parker (contralto), Arnalta; Herbert Beattie (bass), Seneca; John Thomas (counter-tenor), Otho; Sharon Hayes (soprano), Octavia; LaVerne Williams (contralto), Nurse; Judy Nelson (soprano), Drusilla;

other soloists; Alan Curtis and Thomas Walker (harpsichords); and members of the Oakland Symphony. Alan Curtis cond. CAMBRIDGE @ CRS 7001 four discs $17.37 ClRM 909 $14.37.

Performance: An impressive achievement
Recording: Excellent
Stereo Quality: First-rate

The Coronation of Poppaea, Monteverdi's last opera, was first heard in 1642, one year before the composer's death at the age of seventy-six. It has always been considered one of his most important and beautiful works, but until now there has not been any complete recording which has done it justice in both a textual and stylistic manner. The score, of course, is not one that will readily appeal at first hearing to the average opera enthun-

sias, at least not unless he has a fair grounding in the monodic style of writing prevalent in Monteverdi's day. On the other hand, if you can enjoy an operatic production minus elaborate trappings of orchestral accompaniment (with the exception of some instrument obbligatos, Monteverdi's accompaniment is pure continuo), minus chortes, minus even arias in the conventional sense, you will be amazed at what a stunning work this composer has produced. The emphasis is almost entirely on the voice, the characterization of the part, and, as always with Monteverdi, on the meaning of the words. To read the libretto (or at least to know the specifics of each scene) in conjunction with hearing a performance of the work such as this one, is a revelation of the greatness of Monteverdi and his uncanny way with word painting. The opera is singularly undramatic to the modern ear; scenes, even acts conclude without after-

ing of climax having been reached. Within thin three-act seventeenth-century framework, how-

ever, the various honors of the opera emerge with startling clarity: for instance, Nero an-

ger, the latter piteous love sighs of Otho for Poppaea, the comic element, and the sensu-

ousness in the love scenes between Poppaea and Nero, a sensuousness that is as vestibul-

ous as in any nineteenth-century opera.

Alan Curtis has fashioned a performance here that is a model of scholarship and stylistic insight. Literally nothing remains un-

done, including the many vocal elaborations at cadences and the use of that peculiar down-

note trill that was a hallmark of that period in Italy. The instrumentation, as mentioned, is extremely sparse; there are two harpsich-

ords (very effectively used in stereo), along with cello or bass such as this one. The realizations are rather more plain than has been the case with some Monteverdi harpsichord accom-

paniments (I am thinking particularly of those of someone like Raymond Leppard), but, as Alan Curtis points out in his excellent program notes, the Baroque realization, the inventiveness of the performers, were possible in the later Baroque would have interfered too much with the all-important voice part on which Monteverdi and his contemporaries concentrated.

The soloists are altogether very impressive, especially Carole Bogard as Poppaea, a while-

sounding Charles Bressler as Nero, and an extremely sweet-voiced soprano, Judy Nelson, as Drusilla, the lady who is in love with Otho (sensitively sung by the countertenor John Thomas). If Herbert Beattie sounds a little dull as Seneca, I'm afraid that is the fault of the role itself, which is intended to epitomize Stoicism and Virtue, and what could any composer do with them? The pac-

ing, if not always as varied in montage as I might have liked, is nevertheless exceptionally well handled for such a long and diffi-

cult work.

Finally, Alan Curtis's editing must be mentioned. He has obviously labored at length and with affection on this score, correlating different early editions, correcting innumerable errors that are a feature of the previous performing editions (e.g., Maspipi-

eri), and adding the kind of stylistic conventions that are necessary if this music is to be properly recreated in the manner of Monteverdi's own time.

The recording, barring a few pre-echos, is excellent and clean, and a first-rate libretto is supplied along with extensive program.

(Continued on page 138)

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commentary. This is, in sum, a valuable and important release and a vital addition to Monteverdi discography.

I. K.

MONTEVERDI: Scherzi Musicali: O Rosetta; Eri gia tutta mia; Giovinetta ritrosetta; I bei legumi; La mia Turca; Figge il terno dei dolori; Lo ch'armato si cape; La violetta; Damigella tutta bella; Erco di dolci raggi; Lidia spina; Maledetto sia l'aspetto; Amorosa pupilletta; Dolci miei soppi; Quei sguardo sdegnozato; Della benedetta (Balletto). Hugues Cuénod and Charles Bressler (tenors); Louis-Jacques Rondeleux (baritone); Albert Fuller (harp-sichord); Joseph Iadone (lute); members of the New York Chamber Soliists. PROJECT 3 © PR 70015D, © PR 7001 *$5.79.

Performance: Lively and energetic
Recording: Extremely disappointing
Stereo Quality: In port exageroted

Monteverdi's songs for one to three voices, which were published in two collections in 1607 and 1652 under the title Scherzi Musicali, have, in spite of the present Monteverdi revival, been rather poorly represented on discs, at least domestically. One can welcome with pleasure, then, this sampling of these lively love lyrics, of which ten are vocal trios and six are solo songs (the latter including La mia Turca from a different collection of 1626). They are thoroughly entertaining pieces, and they are performed with considerable style and enthusiasm by the vocalists and instrumentalists.

The accompaniments have been well varied, although purists might object to the use of piccolo and oboe in place of sopranino recorder and zink. This is an extremely minor complaint, however, in comparison with the album's main fault, which is the quality of reproduction. One would hardly expect such disappointing results from producer Enoch Light, who has a reputation for spectacular sonics. In the first place, the recording is much too high-level, and there are numerous places (such as the full ensemble with piccolo or Bressler's Quei sguardo sdegnozato) where distortion ruins the fine musical efforts. The sonics in general are rather dry and unsympathetic, especially when combined with the ultra-close-up voice mixing. Stereo separation in the solo songs is ludicrously wide, so that harpsichord comes from one speaker and the voice from the other; yet in the songs for three voices plus instruments, there is a lack of clarity, and all performers sound lumped together.

The disappoitments extend also to the jacket: there is no indication of which artists participate in which pieces (the strings and winds are anonymous). Finally, although full texts and translations are given, the middle verse of La mia Turca and the final verses of Figge il terno and La violetta are incomprehensibly omitted in the performances presented here.

I. K.

MONTEVERDI: Scherzi musicali (excerpts); Three Madrigals (see CAVALLI)
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CIRCLE NO. 46 ON READER SERVICE CARD

OCTOBER 1967

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ter-Haaser is capable, but not a brilliantly imaginative pianist. The recorded sound is adequate but equally modest. The review copy had poor surfaces; the "Coronation" Concerto side was so gritty that any possible pleasure in the music was destroyed.

As everyone must know by now, our own Leinn Bernstein recently made a series of sensational successes in Vienna with Verdi's Falstaff and with Mahler symphonies. He also took up his old double-threat role as pianist-conductor, and the record at hand indeed conveys some of the excitement Bernstein must have created at his Vienna concerts. K. 450 really swings. (That is not intended as a pejorative remark.) I think this is a brilliant and tremendously exciting performance, and it is brought off without, in my opinion, doing Mozart any really grave injustice. On the contrary, the days of regarding as authentic and faithful the totally straightforward and metronomic performance are surely over. We know a lot now about eighteenth-century performing practice, and that ain't the way it was. I'm not trying to claim pure historical authenticity for Bernstein's brainstorms, but I do think he shapes the piece from a real feeling for the music, and the fact that he is participating (and quite brilliantly) as a performer—rather than merely urging the performers to scale ever more improbable heights—is a healthy check.

No such check exists in the Symphony, and this recording—in which Bernstein's solisic instincts are sublimated into a series of quite perceptible grunts—is much rougher and more mannered. No matter how terrific it was in the flesh, the excitement—and there is plenty of it—adapts itself less well to the recorded medium. Indeed, it becomes close to unbearable in its relentless onward drive. By contrast, the Concerto, with its more perfect shape and inner excitement, really makes one believe in the joy of music and all that. The two recordings are, as you might say, the way, quite different. The concertos have the orchestra quite far back; in the Symphony the orchestra has plenty of presence with a very strong and rough right-channel orchestral bass. The noise level—the tape hiss sort of thing—seemed to me the least intrusive in the quieter parts of the Concerto, but then I am particularly bothered by such things.

E.S.


Performance: Strong; with reservations about Mozart

Recording: Close

Stereo Quality: Separated but shallow

This is an odd pairing for what is, after all, a new Heifetz recording of the 'Turkish' Concerto. Although the record has only the dignified billing of "The Heifetz-Piatigorsky Concertos" on the outside, it is the fact of a Heifetz concerto recording that is going to attract attention. Piatigorsky modestly takes a background role here as the first cellist of the conductorless orchestra (presumably a Los Angeles studio group); the idea is obviously that, in a good eighteenth-century tradition, Heifetz is only first among equals. The theory behind this might be more tenable if (a) this was not Heifetz, (b) he were not playing the Joachim edition, romantic cadenzas and all. Still, this performance should not be put down for mere musico-logical reasons. Heifetz plays a vigorous, masculine Mozart and, outside of the Brahman cadenzas and an occasional Joachim portamento slide, the playing is not a. all overromanized. We tend to forget that Heifetz' strong, glittery brilliance was, in fact, in contrast to the lush manner of the earlier violin virtuosos and that Heifetz, like Toscanini, was one of those pivotal figures who helped change the direction of performance style. How odd to think that Heifetz' approach, once attacked as "cold" and "modern," should sound today slightly odd-fash-ioned in its rhetorical gestures. The orchestral playing is vigorous and helpful.

Actually, in many ways, the unexpected overside provides the most thoroughly satisfactory music on the record. The rare Turina work is of considerable interest: the mixture of Spanish tradition and modern instrumental and harmonic techniques compares not unfavourably with Falla, and the performance, long lines, grand style, and all, is just on the mark.

Both recordings are close up, clear, and dry. The effect in the orchestral piece is that of width rather than depth—a wide shallow room with a certain resonance but a very short reverberation time.

E.S.

© NIelsen: Symphony No. 4, Op. 29 ("The Inextinguishable"); Helio Over (Continued on page 148)
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CIRCLE NO. 12 ON READER SERVICE CARD

OCTOBER 1967

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Short-cut to fame

**YOUNG ARTISTS in the RECORDING STUDIO**

**By IGOR KIPNIS**

In the history of recorded music, the last seventeen years have seen the growth of a curious phenomenon. In the old 78-rpm days, an artist would ordinarily be asked to record only after he had already arrived at some eminence, after his interpretation of a particular work had, so to speak, thoroughly matured. This is not to say that all recording artists of the Twenties, Thirties, and Forties were in their dotage when they were finally put in front of the microphone, but that most had already begun to make a name for themselves before they began to record. Artur Schnabel comes quickest to my mind in this regard.

There were, of course, a number of exceptions, younger players who began recording shortly after they started to concertize—Yehudi Menuhin is a prime example. But perhaps the foremost distinction between then and now is the frequency with which so many of today's young performers appear in the recording studios. The reason is, naturally, a commercial one: records help to sell the artist in concert. There is today a whole raft of performers who have become established as concert artists through their recordings. Thirty years ago, such a feat was a great rarity. For the younger performer, then, assuming he is fortunate enough to interest a record company, the making of phonograph records can prove a great boon. He receives more reviews from a single disc than he would from a single New York concert; he may reach more listeners in the same way; and he obtains the benefit of far more publicity and promotion. If his record is well received by public and critics alike, he is assured a quick entree into the concert world.

To return, however, to the original thesis, the young performer recording at an early stage of his career is not the mature and finished interpreter he may eventually become. Why would one purchase a recording of a Beethoven sonata by a twenty-year-old when he knows perfectly well that, given another ten or so years, the artist will present a far different performance? Or, to put it another way, why would you have bothered to buy a Beethoven sonata recorded by Schnabel (assuming he had recorded any before he reached fifty) at the start of his career?

The answer is not difficult: it is, simply, interest. Combing through a group of new releases, one may become intrigued by a new name, by a freshness of approach, by a particular aspect of an artist's talent (it may be a dazzling technique or an unexpected depth of approach). I remember my own interest in Vladimir Ashkenazy's first recordings, made in 1955, when he won second prize in the Chopin International Competition in Warsaw at the age of seventeen. One side of the Angel recording released shortly after the contest featured his performance of the Chopin F Minor Concerto. There were a number of excellent performances of the piece available in the catalog at that time, those by Rubinstein, Malcuzynski, and Nováček among them. Yet I decided to back Ashkenazy, and I have tried to obtain every one of his subsequent recordings, both when they were good and—on rare occasions—when the high level slipped slightly. All are interesting, all are worth hearing, not only for what each disc has to offer, but also as a documented record of the change in interpretative and performing styles over the years (the difference between his early Chopin concerto and his more recent one, for instance).

Of course, one may not always pick a winner, but that, too, is one of the pleasures and adventures of record collecting. Of a group of four new recordings by young artists, two, it seems to me, are winners, and it will be of considerable interest to me to see how their careers develop in the future.

*Carte blanche* for a youngster's access to the recording studio is, in a great many cases, the winning of a prize in an international competition. Whatever the advantages and disadvantages of the competition system (such as catapulting the performer to instant fame perhaps before he is prepared for the responsibilities), there is no denying the powerful attraction to the public of a prize winner. Of the four artists under consideration, there are in fact recipients of international prizes.

The oldest of the group (he was born in 1937) is the American pianist Michel Block, who received Artur Rubinstein's personal prize at the 1960 International Chopin Competition in Warsaw. At the time, he was recorded, along with the three first-prize winners of that competition, as part of a two-disc set by Deutsche Grammophon. His performance of the Chopin Second Sonata was an impressive documentation of his talents. Now, seven years later (rather too long a waiting period for an artist who obviously needs encouragement), comes a second record, issued by a new company called Harp and distributed by Columbia Artists Management, Inc. In it, the young pianist reveals again that he has splendid equipment and a thorough command of his repertory. He is a modern—steely-fingered—pianist, but there is also an admirable sweep and big style in some of his playing, such as in three Rachmaninoff Preludes. His Beethoven is logical and sensitive, and in the Prokofiev Seventh Sonata he makes a most powerful impact. His performances are definitely worth hearing. The piano sound, except for slight shallowness, is extremely good.

**Telefunken** has recorded a young German pianist, Christoph Eschenbach, in an all-Bartók recital, a well-planned compendium of familiar and less-well-known pieces. The jacket notes give virtually no biographical information other than that Eschenbach was born in 1940. He has also recorded the Schumann Piano Quintet with the Drolc Quartet for Deutsche Grammophon, but that disc hasn't yet been made available in this country. On the basis of his playing of Bartók, which is far warmer and more lyrical than one usually hears today, I would consider Eschenbach a talent that should be watched closely. He does some exceptional things in this collection, and he has been most satisfactorily recorded (although a bass boost helps to round out the piano sound).

American cellist Stephen Kates was very prominent in music news last summer, when he won second prize and a silver medal in the cello division of the 1966 Tchaikovsky International Competition in Moscow. I heard him play the Shostakovich Cello Concerto with the Boston Symphony at Tanglewood shortly after his return to the United States, and his performance of this very uneven work revealed a powerhouse of technique. The same dexterity, admirable intonation, and fine tone can be heard in Kates' recital album for RCA Victor, which contains five of the works he performed as part of the Moscow competition. Unfortunately, the recital itself is a hodge-podge of encore material, and it is difficult to wax enthusiastic about the repertoire, no matter how skillfully it is played. The most substantial item is the Boccherini, which Kates plays in the usual nineteenth-century style. The least impressive piece is
a mild, conventional serial composition (which served as a test piece in the competition) by Banshikov. As an interpreter, Kant is not yet very subtle, nor does he reveal much dynamic variety, but it would be fairer to judge him in more substantial repertoire. The reproduction he has been accorded is excellent, with realistic balance between the cellist and his fine piano accompanist, Samuel Sanders.

In the same Moscow competition, the first prize winner in the violin division was Viktor Tretjakov, whose recording of the Paganini First Violin Concerto has just been issued on Angel's Melodiya series. One wonders, on the basis of this performance, just what qualities the judges were looking for. The violinist, who was born in 1946, gives a power-packed interpretation which I can only describe as vulgar. Brilliance and a gypsy-like fat tone are its salient aspects, with no subtlety of phrasing or dynamics to provide relief from the monotonous onslaught. Everything is presented in the most obvious possible colors, including sentiment, and I had to turn to Leonid Kogan's Angel recording to realize once again how much charm the Paganini Concerto can really have when played by a musician of sensitivity. The Melodiya recording quality, for the information of those who wish to hear this travesty for themselves, is very good, albeit with a rather too-far-forward violin pickup, which merely compounds the problem.


PAGANINI: Violin Concerto No. 1, in D Major, Op. 6; VICTOR TRETJAKOV (violin); Moscow Philharmonic Symphony Orchestra, Neimyév Yarvy cond. MELODY/Angel ® SR 40013, ® R 40015® $5.79.

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Op. 111)

Guionor Novace, Pianist VCS 10014

CIRCLE NO. 92 ON READER SERVICE CARD

OCTOBER 1967
This fourth stereo recording of Carl Nielsen's Fourth Symphony, a powerful symphonic affirmation of life, is the first I have heard that offers strong competition to the throughigor Markevitch's Danish Royal Orchestra reading on the Turnabout label. There is a certain tendency to push tempos in the finale a bit too hard, Jean Martinin's reading has power, clarity, expressive warmth, and good pacing. Moreover, the Chicago Symphony is both larger in numbers and more refined tonally than the Danish ensemble. But the performance by Markevitch breathes a little more easily, without sacrificing any of the essential excitement of the music.

RCA's recording is very fine throughout, with the great timpani duet in the finale coming off with shattering impact and stunning clarity. I do, however, have one major reservation regarding this disc, and that is the gross insensitivity to musical values displayed in dividing the slow movement and finale by a side break, for the all-important transition, like that leading to the coda of Beethoven's Leonore Overture No. 3, is meant to join the two without interruption. This could have been avoided through the simple expedient of programming the Helios Overture at the beginning of the record rather than at the end.

Both Martinin's and Jerry Semkow's readings of the Helios Overture are excellent, and represent Nielsen's youthful piece to far better advantage than the recent Ormandy-Philadelphia Orchestra performance, with its over-fast tempos. The Turnabout recording is a shade heavy in the bass, but this can be compensated for by tone-control adjustment.

For me, the most valuable item on the new Turnabout disc is Nielsen's solemn and peric Sage-Dream, written in 1907-08 and inspired by an episode in the Icelandic Saga of Burnt Njal. Though the music is supposed to evoke the tale of Gunnar Hildareni's dream, I find this piece, with its solemn chorale, mysterious fugato textures, and flickering points of bright percussion color, to be a highly poetic evocation of Viking times generally. Indeed, the parallel between this piece and Sibelius's equally eerie and cryptically poetic tone poem The Bard (1913-14) is inescapable. Igor Markevitch's reading of the Nielsen work does the score's full justice, as does the recorded sound.

With the music of Knudage Riisager (b. 1897), we are in a quite different world from that of Carl Nielsen, for Riisager is one of a large number of post-Nielsen Danish composers who came under the spell of French contemporary music following World War I (he studied with Roussel and others in Paris). At his best, Riisager is something of a Danish Poulenc, capable of turning out charming ballet scores with Danish folk overtones, lovely songs, and an excellent short opera in a light vein.

Garriliani, an evocation of Greenland Eskimo incantations, is played with the sun first seen above the horizon after the long winter night, seems to me a rather dated essay in neo-primitivism. On the other hand, the Etude, ballet music, arranged from Czerny, is charmingly set, holding its own nicely in the company of similar ballet scores arranged from the work of older composers. Jerry Semkow conducts both performances with verve and expertise.

The touchstone of Danish Romanticism resides in the two youthful works of Niels not at all sure that I know exactly what else to tell you about it. Its programmatic background is no ground, of course, if I may quote Angel's quotation of Poulenc for the French Journal Figaro: 'I chose this ballet in the beginning of Louis XIV's century (also Pascal's), because this epoch is the most truly French in our history.' (Add to this that The Model Animals resulted from Poulenc's long devotion to the fables of La Fontaine.)

As for the music itself, after having vamped a paragraph, I'm still not sure that I know either what to tell you about it or, for that matter, what I think of it myself. While it is Poulenc to the hill, the work leaves me with the sense that (perfectly lovely) L'Enfant et les Sortileges in my mind. For all of that, it is profoundly and unmistakably Poulenc's personal eclecticism but—and here's the rub—maybe a bit too much so, too self-indulgently so. While there are a couple of pure quick contrast movements (The Lion in Love, The Two Cocks), spanning in time about half the piece's twenty-minute length, one has the overall sense of too much too slow. Since a shrewdly balanced fifty-fifty split between fast and slow ought to be fair enough, I can only conclude that it is the music's insistent disclaimer of contrapuntal interest that creates the effect.

Naturally, one doesn't look for triple fugues in Poulenc. But his cool disdain for contrepoint is usually more than compensated for by an abundance of wonderful, often trashy melody—trashy, but inspired. In The Model Animals, I sense that Poulenc has run amok with his more flagrant musical attitudes and that, a good part of the time, velour is passing for the best velvet. But, even at the expense of violence, what stage that is a strict attention to Poulenc's metronome marks, The Model Animals might seem less tenuous in its slow music if the tempo here were a shade more brisk.

There does appear to be something fresh, clean, fanciful, and unsentimental job with The Carnival of the Animals—harken The Swans done so straightforwardly might even have made Saint-Saëns feel less guilty about the piece.

The recorded sound is above reproach, the stereo quality highly effective.


Performance: Rich and glossy
Recording: Lush and detailed
Stereo Quality: Excellent


Performance: Virtu
Recording: Good enough

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Rozhdestvensky, Hans Schmidt-Isserstedt, Antal Dorati cond. Mercury 4 © 3-9017, @ OL 3-117 three discs $17.37.
Performance: Brilliant and polished
Recording: Good
Stereo Quality: Good

The disc debut of the young Israeli violinist Itzhak Perlman is perhaps of foremost interest in the group of violin concertos under consideration here. Though crippled with polio and forced to play from a chair, Perlman won the coveted Levantart Award in 1981 at the age of eighteen, and has since played with half a dozen major American orchestras. The present recording of the Prokofiev G Minor and Sibelius D Minor concertos came out of his appearances with the Boston Symphony under Erich Leinsdorf this past season.

In addition to the two other versions of the Prokofiev concerto reviewed here, Perlman has recorded competition from such seasoned virtuosos as Heifetz, Stern, Millstein, and Ricci, but he more than holds his own, capturing with sweet yet penetrating tone the work's lyricism and brilliance.

In the even more virtuosic and rhapsodic Sibelius score, Heifetz, Szeryng, Oistrakh, and Ferras are Perlman's main competitors; and here I would say that the fantastic Heifetz, an eating-drinking tops for excitement, while Perlman and Christian Ferras are neck-and-neck in terms of lyrical impulse. Incidentally, the Perlman disc is the only one currently available singly that offers the Sibelius and Prokofiev works back-to-back.

A telling asset of the Perlman-Leinsdorf disc is the gorgeous recorded sound. As against the Heifetz performances, which tend to give the orchestra something of a back seat, Perlman's violin emerges from the very midst of the orchestra without, however, being overwhelmed at any point. Leinsdorf's excellent orchestral accompaniments are recorded with more wealth of detail than I have ever heard before in either the Prokofiev or Sibelius concertos—the percussion in the Prokofiev is a striking instance in point. From a sonic standpoint, all other recordings seem thin and pale alongside this one.

The name of Czech violinist Ladislav Jasek is a new one to me. In contrast to the penetrating sweetness of Perlman's tone and the polio-blanched beauty of Szeryng's, Mr. Jasek's is robust and assertive, at least on this record. His reading of the Prokofiev concerto is exuberant, but the performance as a whole is not in the top class. What does lend the Arista disc special interest is the Szymanowski, Variations for Solo Violin of Karol Szymanowski (1882-1957), second only to Chopin among traditional Polish composers. Written two years before the Prokofiev G Minor, this was Szymanowski's last major work, and shows his late preoccupation with the musical idiom of the Tatra mountain folk. Szymanowski, in short, pursued a course similar to that of Bartók and Janáček in seeking an integration of regional idioms with the mainstream of the great classical tradition. The one preoccupation of Violin Concerto shows this latter manner in full bloom: the music is gorgeously sensual and rhapsodic, yet intensely virile in utterance and dynamic in rhythm. Mr. Jasek's big tone and exuberant musical ways are better suited to Szymanowski than to Prokofiev. The orchestral accompaniment under Martin Turnovsky's baton leaves little to be desired, though the recorded sound is somewhat brash and overreverberant at times.

The formidable violinistic prowess and polished musicianship of Henryk Szeryng need no further praise here. His previous recordings amply demonstrate his unerring intonation and flair for sustaining effortlessly the longest and most elaborately ornamented melodic lines. Szeryng and the Soviet conductor, Rozhdestvensky, take a boldly lyrical view of the Sibelius Concerto, as opposed to the somewhat more closely knit treatment of Perlman and Leinsdorf. The performance is a fine one on these terms, though the Mercury disc shows considerable sonic deterioration toward the end of its thirty-minute length, at least on my review copy. The Prokofiev performance is transparent and elegantly lyrical, though the sonics are

Puccini: Tosca, Birgit Nilsson (soprano), Tosca; Franco Corelli (tenor), Cavallodossi; Dietrich Fischer-Dieskau (baritone); Scarpia; Silvia Basso (mezzo), Angioletti; Piero de Palma (tenor), Spole- la; Alfredo Mariotti (bass), Scardanio; Dino Mantovani (baritone), Sciarone; Libero Arbace (bass), Jailer; Patrizio Vernolini (scaramuccia), Shepherd Boy. Chorus and Orchestra of the Accademia di Santa Cecilia, Rome, Lorin Maazel cond. London © CBS 1267, @ A 4267 two discs $11.59.
Performance: Uneven
Recording: Good
Stereo Quality: Realistic

Given the above stellar lineup, it can be taken for granted that this Tosca will provide an escape from mediocrity. But although professionalism indeed abounds, and there are intermittent thrills, the end result here falls short of an exciting and fully convincing Tosca.

The want of excitement can be ascribed to conductor Lorin Maazel, who is too culti
vated a musician not to give a neat and disci
plined reading, but who lacks the intimate knowledge of Puccini's score on which evidence—to bring out its pulsating inner life and the fine shadings that turn "readings" into throbbing drama. A few examples will illustrate the point: an almost complete absence of tension in the orchestral presentation following Tosca's exit in Act I (page 58 in the Schirmer vocal score); the inconsiderately fast (for vocal articulation) pacing of the Scarracini's joyous outburst preceding Scar-
pia's entrance (pp. 75-80); the inexpresseive and monotonously mannered "Deum; the dull rendering of the andante son-
tente passage (p. 170) in the Tosca-Scars
cini encounter; and so on. There are, of course, good things in his performance: the arias are, without exception, well accompanied, and much of Act III is above reproach. Perhaps more experience in theatrical performance could have provided Maazel the needed seasoning and this recording a deeper pene
tration; unfortunately, recorded super-pro
duction are rarely planned with such conside
rations in view.

Most of the "intermittent thrills" alluded to above are provided by Birgit Nilsson, whose singing may lack the Mediterranean warmth of Milanov or Tebaldi, and whose emotional range and interpretive penetration are certainly no match for Callas, but who is nevertheless a Tosca of deeply felt passion and grand vocal manners. There have been renderings of "Vissi d'arte" more moving and more suggestive of inner tears than hers, but few with her combination of security and solid musicianship. And when it comes to clean attacks and precise intonation in the critical A to C region above the staff, there Nilsson is in a class by herself. Her duets with Corelli, particularly "O dolci maritati (Act III)," come close to perfection in thin
ness, but as an exhibition of superior vocal
ism they will find many partisans. Corelli's Cavaradossi is a conventional conception, but effectively rendered. Anyone familiar with the work of Gigli and Bergonzi knows that there is much more to the role than Corelli brings to it in terms of tonal refinement and interpre
tive nuances, but Corelli is in reasonably good artistic form here, and even attempt: a few difficult diminuendi in an effort to modu
late his splendid tone.

(Continued on page 152.)
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AR's catalog is available on request.
RAVEL: Piano Music (complete). Pavane pour une infante défunte; A la manière de Chabrier; A la manière de Borodine; Sonatine; Miroirs; Ma Mère l'oye; Habanera; Jeux d'eau; Gaspard de la nuit; Menuet antique; Le Tombeau de Couperin; Valses nobles et sentimentales; Prelude in A Minor; Menuet sur le nom d'Haydn. Robert Casadesus (piano); with Gaby Casadesus (piano) in four-hand pieces. Odyssey (32 36 000) three discs $7.49.

Performance: Excellent, after its fashion Recordng: Good enough.

Thanks to the wide popular dissemination of the musical catalogs of both Debussy and Ravel over the last few decades, only tuned knuckleheads any longer tie these names together (on the basis of the music itself), as if matters of title and musical detail alone should make substantive stylistic differentiation between the two possible. The word has even recently begun to get around that another famous team—Bruckner and Mahler—semble each other in generalities about as much as the Supremes do the Andrews Sisters.) But writing as a musician who maintains chronic, special, and (hopefully) realistic affection for Ravel's work, I can assess a terse assessment of the composer in Eric Salzman's perceptive new book, Twentieth-Century Music: An Introduction, that, on first reaction, absolutely infuriated me—because, I hastily confess, I had long been laboring under the delusion that only I realized its truth in such depth.

Taking note of Ravel's classical approach—the adjective is here descriptive of a frame of mind, a temperament, rather than of any kind of "neo-ism"—Salzman goes on to suggest that even in those works by Ravel that rub elbows with Debussy's "Impressionism" (Gaspard de la nuit, recorded here, or Daphnis et Chloe), "Ravel's far more classical orientation is evident....[he] is always fastidious as to detail and closely concerned with a recognizable frame of external structure...with line, clarity of articulation, brilliant, idiomatic writing, and careful tonal organization. In the end, Ravel may be classified as a classicist, and his particular contribution found in a unique unity to combine the rich harmonic vocabulary of ninths and elevenths with free motion of parallel chords and chromatic gestures, all animating forms which are themselves the result of a new and clear sense of tonal movement."

I quote my colleague at such length not only because his is the most positive evaluation of what Ravel is all about, but because it is the resultant of an excellent prelude to a revaluation of these "classic" Casadesus performances of the complete Ravel piano repertoire.

For if an earlier generation was less able to perceive the wide distinction between Ravel and Debussy, the interpreters who brought the music to them were to some degree responsible. Casadesus' reputation is that of an "Impressionist" expert. Yet, hearing his work on this Odyssey reissue of the old Columbia recordings, one discerns the gap in generations in numerous subtle and less than subtle ways.

Ravel's "classicism" has been most conventionally noted because of what might be regarded as a somewhat eccentric penchant for forms and gestures in "olden style." Casadesus plays the simple Pavane, however, with a patent excess of rhetoric and lack of severity—rather as if he believed the composer hadn't been quite serious about his appropriation of the old forms. And while the speed and dexterity needed for the last movement of the Sonatine impose a discipline in themselves, the austere fragility of the first two movements goes quite luminous and grand in Casadesus' hands; the piece gets as big as swamped by its interpretation here.

Curiously enough, Casadesus' innate excellence of taste is a controlling factor in works like Gaspard de la nuit and Miroirs—works in which many pianists tear up the pea-patch. And the Casadesus team gives an enchantingly restrained, if somewhat rhythmically over-articulated, performance.

(Continued on page 154)
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of Ma Mère L’Oye. But again, Robert Casadesus’ performance of the ominously beautiful Valse nobles et Sentimentales seems to me clearly lacking in the icy brilliance that is so essential to the piece.

Taken in sum, I nonetheless find the release preferable to any complete set of Ravel’s piano music presently available, including Gieseking’s distastefully “personal” interpretations, and the new Werner Haas album, which is not only mediocrity but—release title to the contrary—incomplete. Odyssey’s recorded sound is, of course, not the last word and, even at that, it is of variable quality.

W. F.

RIHAGER: Qvarstiluni, Greenland Bal- let; Einde, Ballet Suite (see NIELSEN)

SAINT-SAËNS: Carnival of the Animals (see POULENC)

SCHOENBERG: Serenade; Wind Quintet; Four Pieces for Mixed Chorus; Three Siatires; Suite (see Best of the Month, page 108)

SCHUBERT: Sonata in E-flat Major, D. 958. SCHUMANN: Waldszenen, Op. 82. Peter Serkin (piano). RCA Victor @ LSC 2995, @ LM 2955 $7.95.

Performance: Sensitive and restrained
Recording: Dark-hued
Stereo Quality: Satisfactory

This is some of the most sheerly beautiful piano playing I’ve heard in a long time, but a great deal of it is so darned deliberate as to be almost unbearable. Serkin plays it so cool that it actually takes a while to realize that the incredible sensitivity of piano and musical personality at work underneath. A casual listener might, for example, be put off by the underplayed Eintritt of the Waldszenen when, in fact, some exquisite, subtle, and deeply poetic playing is to follow. Young Serkin turns shading and tone quality into fundamental musical elements which give Schumann much more scope and inner, not just external, poetical feeling than he generally gets. On the other hand, with Schubert, our young pianist has to rely on control and the projection of long lines. If he had managed to make it come off at his tempos it would have been one of the pianistic tour de force of the century. As it is, he is too unbearably moderato far too much of the time (moderato ma non troppo, as a friend of mine used to say) and it simply cannot be sustained. The E-flat Sonata is still rather early Schubert, not eighteenth-century in style as is usually said, but in the late-classical manner of the day (a kind of musical equivalent of “Empire,” one might say), and it must be played as such. Serkin’s moderato approach—still at all a matter of carelessness but rather a beautiful and touching attempt to make of the work a kind of pastoral-like early romanticism—simply does not suit. A dark quiet pianorécital, with a properly unabashed stereo resonance abets Serkin’s style. The approach doesn’t always work here, but Serkin is without a doubt an extraordinarily gifted and individual young man.

E. S.


Performance: Good moments
Recording: Good
Stereo Quality: Good

SCHUMANN: Symphony No. 3, in E-flat, Op. 97, “Rhenish”; Symphony No. 4, in D Minor, Op. 120. Orchestra in Cento Soli; Gurzenich Symphony Orchestra of Cologne; Günter Wand cond. VANGUARD EVERYMAN @ SRV 233 SD, @ SRV 233 $2.50.

Performance: Rather routine
Recording: Good enough
Stereo Quality: Okay

Neither of these recordings is the last word on the “Rhenish” Symphony, although for the sweep and grandeur of Frühbeck de Burgos’ first movement, and the overall lyrical warmth that he brings to the work, I’d choose his performance of the two under consideration here. Furthermore, the London Symphony is clearly the best orchestra of the three heard here. If the performance fails in any substantial way, it is that it does not make the symphony work as a whole piece. That the “Rhenish” is inclined to run down like a clock is a problem inherent in the work; at the same time, it’s a problem to which other conductors have found a solution.

The performance of the Mendelssohn Overture is musically and attractive, but it takes a lot of sparkle to make me sit up and take notice where this piece is concerned, the sort of sparkle that isn’t really present here. Vanguard’s release has its bargain price going for it as well as the coupling of two Schumann symphonies. But while Wand’s more businesslike approach, curiously, makes the “Rhenish” seem more reasonable in sum, this is due to the unfortunately negative fact that the music is never allowed the sweep and grandeur that—in its best pages—give the work its magnificence.

The Fourth Symphony asks less of a conductor, and its performance here is less disappointing—although, again, I would be extremely surprised if it startled or illuminated anyone who knows the piece well.

London’s recorded sound is superior to Vanguard’s—more full-bodied and spacious —it does not seem to me to be the company’s best. The surfaces of my review copy were noisy. Vanguard’s sound is somewhat skimpier, but its stereo treatment seems more satisfying.

W. F.

SCHUMANN: Waldszenen, Op. 82 (see SCHUBERT)

SIBELIUS: Violin Concerto, in D Minor (see PROKOFIEV)

JOHANN STRAUSS: The Blue Danube; Tales from the Vienna Woods; Voices of Spring; Artist’s Life; Wine, Women and Song. London Philharmonic Orchestra, Antal Dorati cond. LONDON 3 SP C 21018 $7.99.

JOHANN STRAUSS: Tales from the Vienna Woods; Artist’s Quadrille; Egyptian March; The Gypsy Baron Overture; Champagne Polka; Wine, Women and Song; Excursion Train Polka. JOSEF STRAUSS: Fruhjahr Polka. Berlin Pops Orchestra, Arthur Fiedler cond. RCA Victor @ LSC 2928, @ LM 2928 $7.99.

JOHANN STRAUSS: Tristich Trautsch Polka; Vienna Bonbons Waltz; Pirnitzs Polka; Acceleration Waltz; Tint- tub Polka; Thunder and Lightning Polka; Morgengrüß Waltz; Perpetuum Mobile Waltz; Wolf’s die Zitrouen blieb’s; Waldtraut; Frau der Jagd Polka. Vienna Symphony, Wolfgang Sawallisch cond. PHILIPS @ PHS 900119, @ PHM 500119 * $7.95.

JOHANN STRAUSS: Sekundum Polka; Violetta Polka; Klipp-Klapp Galop; Studenten Polka; Front Euch des Lebens Waltz; Demolierer Polka. JOH. STRAUSS, SR.: Furioso Galop. LEHAR: Merry Wino- ow Waltz; Waltzes from “The Count of Luxembourg”; Waltzes from “Eva.” Viennese State Opera Orchestra, Anton Paulik cond. VANGUARD EVERYMAN @ SRV 2035 SD, @ SRV 205 $2.50.

Performance: All delightful
Recording: All excellent
Stereo Quality: All excellent

The excessive recorded duplication of the standard repertoire has always seemed to me a relief, but the works of Johann Strauss are an exception. I am confident that discs of Strauss’ music are played more often, and thus wear out faster, than others, so the need for replacement is never-ending. And if you have just worn out your supply of Strauss discs, here is an opportunity to acquire four new ones, all bursting with Viennese bonhomie, all superbly engineered, and containing very few duplications among them.

From the point of view of repertoire, the London disc takes no chances: it offers what might be called the Strauss “Big Five.” And yet this is by no means a routine program. The waltzes are played uncut, complete with their beautiful introductions, and repeats are observed. Strauss is usually observed. Under Dorati’s exciting direction they emerge as tone poems in dance style. There are pregnant Lufipausen, showy rubatos, calculated swells, and whipped-up climaxes. But Dorati is too expert a Strussian to sacrifice tightness. This Strauss may not be to every taste, but it is very effective, and captured in sharp and transparent stereo.

(Continued on page 156)

HI/FI STEREO REVIEW
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OCTOBER 1967
Without a doubt, the RCA Victor disc offers the most diversified and stimulating program. Two of the waltzes in London's collection are duplicated here, and Fiedler also presents the introductions intact (that of *Wine, Women and Song* is particularly rich in variety and invention), although he does not observe every repeat and *da capo*. In general, Fiedler is less concerned with showmanship than with infectious animation. His readings are vigorous, joyous, zestful, and straightforward enough to be danced to. The orchestral execution is perfection itself, with special bows owed the zither soloist in *Tales from the Vienna Woods* and the oboist in the *Gypsy Baron* Overture. The shorter selections are all gems, particularly the *Artists' Quadrille*, a mildly outrageous adaptation of melodies by Mendelssohn, Mozart, Weber, Rossini, Schubert, and a few others into dance rhythms.

Wolfgang Sawallisch takes a more genial, gemütlich approach to his program of familiar polkas and somewhat less familiar waltzes than either Dorati or Fiedler does. His style is valid and his performances are eminently likeable. Although this disc is very well recorded, it lacks the immediacy and wide sonic range of the other three here. The readings, however, are delightful and idiomatic, and the Vienna Symphony plays with precision and elegance.

Anton Paulik's orchestra sound leaner than the others in its strings, but the playing is no less adept, and the conductor is, of course, one of the most accomplished Straussians in the business. His way with the music is easygoing and straightforward, exuding a native Viennese naturalness. The program combines lesser-known Strauss with ultra-faithful Lehar. The former is faultlessly played; in the latter I prefer a broader and more sentimental (schmalziy, to put it plainly) approach. Vanguard's sound is brilliant—and note the price of the disc! G. J.

RICHARD STRAUSS: *A Richard Strauss Song Recital*. Ich liebe dich; Rube, meine Seele; Ich schwebte; Traum durch die Dämmerung; Zweigniegung; Wie sollten wir geheim sie halten; Wiegenlied; Ich trage meine Minne; Freundliche Vision; Scalecbert; Wütter; Morgen; Befrei't; Die Nächte; Cärliche; Montserrat Caballé (soprano) and Miguel Zenatti (piano). RCA Victor [LSC 2956, ℗ LM 2956] $5.79.

Performance: Disappointing
Recording: Locks boss
Stereo Quality: Suitable

There is a lovely basic tone quality at work here and some exquisite floated pianissimi in the right places. At times the singer captures the perfect mood: the delicate *Wiegenlied* comes off hauntingly, and Caballé's voice soars impressively over Cärliche's passionate phrases. But unfortunately these happy instances are in the minority. More frequently, Madame Caballé sounds like an opera singer out of her natural element. Her style is declamatory, and her interpretations lack lightness and natural flow. *Ich schwebte* is a good case in point, for in this song cannot be tossed off with the airy grace evident in Elisabeth Schumann's interpretation, it becomes labored and rather artificial.

The real drawback, however, is the singer's intonation. There is hardly a song without some imperfection of pitch. They may be fractional, but they are nonetheless damming, particularly in music that abounds in chromaticism. Some of Strauss' best lyrical inspirations are contained in this recital, but they are served more elegantly by Evelyn Lear (Deutsche Grammophon 138910) or Lisa della Casa (RCA Victor LSC 2749).

STRAVINSKY: *Mavra*. Susan Belnick (soprano), Mary Simmons (mezzo-soprano), Patricia Rideout (contralto), Stanley Kolk (tenor); CBC Symphony Orchestra. Igor Stravinsky cond. *Les Noces*. Mildred Allen (soprano), Adrienne Albert (mezzo-soprano), Jack Litten (tenor), William Metcalf (bass); The Gregg Smith Singers and The Ithaca College Concert Choir, Gregg Smith (director); Columbia Percussion Ensemble, Robert Craft cond. Columbia [MS 6991, ℗ ML 6591] $5.79.

Performance: Mavra Stravinsky's own, Noces Craft's undoing
Recording: Clean but lacking presence
Stereo Quality: Very good

Columbia's Stravinsky conducts. Stravinsky documentation would seem to be permissive in the extreme. Not too terribly long ago, the composer conducted a performance of *Les Noces* for Columbia, in perfectly modern stereo, that was quite handsomely performed by Samuel Barber, Aaron Copland, Lukas Foss, and Roger Sessions at the four pianos and effectively sung by an excellent group of American singers—Regina Resatky, Mildred Allen, Loren Driscoll, and Robert Oliver. Since the recording dates from 1963,
it can scarcely be said to be ancient. Yet, here we are with a new one conducted by the composer's disciple and assistant, Robert Craft, which would seem to suggest something—although I won't attempt to guess what.

I've compared them both carefully, and I hope I will be forgiven for finding no excuse for the new one on any ground. Stravinsky's is by far the more theatrical, joyous, and true to its Russian evocation. (It was conceived, after all, as a ballet. "When I first played Les Noces to Sergei Diaghilev," writes Stravinsky, "he wept and said it was the most beautiful and purely Russian creation of our Ballet." ) Craft's performance is subdued, low-keyed, monotonous, and all but washed clean of theater and color. Even the recorded sound on the new one is less satisfying; there is little sense of presence; one gets the impression that the performance is taking place in some other room. (The stereo effects on the new one are admittedly more refined and subtle.)

In any case, if I were looking for a more "abstract" reading of Les Noces, Pierre Boulez's recent recording for Nonesuch has infinitely more vitality, and is considerably more penetrating.

As far as I know, we haven't heard from either Stravinsky or Craft on the subject of Mavra—at least since Craft's 1950 recording of the work for the defunct Dial label—so it's good to have Stravinsky's own view of the work. A one-act opera buffa, written in 1922, the work makes a curious effect cheek-by-jowl with Les Noces (begun in 1914.) Even Stravinsky's concession that the piece was "deliberately demode" does little to modify one's astonishment at finding the earlier work quite so much more bold, original, and startling in conception.

Of course, this in no way alters an opinion that Mavra is an enchanting little theater piece—a pleasure from first to last. It isn't my policy to quarrel with a composer's reading of his own work, but I would be less than honest if I were to conceal the fact that I miss in Stravinsky's performance the poise and sophistication of Ansermet's recording for London.

The recorded sound seems to have a bit more presence here, although the difference could be accounted for by the nature of the music. I might add that a release that I find in part rather puzzling is the more confusing for the fact that the labels are reversed on my stereo review copy.

W. F.

Szymanowski: Violin Concerto No. 2
(see Prokofiev)

Recordings of Special Merit


Performance: Intensel Recording: Good Stereo Quality: Good

These recorded performances by Karajan of the Tchaikovsky Fourth and Fifth Sym.

(Continued on page 159)

October 1967

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GERALD MOORE: FAREWELL CONCERT

By George Jelinek

The farewell recital of Gerald Moore, "the unashamed accompanist," in London last February was an event calculated to bring his long, distinguished, but unostentatious career to an end with an uncharacteristic bang. It was Walter Legge, former head of EMI, the parent company of Angel, who conceived the idea; he rounded up Elisabeth Schwarzkopf, Victoria de los Angeles, and Dietrich Fischer-Dieskau to lend their artistry to the occasion, and combed the repertoire to find a unique program for these three outstanding vocalists—alone and in various combinations—with Gerald Moore as the essential link. Angel now presents a generous portion of this program on two discs (which will be available in shops October 2), and one can only be most grateful for this splendid documentation.

On-the-scene recordings are never technically perfect, of course, and the present release is no exception. Balances are quite good most of the time here; but naturally the microphoning of individual voices cannot be accomplished under such conditions as these with the care normally taken in a controlled studio environment. Fischer-Dieskau, in particular, suffers in this regard, for he has a tendency to produce explosive tones that require very special engineering attention. Under these circumstances, the sound processing is generally successful—though I would have liked a little more stereo separation in the trios—but the end result, by necessity, falls short of perfection. As always in such circumstances, there is applause; I suppose there is nothing anyone can do about this necessary adjunct to concert-hall "presence," however much it intrudes upon listening enjoyment at home.

And enjoyment there is here, in abundance: the sizable amounts of good will, good spirits, and sincere camaraderie emerging from the speakers adds to the expected musical pleasures. It is not easy, even on this occasion, for Moore to keep the spotlight from straying to his illustrious partners, such being the occupational drawback of an accompanist. Nonetheless, in the Schubert songs which follow the two exquisitely crafted but featherweight Mozart trios he quickly reveals the qualities which make him a prince among his confreres: pliable, spirited, and perfectly proportioned playing of rhythm, accuracy and animation, a foundation upon which Fischer-Dieskau performs with his familiar mastery. Similar inspired collaboration is heard later in the program with Miss de los Angeles in a Brahms sequence and with Miss Schwarzkopf in a group of Wolf songs. Neither of these artists is in absolutely top form, but the range of communication they reveal is exceptional, Schwarzkopf being particularly compelling in Das verlassene Mägdlein.

There are duets by Schumann (sung by Elisabeth and Dietrich—first names are appropriate to the intimacy of the occasion), by Mendelssohn (Victoria and Dietrich), and by Rossini (Elisabeth and Victoria). The last group comes from Rossini's Sena's Musical—inspired trifles written in his "retirement" years. The two divas attack La regata Veneziana with obvious relish, hamming it up a bit to the audible enjoyment of the audience, and Moore joins in the fun with a teasing rendition of the piano bridges. Needless to say, the comic Duette buffo di due gatti, in which the two star sopranos trade elaborate "miasms," is absolutely hilarious. The two Haydn trios are very charming canonic inventions, presented with real flair by all concerned. An den Vetter is inspired nonsense; the words of Daphnens einziger Fehler have been reworked for the occasion so that the line "O wüste Daphne nur noch zu lieben" comes out "O wolle Gerald noch weiter spielen!"

The recital ends with some appropriate comments by Moore, evidently moved but urbane and untruffled, and with his playing of his own transcription for solo piano of Schubert's An die Musik.

All three singers contribute affectionate tributes to the album notes. Fischer-Dieskau gives a penetrating view of Moore's gifts, and adds that one feels inclined "to take this farewell from concert life with a pinch of salt." My own feeling runs along the same lines: the tribute of this memorable concert is richly deserved, but the musical world is not likely to accept Gerald Moore's decision as final. He may be seduced to give as many farewell recitals as Adelina Patti.

GERALD MOORE: Farewell Concert.
Mozart: La Pasticcera (K. 349); Più non si trovano (K. 541); Schubert: Der Einsame; Nachvissen; Abschied; Im Abendrot; Sapphische Ode; Der Gang zum Liebchen; Vergeblicher Sünden; Schumann: In der Nacht; Ich denke dein; Tanzlied; Er und Sie; Wolf: Kennst du das Land?; Sonne der Schlammerlosen; Das verlassene Mägdlein; Die Zigeunerin; Mendelssohn: Ich wolle, mein Lieb; Groß; Lied aus Ruy Blas; Abendlied; Wasserjäher. Haydn: An den Vetter; Daphnens einziger Fehler; Gerald Moore (piano); Elisabeth Schwarzkopf and Victoria de los Angeles (sopranos); Dietrich Fischer-Dieskau (baritone). ANGEL © SB 5697 two discs $11.58.
phonies indicate the same thorough restudy that marked his versions of the nine of Beethoven. Here is no mere run-through of thrice-familiar warhorse with an eye to wowing the audience, but an honest attempt to recapture in all its initial freshness and impact the lyrical drama and vivid color underlying the mature Tchaikovskian symphonic idiom. Karajan has succeeded brilliantly here, I feel, in getting in proper proportion all the elements of dynamics, phrasing, and structure, without losing an iota of the music's inherent emotional intensity.

Where there is vulgarity in the music—as in the finale of the Fourth—Karajan lets it come out outspokenly and without hysteria. Passionate lyricism—as in the slow movement of No. 5—is given its full head, yet the long lines of Tchaikovsky's phrasing are held seamlessly in one piece, free from phony nuances. Especially noteworthy is Karajan's care with the dreamlike, lyrical waltz episodes in the first movement of No. 4, and with the third movement of No. 5, which also assumes here a portentously dreamlike quality that I have not heard in any other performance on or off records.

The playing of the Berlin Philharmonic is virtuosic in the extreme, the peer of that to be heard from any ensemble on either side of the Atlantic. Each instrumental choir is beautifully balanced within itself and with the others, and the orchestra produces pianissimo that are the real thing and climactic forte that lift you right out of your seat but are never overblown.

The orchestral sound seems to have been miked at medium distance, and the result is a just first-row-first-balcony perspective, satisfying in sense of space, yet with ample presence for both solo and tutti passages. D. H.

TCHAIKOVSKY: Violin Concerto, in D Major (see PROKOFIEV)

TURINA: Trio No. 1, for Piano, Violin, and Cello (see MOZART)

VIVALDI: Concerto, in D Minor, for Violin, Strings, and Continuo; Concerto, in A Major, for Violin, Strings, and Continuo (see BACH)

COLLECTIONS


Performance: Virtuosic
Recording: Of standing age

Dennis Brain, as practically everyone knows, was the brilliant English French-horn player who was killed in an automobile accident in 1957. This release from Angel's new low-priced line, Seraphim, is a survey of Brain's

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Another provocative number is the one by Orazio Vecchi (1550-1603), which is a maze of tricky syncopations and startling modulatory harmonic sequences. The Burk- hart piece, which is of our own century and immediately follows the Vecchi, sounds re- tarded by comparison. There is nothing par- ticularly revealing about the Wilbye and Jan- nequin pieces, but both are charming and pretty.

The release is, with but the infrequent exceptions noted, a delight, and the perfor- mances seem commendable. The recorded sound is good.

RECORDING OF SPECIAL MERIT

Performance: Perfection Recording: Superb Stereo Quality: Slick

Barring an unlikely accident, the vital statis- tics above constitute virtually a review of this record: the first-desk men of what many believe to be the world's greatest orchestra in solo display, in works by (mostly) composers of quality, with their own orchestra and conductor in support, recorded by a ma- jor record company that usually produces its finest sound for this organization and whose finest sound is equal to anyone's. The reader need only scan the pieces on the program, decide whether they are to his liking, and be told that all concerned are in top form. Fur- ther commentary is obviated.

With perhaps a single observation. Several years ago, when the orchestra was playing a piece of my own devising, I had not a sin- gle suggestion to offer at the first rehearsal I heard, except as I suggested to Ormandy, that the orchestra let loose on a particularly lyrical string line in the piece. He turned to me from the podium, smiled cheerfully, and replied: "Oh, I see. You want The Phila- delphia sound?" I answered that if he would do very nicely indeed, and it sure did!

The point of so personal an anecdote is that the Philadelphia Orchestra, perhaps more than any other of similar quality, takes special pride in its musicanship and the pure beauty of its sound. As a disc of this sort is re- drected, I should guess, towards a public that shares the feeling. In any case, you'll probably find yourself listening helplessly to the sheer beauty of the playing—rather more than to the music itself.

MUSIC FOR MAXIMILIAN—Sounds of the Renaissance at the Court of the Holy Roman Empire. Isaac: Innbruck, ich mus- s dich lassen (four versions); Mein Freund al- lein; Al mein Mus; Süßer Vater Herr; Gott; and others. Judenkünst: Zucht, Ehr, und Lob; Rossina an welcher Daim; An nie- derländisch rund den Daim. Hofhaimer: Zucht, Ehr, und Lob; Nach Willen dein (four organ versions); Mein Traurens is Ursach; In Gottes Himmelsbeter; Senf: Mag ich Unlängst mit widersath; Pa- centium mus ich bin; Mag ich, Herzlieb, erwerden dich; Mein Fleiss und Müß. Other pieces by Josquin des Prés, Kleeber, Greffinger, Finck, and Kotter. Max Franzhausen (sopra- no); Jeanne Deroubaix (mezzo-soprano); Fritz Wunderlich, Theo Altmeyer, and Dietrich Lorenz (tenors); Claus Ocker (bass); instrumental soloists; RIAS Chamber Choir, Günther Arndt cond. ANGEL © S 36739, © 36739 $5.79.

Performance: Highly accomplished Recording: Excellent Stereo Quality: Very fine

This recording was first issued several years ago as part of the Odeon "Music in Old Towns and Residences" series, the city in this case being Innbruck, which was the resi- dence of that enlightened late fifteenth- and early sixteenth-century Holy Roman Em- peror Maximilian I. It is part of a large program that features Maximilian's most important composers, notably Heinrich Isaac, his pupil Ludwig Senfl, and Paul Hofhaimer; among the other composers of note repre- sented here are the lutenist Hans Judenkün- nig, and Josquin des Prés who, although not a member of Maximilian's entourage, was nevertheless an influence on most of the com- posers of that period. The program has been assembled with imagination: the solo vocal version of "Nach Willen dein" by Hof- haimer, followed by Johannes Kotter's organ arrangement of the tune; four different ver- sions (gamba consort, solo voices, lute, choir) of that most popular of all early six- teenth-century German songs, Isaac's Innbruck, ich muss dich lassen. The perfor- mances are uniformly good; vocal buffs will be interested in two appearances by the late Fritz Wunderlich in solo songs by Isaac and Finck, both of which are most sympatheti- cally conveyed. The reproduction is first- class—one might have wished, for the sake of spotting some selections more easily, that more banding had been done), and texts and translations are given.

I. K.

(Continued on page 162)
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This is an extremely appealing program of more or less contemporary French music, performed and recorded to the hilt. The music is, admittedly, pretty relentlessly on the light side, but if these composers are at all to your fancy, the release should give you pleasure.

Jean François, for example, is a composer whose principal characteristic is an absolutely impeccable elucidation and manipulation of musical materials which, in their studied simplicity, often run perilously close to unqualified banality. L'Horloge de fleur (1959), heard here in its recording premiere, strikes me on initial acquaintance as easily the most appealing work of this composer's catalog. He has conceived the piece in seven short movements, played without pause; each movement is named after one of the flowers of The Clock (the English translation of the title of the piece) of the Swedish botanist Carl von Linné (better known as Linnaeus), who gave the name to a series of flowers classified as to the hour of their blooming. The piece throughout its music, minute duration, is almost pure, uninterrupted song for the solo oboe, and while it is characteristically plain and diatonic, it virtually never rubs elbows with triviality. An especially winning movement (Twelve Noon—Malabar jasmine, if I have identified it correctly) is a jazzy little throw-away in which a tune, curiously reminiscent of an American pop standard called How High the Moon, is shunted antiphonally between the oboe and other solo windwinds in an intriguingly sensitive way.

The exquisite Satie Gymnopédies, heard here in the wondrously sensitive Debussy orchestration, need no comment—although the premonitory harmonic technique and the even more daring aesthetic make one wonder anew that such music could have been composed as long ago as 1888.

Ibert's Symphonie concertante (1949) is in this composer's more neo-classically oriented manner, and I find this side of Ibert far easier to take than either the parodic or impressionistic. The Symphonie concertante is rather less appealing than the Flute Concerto, which has also recently been recorded; its excessive length supports a certain amount of predictable neoclassic attitudinizing and its musical materials are somewhat less fresh. Still, it gives pleasure and hardly diminishes the virtues of a release that, reiterative aside, is stunningly performed by obist Jean de Lance—who is given sympathetic and subtle support by Previn.

The recorded sound is absolutely first-rate, and the stereo treatment, to which the music so effectively lends itself, is excellent. W. F.

Not every one of these concerts is of the greatest musical significance, but the level of virtuosity shown by the soloists in these performances is such that they should appeal to every listener. The technical excellence of this is the Telemann Concerto (this is the same piece that was available once on Kapp, where the music was credited incorrectly to Steimertz). What Erich Penzel does with this perky work must be heard to be believed. Maurice André's abilities are by now fairly well known, and he does not disappoint in the Fasch piece. Both Nicolet and Winscher- man adorn their performances with some stylish embellishments. Only the clarinet concerto is on a slightly lower plain because it is badly played, but because neither the soloist nor the conductor seems to have much feeling for late eighteenth-century style. It is an adequate rendition but, at least on the clarinettist's part, a dynamically unsubtle one. Elsewhere, the disc, which is extremely well recorded, is an utter delight.


Performance: Elegant Recording: Good Stereo Quality: Good
There are more impressive representations of Fritz Wunderlich's uncommon artistry in the late tenor's still-growing list of recordings, but the present program, featuring his complete operas and other previous releases, has undeniable attractions. The Mozart arias prove once again that Wunderlich was a virtually flawless master of the style, the Nicolai excerpt shows his lyrical art at its melting best, and the duet from La Bohème is, in exquisite, with a radiant assist from Mias Rothenberger. The Butterfly duet, on the other hand, is somewhat over-emotional and untidy, and even Wunderlich cannot "sell" La donna è mobile to me in this German translation.

Some of the operetta arias included here are technically even more demanding than the operatic excerpts, but Wunderlich was the man for them. By ordinary standards, his performances are excellent; compared to the classic interpretations (Maull, Wittrich, Schmidt), they lack ultimate polish and spontaneity. Zwei Märchenäagen seems to lie too low for him, and Dein ist mein ganzes Herz is a trifle unsteady. The last two songs named above, previously unrecorded to me, are attractive and worthy of the company they keep.

G. J.
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Performance: Promising
Recording: Good
Stereo Quality: Good

This is a weird mixture of a record—snatches of raga, an age-old sound right out of Buddy Holly, and sexy interjections spoken and sung by various members of the Association with voices ranging from Mickey Mouse to Phil Spector. (On a song called Sometime, one member of the group, named Russ, sounds exactly like Joyce Grenfell.)

On the other hand, there is an occasional glimmer of brilliance that transcends the whole collection, such as the close harmony on Never My Love and the ingenious musicality of the song Requiem for the Masses. These two bands alone convince me that the Association is a gifted rock group. As a collection, however, there is room to grumble.

There are mundane bands on this disc that I will probably never listen to again. R. R.

RECORDING OF SPECIAL MERIT

THE BEATLES: Sgt. Pepper’s Lonely Hearts Club Band. The Beatles (vocals and instrumentalist). Sgt. Pepper’s Lonely Hearts Club Band; Lucy in the Sky with Diamonds; Getting Better; Lonely Rita; When I’m Sixty-Four; and seven others. CAPITOL ® SMAS 2653, ® MAS 2653 $5.79.

Performance: Excellent
Recording: Excellent
Stereo Quality: Very good

In his note to the printed text of The Entertainer, John Osborne says: "The music-hall is dying, and, with it, a significant part of England. Some of the heart of England has gone; something that once belonged to everyone, for this was truly a folk art." If this is so, then Mr. Osborne ought to be greatly cheered by the Beatles’ new album: it is certainly folk art. It is also a stunning updating of the traditional music hall in contemporary terms. Apparently no longer feeling that they have to please the kids, or perhaps feeling that the kids have grown up, what they present here is an integrated evening (or morning, or afternoon) of recorded entertainment. To me the most striking similarity to the great days of the music hall, aside from such obvious items as the title song and the tear-jerking She’s Leaving Home, is the feeling of playful and patiently secure improvisation that the Beatles exude. Knowing the rigorous discipline all real professionals bring to their work, I suspect this apparent spontaneity is about as improvised as a giant computer (as it probably was with the greats of the music-hall era), but it seems to be there.

Much has been made of the lyrics of these songs—plasticine portraits with looking-glass eyes,” “Lucy in the sky with diamonds,” etc. It is claimed that they represent the new, new wave in pop music and are like the only new, real poetry, man. Well, yes and no. If you discount Lewis Carroll’s The Hunting of the Snark and the nonsense rhymes of Edward Lear, then I guess they do qualify as new, but they are hardly all that wildly original, as claimed by some supporters. However, as with everything else in this album, the lyrics do have a great deal of offhand charm. Lonely Rita, a much-admired meter maid, is a perfect example of the new and relaxed Beatles approach.

Within You Without You, George Harrison’s latest excursion into Hindustani, is the only band on the album that struck me as verging on the pretentious. Five minutes of sitar-accompanied pop transcendentalism is for my taste about three minutes too much. A Day in the Life is a gloomy little number that has come under fire for supposedly urging people to turn on. To paraphrase the words of H. L. Mencken, I doubt very much whether anyone has ever been compromised by a recording. Furthermore, it is an extremely intelligent and clever song.

The cover of "Sgt. Pepper’s Lonely Hearts Club Band" is another of the Beatles’ sky, dry put-ons. Standing next to four wax dummies of themselves in the foreground, they are also surrounded by a huge photo montage of pop celebrities past and present. Well, not quite present. Most of the entertainment celebrities represented here crested in popularity long ago and now inhabit that eerily Valhalla where all the world knows the name but, unfortunately, always associates it with a particular era. Hence the presence of Diana Doris, Tom Mix, Shirley Temple, Dion, Marlon Brando, and Johnny Weismuller. Adept, as always, at telling you where they are at—before anyone can tell them—the Beatles seem to be giving notice that they are aware that Beatlemania, as such, is dead. They know they have been replaced by other, newer, groups—that is, in the teenybopper pantheon.

My own reaction, after listening to this album, is that if Beatlemania is dead, then long live the Beatles! "Sgt. Pepper’s Lonely Hearts Club Band" is easily their finest achievement to date and pressages a future for them that will be fully as exciting as their recent past.

P. R.

LANA CANTRELL: And Then There Was Lana. Lana Cantrell (vocals); orchestra, Marty Manning and Sid Feller cond. and arr. Isn’t This A Lovely Day; I Will Wait For You; and nine others. RCA VICTOR ® LSP 3755, ® LPM 3755 $4.79.

Performance: Innovative
Recording: Excellent
Stereo Quality: Excellent

The comparisons between Lana Cantrell and Barbra Streisand are inevitable, particularly
when Miss Cantrell is presented as she is in this new RCA Victor release. Start off with the cover sketch which without a printed identification anyone would immediately take to be Streisand. Go on to the repertoire—show and film tunes with a heavy sprinkling of current French hits. Now listen to the album—big, belting voice surrounded by big, driving arrangements.

It's too bad, Miss Cantrell is obviously talented, obviously the possessor of a large and flexible voice, and just as obviously being led (or is going by her own volition) down the garden path to Streisandomania. I find it sad to contemplate the number of talented young singers whose careers will founder because they, or someone else, decided that they sound like Streisand. An original is an original is an original. P. R.

JEANNIE CARSON. Jeannie Carson (vocals); orchestra, Harry Robinson arranger and conductor. Rose of Washington Square; Sing Happy; I Got Lost in His Arms; Parade in Town; and seven others. LONDON PS 504, ® LL 3504 $4.79.

Performance. Reserved Recording; Excellent Stereo Quality; Good

Although the liner notes by composer Hugh Martin claim that Jeannie Carson is the possessor of what he terms "S. Q." (Star Quality), I fear it is just that quality that escapes me in her performances on this disc. Star performers have the ability to suggest some sort of secret understanding between themselves and the members of their audiences—as well as being able to entertain superbly. I must say that everything has been provided here that should guarantee good entertainment: the songs have been intelligently chosen (including Stephen Sondheim's wondrous Parade in Town), there are slick and glamour-oriented arrangements by Harry Robinson; and the performances by Miss Carson are full-voiced, nicely phrased, and respectful of lyric clarity and meaning.

However, my own reaction to this supposed bounty is decidedly tepid. Jeannie Carson is assuredly good, perhaps even talented, but she is also stainless steel—that is, prettily durable, and certainly contemporary, but always cool to the (listening) touch. The amount of real feeling or involvement evinced on any band of this album could easily be put on the head of a pin. P. R.

THE CARTER FAMILY: The Country Album. Mother Maybelle Carter, Helen Carter, June Carter, Anita Carter (vocals); unidentified instrumental accompaniment. That'll Be the Day; Homestead on the Farm; I'll Aggravate Your Soul; and seven others. COLUMBIA ® CS 9417, ® CL 2617 $4.79.

Performance. Smooth and pleasant Recording: Very good Stereo Quality; Excellent

This current all-female edition of the Carter Family achieves an attractive vocal blend in polished performances that are hardly ever affecting in more than a superficial sense. It's country music moved to the suburbs. The lawns are neat, the hedges are carefully trimmed, and all that's missing is a sense of space and challenge. The repertoire is well suited to these ladies, who reveal their pride in tradition. There's only one mistake—the choice of Those Boots Are Made for Walkin'. That one is at home neither in the hills nor the suburbs. N. H.

FLATT & SCRUGGS/DOC WATSON: Strictly Instrumental. Lester Flatt (guitar), Earl Scruggs (banjo), Doc Watson (guitar), Jake Tullock (bass), Buck Graves (dobro), Paul Warren (violin). Pick Along; Jazzy; Lonesome Rhenin; Careless Love; and seven others. COLUMBIA ® CS 9443, ® CL 2643 $4.79.

Performance. Swingingly idiomatic Recording: Excellent Stereo Quality; Very good

For the first time on records, Doc Watson joins Flatt and Scruggs and their Foggy Mountain Boys in a country jam session. The impressive virtuosity of all concerned is not expended in competitive jostling or in exhibitionism; instead the music is conversationally, mutually stimulating, and channelled into a resiliently integrated flow of common interests explored with easy authority. N. H.

KIM FOWLEY: Love Is Alive and Well. Kim Fowley (vocals); orchestra. Love Is Alive and Well; Flower City; Thè, Planet Love; Super Flowers; and six others. TOWER RECORDS ® TS 5080*, ® T 5080 $4.79.

Performance. No Recording; Good

After listening to this long and turgid jeremiad of the "Flower Generation," which may or may not be a put-on (and I could not care less one way or the other), I must say that even if love is alive and well I am not sure that Kim Fowley is. Kim Fowley created (Continued on page 168)
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bled this album with Michael Lloyd, who, according to the liner notes, arranged and engineered all of the selections. In addition, Mr. Lloyd owns his own recording studio, plays nine instruments, and is the leader of The Laughing Winds, a recording group. He is eighteen years old, so he has plenty of time ahead of him to live this one down.

P. R.

ARETHA FRANKLIN: Aretha Franklin’s Greatest Hits. Aretha Franklin (vocals). Rockabye Your Baby With A Dixie Melody; Cry Like a Baby; One Step Ahead; Evil Gal Blues; Runnin’ Out of Fools; God Bless the Child; If Ever I Would Leave You; and four others. COLUMBIA® CS 9473, © CL 2673 $4.79.

Performance: Exhausting
Recording: Good
Stereo Quality: Good

Being fair is a problem in record reviewing, especially when your own personal taste simply disallows an open mind. Take Aretha Franklin. It’s all I can do to get through three bands of any Aretha Franklin disc without pulling my hair out. There is only one word for her style—and that word is raunchy. No matter how she chooses to sing a song, it always occurs to me that there must be a better way, a way that will preserve the song from destruction and leave the listener with a portion of his sanity. Her delivery overpowers all meaning, all semblance of order and dignity. Her phrasing is sloppy. She is probably the worst ballad singer I’ve ever heard. (One exposure to a song like God Bless the Child only serves as a reminder of how much more we should all appreciate Billie Holiday.) I don’t think I have ever heard such musical sacrilege as that committed on If Ever I Would Leave You on this recording. Even Robert Goulet would be welcome after this. No, the only area Aretha Franklin can touch with anything even remotely resembling a professional attitude toward the complexity of music is the area of gospel, which turns me off completely (two gospel songs in a row and I am in need of a tranquilizer).

So it seems there is nothing Aretha Franklin can ever do to please me. To be fair, however, I must point out that she does have a following which, to put it mildly, would not agree with me. Maybe they get her message. But I can’t imagine any other way to find it than to sit around in a tent clapping hands, and somehow that is not my idea of a good time. For her fans, Aretha will probably continue to snap, crackle, shout, and explode. For me, there remains the verdict I’ve always arrived at after listening to one of her one-woman rocket-launchings: pipe down so we can all get some sleep! R. R.

JOEL GREY: Songs My Father Taught Me. Joel Grey (vocals); orchestra, Nat Farber cond. and arr. Romanias, Romanias; Papa Play for Me; Machutonim; The Lonely Birch Tree; Tum Balalaika; and seven others. CAPITOL® ST 2755, © T 2755 © $4.79.

Performance: Belting
Recording: Good
Stereo Quality: Good

Now that Joel Grey’s career has a solid foundation, based on his inspired performance in Cabaret, I suppose it is only natural that this album, which stems from the days when it seemed as though Grey would end up as an anti-nouveau Mickey Rooney, should find its way to re-release. It’s natural, that is, in the course of a business where “coming in” is a long-honored tradition. After listening to it, I wish I could say that “Songs My Father Taught Me” contained palpable hints of what was to develop later in Grey’s performances. But in all honesty I must report that if I had heard it without any prior knowledge, I would have dismissed it as a distinctly minor achievement of interest only to those who want their ethnic favorites performed with large dollops of artificial high spirits and show-biz sentimentality. The “Father” referred to in this collection of Yiddish and Israeli songs is Grey’s own father, Mickey Katz, with whom he toured for many years in Katz’s production Borscht Cabaret.

I found the primary interest here to be in two notes of irony that I think deserve comment. The first is that in Cabaret Grey plays (and brilliantly the prototype of the emergent sadistic Nazi fanatic, the sort who would have done everything in his power to destroy anyone who liked, or even knew how to sing, these songs. Secondly, again in Cabaret, Grey is called upon several times to perform the holiest of songs in the holiest of manners, which he does but with a tangible edge of self-parody that immediately informs the audience that he knows that you (Continued on page 170)

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I know that he is kidding. In "Songs My Father Taught Me" the material is even holier, but Grey nearly knocks himself out performing it. Synthetic gaps, wheezes, and joyous yells abound.

So much for the department of small ironies. What you may or may not like here is entirely dependent on your schmaltz quotient. As I have said, mine is regrettably low, so the only numbers I really enjoyed were "Rommania, Rommania," where Grey's youth and enthusiasm take over, and "Arista Alinn (Our Land)," an Israeli harvest song that has a nice spirited ring to it. The Joel Grey album I am anxious to hear is the first one under his new contract with Columbia. P. R.

KATHY KEEGAN: Suddenly, Kathy Keegan (vocals); orchestra, Don Costa cond. and arr. What Do I Care?; Alfie; I've Got You Under My Skin; You're Gonna Hear From Me; and six others. ABC @ $6.60, © 602* $4.79.

Performance: Routine
Recording: Good
Stereo Quality: Good

Kathy Keegan apparently already enjoys some prominence in the pop music world, 'Suddenly' arrives emblazoned with quotes from Tony Bennett, Trini Lopez, Red Buttons, Dick Shawn, and Jerry Vale (Sammy Davis, Jr. must have been out at a benefit) testifying to their admiration for Miss Keegan. According to the liner notes she was nominated for a Grammy by the National Academy of Recording Arts & Sciences in the "best new female vocalist of the year" category for her work in an album which included her performance of The Good Life. 'Suddenly' has been produced, arranged, and conducted by Don Costa, one of the most respected of the old pros in the music business, so apparently all that is possible to do to ensure success has been done.

It is a good try on everyone's part, including Miss Keegan's, but I'm afraid it doesn't come off. The remark in the liner notes that "Kathy on occasion turns in remarkable impressions of Peggy Lee, Lena Horne, and Judy Garland" is, unfortunately, all too true, with the Horne impersonation running well to the fore. You're Gonna Hear From Me is done rather nicely, as is Alfie and Michel Legrand's Watch What Happens, but I didn't find myself caring much.

JACKIE AND ROY KRAL: Lovesick (see Best of the Month, page 110)

JULIUS LA ROSA: Hey, Look Me Over.
Julius La Rosa (vocals); orchestra, Don Costa cond. and arr. Hey, Look Me Over; As Time Goes By; Cabaret; Somethin' Special; Who Am I?; Who Are You?; and six others. MINT RECORDS © S 4437, © E 4437* $4.79.

Performance: Relaxed
Recording: Good
Stereo Quality: Good

Although the liner notes here would have you believe that Julius La Rosa is almost an American institution, I am afraid that for my part he belonged in the "Whatever happened to . . . " category. That is, until this album, which, while it is hardly earth-shattering, turns out to be a nice showcase for a singer who has improved vastly since the (Continued on page 172)
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last time I heard him. He now sings as if he understands the words (which may be something of a liability when doing such a song as Our Venetian Affair here) and thankfully he has abandoned the attempt to be always bittyishly charming. His biggest technical advance has been to conquer his old inability to elide that pronounced glottal snap which used to disfigure his diction so.

Of course, even with all these improvements, La Rosa hardly shapes up as an important pop singer, at least not yet. Everything here is very nice, very easy to listen to (in particular As Time Goes By and a buoyant Cabaret), but it is all a bit placid and tame. The album has been overproduced by Don Costa, so that on some bands there is that feeling of gigantic orchestra and strangled soloists that used to be the hallmark of the Metro-Goldwyn-Mayer sound-track recording. La Rosa's new future will be interesting to watch.

JOHN D. LOUDERMILK: Suburban Attitudes in Country Verse. John D. Loudermilk (vocals and guitar); rhythm accompaniment, Bahamas Mama: 'What is It?': Then You Can Tell Me Goodbye: Bubble Please Break: Do You?: They're Teasing Away the Old Place; and six others. RCA Victor @ LSP 1807, @ LPM 3807 $4.79.

Performance: Confused Recording: Good Stereo Quality: Good

John D. Loudermilk is one of the more accomplished and urbane members of the Nashville country-music fraternity. He is not really a hillbilly singer, but he doesn't fit any other bag either. His songs are melodic and off-beat, but they convey little of Bouldermilk's personality. Only one, Joey Stays with Me, indicates a concern for contemporary living. It is about a marriage breaking up ("You can have the station wagon, but little Joey stays with me. . ."). All the way through, you think that Joey must be a sandy-haired cherub much loved by his guitar-playing Ducky, until in the last cut Loudermilk takes the role of Joey and begins to moew loudly. Joey is a cat. Most of the songs are sillier than that, and demonstrate, I suppose, the grass-roots humor of country folks simple and true. Though well sung and played with integrity, they go hopelessly downhill. John D. Loudermilk seems to be tailored for a very limited following.

RUBIN MITCHELL: Remarkable Rubin. Rubin Mitchell (piano): Ray Ellis and O. B. Masingill arr. Dardanelle: Morning of the Carnival; Honky Tonk Train; Stardust; Don't Forget 127th Street; September Song; Lady Godiva; and four others Capitol © ST 2733, @ T 2734 $4.79.

Performance: Energetic Recording: Excellent Stereo Quality: Excellent

Rubin Mitchell is a remarkable pianist, all right, and I prefer his pyrotechnics to the sagging sameness of musicians like Floyd Cramer and Errol Garner, but I'm beginning to get a little tired trying to keep up with his dexterity. That may not sound like a very intelligent criticism, but listen to him for an hour or so and see if you are still oozing normally. On his debut disc he threatened to run off the side of the pressing with his galloping fingers. There's more of the same here. He plays Meade Lewis' Honky Tonk Train as if an entire roadhouse were exploding with a bomb hidden under the bandstand, and his arrangement of Don't Forget 127th Street, one of the best songs from Sammy Davis' stage show Golden Boy, is destined to become a classic. He plays with maximum verve and cleverness, but where, if he doesn't slow down, can we hear from here?

THE MOTHERS OF INVENTION: Absolutely Free. Frank Zappa, Ray Collins, Jim Black, Roy Estrada, Billy Mundi, Don Preston, Bunk Gardner, Jim Sherwood (vocals and instrumental accompaniments). Plastic People; Amnesia Vice; America Drinks; Brown Sheet Don't Make It; and nine others. Verve © V 66 5013, @ V 5014 $4.79.

Performance: Prodding Recording: Good Stereo Quality: Good

The Mothers of Invention, a creation of Frank Zappa, are more interested in peroratories than in determining what it is they want to say musically. They satire the mummies and gaucheries of middle-class Americans, and they satirize upper-ripe rhythm-and-blues romanticism. But the routines, written and arranged by Zappa, are far too long to sustain the too easily predictable concert. There is no indication of who plays what, but since the scores are so painfully dull, it hardly matters.

N. H.
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hine Baker

By Peter Reilly

f, by chance, there are any of you who are as prone to be as indiscriminately and incendiarily romantic about some eras of entertainment and species of entertainer as I was, then it was better for you to precipitate this panegyric to the art of Josephine Baker with a personal recollection of another great cabaret artist for whom similar panegyrics have been written.

Mistinguett, in print and in conversation, had long been held out to me as the re plus sista of the great cabaret artist. In her time, it was said, she had through sheer force of personality eclipsed such legendary beauties as Gaby Deslys and Lily Langtry; through charm and wit, such entertainers as Jenny Goldner and Yvonne George; and that Dietrich, Piaf, and Baker, in a later time, owed much to her in their performing manner. She was also supposedly the ultimate in Parisian sauciness and chic.

With a reputation like that preceding her, it can be imagined what with moistened expectation I finally went to see and hear this legend-in-her-own-time. Upon entering the theater I saw that most of the audience was well over sixty, and that portion of it that was not seemed to be composed of languid young men and quite sturdy ladies. The show began quite offhandy. After what seemed an interminable wait, during which a dog act, a pair of Oriental acrobats, and a magician who kept dropping things attempted to divert us, a silver curtain slid down, began to part slowly, and to the orchestral accompaniment of Je cherche un millionnaire the fabulous, the one-and-only, the incomparable Mistinguett appeared before our very eyes!

A small woman, she stood swaying back and forth, almost buried under a frowzy ostrich-plume headdress, at the top of a flight of silver stairs. Aided by six young men whose make-up was considerably thicker than hers, she reached the bottom of the stairs as she belted across the last lines of her song about how she was looking for a millionaire. To a scattering of applause she made several deep bows and then walked head-on into a piece of scenery. Grinning coquet-

tishly, she confided to the audience that her "+ ! @ eyes" weren't so "+ ! @ good any more." After establishing that bit of rapport, she finally responded to the desperate whisperings of the conductor by leaning over the footlights and noddling several times, thereby nearly losing not only her feather headdress, but the reddish curls that were attached to it. Settling all that back into place took another good bit of time, and then, with a spasmodic shake of her shoulders to cue in the conductor, she launched into her famous Paris! production number.

To say that her sense of direction on stage was erratic is to put it mildly. The male chorus, apparently employed to cast adoring looks at Mistinguett and to prevent her from colliding with the scenery or leaping over the footlights in an access of joie de vivre, busied themselves instead with waving to friends in the audience. Freed thereby from any vestige of restraint, Mistinguett careened around the stage aimlessly, at times misjudging her distance so badly that she would inadventently disappear into the wings still singing mightily. After a few moments of composure she would then reappear unexpectedly through some other entrance. At one point she disappeared from the stage for such an extraordinary length of time that I had visions of her finishing the number in the street. That absence, however, seemed to be part of the act, for when she reappeared it was without her headdress but with her famous bangs—which were of a color distinctly different from that of her previous curls.

After approximately an hour and a half of lurching about the stage, on occasion higgling her skirts up to display the legendary legs that by that time (her age then was reputed to be somewhere between seventy-five and eighty-five), even in their sagging casings of rust-beige silk, could hardly have been of interest to any but a latter-day Lord Elgin, Mistinguett simmered down and the orchestra went into the opening bars of her greatest song, Mon Homme. I would like to be able to report that I could then, at last, perceive something that would have justified the glamour that surrounded her name, but she left me totally unmoved as she rapped out that most famous of all torch songs. Although the theater was gripped in a dead stillness and the audience was patently in the palm of her hand, I sat there with a wink in my eye, feeling slightly guilty for having giggled at a woman who was obviously a folk heroine of sorts for many of those present. I felt, eventually, that I had no right to be there since I could see only through the cruel eyes of the disbeliever.

In regard to Josephine Baker I will confess that I am the staunchest of believers, and that, like the audience I have just described, I am probably unable to discern much fault. Everything that she does on stage, everything that she sings on this Pathé recording I am only now aware of, has a pertinence and personal meaning for me. I have seen her a dozen times, and each time it was for me to be accompanied by a diaphanous vapor-trail of glamour. When she croons of her love for Paris, as she does here in a 1932 recording of J'ai deux amours, I melted. When she sings, in the heavily romantic style of the Thirties, several Cole Porter songs in translation such as C'est si facile de vous aimer (Easy to Love) or Vous fites partie de moi (I've Got You Under My Skin), I can only think of the first time I saw her, an exquisite Tanagra figurine glittering in the spotlight. Her sweet mini-coloratura in Pardon, si je m'importune is implausibly touching to me, and Love Is a Dreamer, sung in English, conjures up the last time I saw her, only a few years ago, when it seemed to me she still looked as sheba must have when she appeared before Solomon.

You see, I believe in the irrational magic that surrounds Josephine Baker. Therefore I cannot help but think, and claim, that she is a real thing, a once-in-a-blue-moon and music-hall artist. Others might see or hear her and find her even more in-supportable than I found Mistinguett. But that, of course, is the point—either you succumb to music in the Thirties or you don't have much to do with talent or ability on the star's part, I believe it is something of a primary chemical reaction to a personality, not to a performer's art. This same hypothesis, I would assume, also holds true for many of today's most popular—and aging—performers: Judy Garland, Marlene Dietrich, Peggy Lee, and Frank Sinatra. For those who love them, criticism of these performers usually tends to be irrelevant. The lover's eye is notorious to one who already has a particular image so firmly fixed in its retina that it is impossible to see through it. The image of Josephine Baker is so fixed in mine.

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OCTOBER 1967
RECORDING OF SPECIAL MERIT

JOHNNY RIVERS: Rewind, Johnny Rivers (vocals, guitar); orchestra, Jim Webb and Marty Paich cond. and arr. Tunesmith; Rockertrans Boulevard; Carpet Man; Sweet Smiling Children; 27th Street Sidewalk Song; and six others. IMPERIAL. D LP 12341 4.79, LP 9341 4.79.

Performance: Sensitive and stirring
Recording: Excellent
Stereo Quality: Excellent

Like most of Johnny Rivers' other albums, this one is a classic, but I'd go even farther as to say it's better than that. More than just a collection of pop songs, the record projects a complete poetic fantasy world which, through the binoculars, doesn't seem so fantastic as the phony-baloney world of Dono van and Bob Dylan. His is an endless dragstrip where nobody takes LSD or swears, but everyone just sits around and thinks a lot about truth and reality and the smell of the popcorn stand at the picture show, trying to recapture lost innocence. It's a place where boys grow up before they are men because society tells them to, and girls just go off to a dreamy life in the suburbs with their electrical appliances, and everybody daydreams a lot about street corners and TV commercials and motorcycles and speed and the boundless stupidity of the American social system. Rivers tells it like it is. It's a California dream, told by the West Coast branch of the Simon and Garfunkel fraternity, written by Jim Webb, who writes most of Rivers' songs.

But in addition to the dream, you also get music. Good music. There is a song in this collection called Tunesmith, written by Jim Webb, which ranks as one of the best modern songs ever recorded by a rock-and-roller. And the 27th Street Sidewalk Song, also by Webb, is chock-full of sound musical ideas. A third song, about a practically spiritual experience on Rockertrans Boulevard, is full of the desperation and yeast of now. You can learn a lot about today's young Renaissance men by listening to Johnny Rivers and his songs. He sings with taste and flair, and his backing is first-rate. Marty Paich, a marvelous stately jazz arranger for people like Mel Tormé and Anita O'Day, has provided four arrangements of horns and strings which add an exotic splendiferous quality to Jim Webb's haunting songs and to Rivers' own symphonic blends of vocal harmony and musical chords.

Johnny Rivers continues to impress me with his hipness and talent. This is an album that makes you want to take back all the nasty things you've ever said about rock-and-roll.

I now have two favorite Algonquins. One is the famous New York hotel, which I find a pleasant and comfortable place, and the other is Buffy Sainte-Marie, a member of the Algonquin Indian tribe, whom I consider a really fine composer-performer. But I gather from the opinions of others whose taste in matters musical I respect that my high regard for Miss Sainte-Marie is not universally shared. Many seem to find her pretentious, derivative, and so unskilled as a singer as to make for unconfessional listening. I grant that pretension is ibah thick on something like The Seeds of Brotherhood, both in Miss Sainte-Marie's lyrics and in her performance; but it does seem a little high-falutin' to write a song first in English and then have it translated into, and perform it in, French. As happens here in T'es pas un autre; that her voice has a seismic shock wobble of earthquake proportions (which, in places, she points out intentionally); and that her pitch is decidedly a sometime thing. However—I like her.

The specific reasons why I like her in this, her latest disc, are that she is a composer and performer who seems to me to possess authority, a first-rate poetic gift, and a powerfully involving performing presence. For instance, two songs here by Miss Sainte-Marie struck me as being very good songs sung with uncommon perception and feeling. The Carousel is a tender, charmingly wistful, yet at the same time nervously taut song about a wooden carousel real or imaginary in Miss Sainte-Marie's performance, and the arrangement by Peter Schickele is exemplary, as indeed is his work throughout the album, 97 Men in This Here Town Would Give a Half a Grand in Silver Just to Follow Me Down is quite another side of the coin (not the Indian-head nickel), and Miss Sainte-Marie offers a lusty rendition of this funny and bawdy song which not only makes it sound authentic in relation to its time and place (I would place it on the American frontier), but is able to suggest a certain brazen desperation in the character of the girl singing it. I guess it is her ability to get inside the characters of those for whom these songs are the personal expression, and then to give a richly shaded performance, that is the primary characteristic in drawing me to Miss Sainte-Marie's work.

The best band on the album, in my view, is Lyke Wake Dirge, which I found enthraling. The words are "traditional," the melody is by Benjamin Britten (from his Serenade for tenor, horn, and strings), and the performance by Miss Sainte-Marie seems to me of a very high order indeed. Other songs I enjoyed were Summer Boy, Lord Randall, and the aforementioned T'es pas un autre. I am able to record the second several times, and find it superior entertainment. End of minority report.

P. R.

THE STONE PONEYS: Evergreen, Vol. 2. The Stone Poneys (vocals); orchestra, James E. Bland, Jr; arr. December Dream; Song About the Rain; Evergreen Past One; Evergreen Part Two; and eight others. CAPITOL. D ST 2763, T 2763 4.79.

Performance: Okay
Recording: Good
Stereo Quality: Good

My review of the Stone Poneys' debut album was regarded in many quarters as unaccountably frivolous, so I approached "Evergreen, (Continued on page 178)"
For Real living choose Lafayette High Fidelity Components

Place yourself in this picture, flick a switch and instantly you are surrounded by majestic high fidelity stereophonic sound. The handsome clean lines of these components blend beautifully with furnishings of any period. They look and sound expensive but happily they aren't. How about quality and engineering? These high fidelity components are second to none with the latest solid state circuitry. Born in the space age, new “IC” integrated circuits and FET transistors are employed in tuners and receivers; watch a tape recorder reverse itself automatically at the end of a reel and play the other side; listen to bookshelf speakers fill a room with sound. Interested in Real Living? You will find these and other fine quality components at Lafayette where good things aren’t expensive.
Vol. 2" in an equally unwontedly serious frame of mind. The main point of my pre-
virus criticism was that the Stone Poneys sounded too much like Peter, Paul,
and Mary to be of more than passing interest to anyone. Well, there are still many
points of resemblance, but there is now an interesting edge of rather sullen tension
(such as December Dream) and an urgent rhythmic drive (notably in Driftin') added to
many of their performances. They still have quite a way to go, however, to find a style of their
own. Linda Ronstadt has been lured into doing an imitation of Cass (of the Mamas
and the Papas) in Different Drum, but then again, in any arrangement that echoed one of
Cass' this closely, it might be impossible to do otherwise. Kenneth M. Edwards' playing
of the sitar in Evergreen Part Two is also not likely to induce insomnia in Ravi Shank-
ar—however, it is a nice try.

As yet the Stone Poneys (Robert Kimmel, Kenneth M. Edwards, and Linda Ronstadt)
are, I feel, still in the formative stage. Things seem to be shaping up nicely, how-
ever, and perhaps their third album will reveal a more distinctive style.

**RECORDING OF SPECIAL MERIT**

**MARCIA TOLEDO: Maria Toledo Sings the Best of Luiz Bonfá** (vocals); Luiz Bonfá (guitar); orchestra, Eumir Deodato cond., and arr. Oba-Oba; Theme from Black Orpheus; Samba de Or-
fe; Love Bird; Be Still; Samba Two-Notes; and five others. UNITED ARTISTS © UAS 6586 $4.79.

Performance: Magnificent Recording: Excellent Stereo Quality: Excellent

Maria Toledo is one of the greatest artists Brazil has ever produced, and it is everyone's
good fortune that United Artists has had the good taste to record her rendition of the songs
of her husband, Luiz Bonfá. The Bonfá's are such subtle geniuses of the art of bossa nova
that they have overshadowed their every number heard in this country by the much flashier,
but less accomplished, people such as Sergio Mendes and João and Astrud Gilberto. Astrud Gilberto
sings bossa nova with all the deadpan disen-
chantment of a sick puppy, but Maria To-
leod is gifted with the same voice that its
magic with her voice. She watched bossa nova being born (her husband wrote the score for Black Orpheus, which started it all), so her genius at interpreting it with
insight and vision should not be so amaz-
ing. Still, you get the same songs you've heard before, like Samba de Orfe (which has
been translated as Sweet Happy Life and re-
corded by Peggy Lee and Tony Bennett) and Theme from Black Orpheus (A Day in the Life of a Fool in English), but taken at the
original tempos, sung the way the composer
meant them to be sung, arranged in a silvery nest of luscious strings and rhythms, per-
formed in their original Portuguese, and backed up by Bonfá's own sensational gui-
tar from a familiar companion.

Every song in the collection is a marvelous gem of rich but subtle beauty so pungent it
never matters once that none are sung in English. Even if the material were not first-
rate, I have never heard such magnificently
and perfectly realized renditions of even the
most simple, the most delicate melodies, the
own mood, its own setting, its own theatric-
ally showcase. Bonfá's guitar work is a care-
fully etched series of soft precision strokes
like heartbeats, and Miss Toledo's voice is
many things—cucumber cool, lively, hot, ten-
der, and sweet. Such talent!

If it's great music you care about, this is
one of the most sensitive, thrilling, and
engaging releases of the year.

**SARAH VAUGHAN: Sassy Swings Again.** Sarah Vaughan (vocals); big band, Thad
Jones, J. J. Johnson, Bob James, and Manny Albam arr. Sweet Georgia Brown; Take the A Train; S'posin'; All Alone; I
Want to Be Happy; I Had a Ball; and four
others. MERCURY © SR 61116, © 21116 $4.79.

Performance: Not her best, but good
Recording: Good Stereo Quality: Good

Sarah Vaughan has turned out so much
talent in recent years that she has almost
made us forget her true greatness—which is

**MARIA TOLEDO AND LUÍZ BONFÁ**
Sensitively, thrilling bossa nova

wailing her head off in a volcanic, unin-
hhibited style with a big jazz-flavored band
ad-libbing behind her. This swinging collec-
tion, speckled through it is with occasional
disappointments, should partially restore her
reputation. This is the lively Sarah,
singing her fractured phrases and crowing
her bop effects in a voice like melted mar-
garine. Sweet Georgia Brown is taken at
a Kentucky-Derby gallop that threatens to run
right off the side of the record in its de-
lirious scat second chorus. I've never heard
Sarah emote so clearly, shade so subtly, or
swing so effortlessly. She tackles simply ev-
everything vocally and has the wonderful con-
trol and musical know-how to back up her
shock effects. I especially like what she does
with J-jc Williams' classic vocal treatment of
Everyday I Have the Blues. And thank you,
Sassy, for reviving Cy Coleman's wonder-
fully lazy-wacky song from "Little Me." On
the Other Side of the Tracks. There are, as
I said, a few forgettable moments in this al-
bumb that keep it from being entirely success-
ful, such as I Left My Heart in San Fran-
cisco (listless), and All Alone (a tiresome
song sung tiresomely), and especially some
very loud, pedestrian brass arrangements by
trumpeter J. J. Johnson, who is a better
soloist than an arranger. But for the most
part, Sarah has never sounded better.

**JAZZ**

**RECORDING OF SPECIAL MERIT**

**ART FARMER: The Time and the Place.** Art Farmer (trumpet, flugelhorn); Jimmy
Heath (tenor saxophone), Coleman Watson
(piano), Walter Booker (bass), Mickey)Ror-
ker (drums). The Time and the Place; One
for Juan; Nino's Scene; Make Someone
Happy; and three others. COLUMBIA © CS
9449, © CL 2649* $4.79.

Performance: Farmer excels
Recording: Excellent
Stereo Quality: Very good

This live concert performance by an Art
Farmer small combo is persuasive further
evidence of Farmer's impressive musican-
ship and implacable individuality. He is a
disciplined, economical player and a true
melodist who is capable of an extended syr-
cism that is as fresh and clean as a spring
morning. He is especially well accompanied
here, and the album contains what may well
be tenor saxophonist Jimmy Heath's most
mature playing on record so far. Unfortu-
nately, Farmer has never been more modest,
so his audiences have not been large. But once a lis-
tener does discover the depth and consistent-
ancy of Farmer's quality, he is likely to remain
a fulfilled convert.

**RECORDING OF SPECIAL MERIT**

**KID HOWARD'S OLIMPIA BAND:** The Heart and Bowels of New Orleans Jazz.
Avery Howard (cornet), Jim Robinson
(trumbone), Albert Burbank (clarinet),
Creole George Guesnon (banjo), Alex Big-
ard (drums), Eddie Dawson (bass). Climax
Rag; Don't Give Up the Ship; Yellow Dog
Blues; Careless Love; How Long Blues; and
five others. JAZZOLOGY Icon Series © JCE
18 $4.98.

Performance: The real thing
Recording: Fair

Real Dixieland is a far cry from the cellua-
loud stuff turned out by groups such as the
Dukes of Dixieland and the Firehouse "Ive
Plus Two, not to mention the truly phony
synthetic stuff peddled by Pete Fountain. No,
real Dixieland is the guts and soul, rough
around the edges with no hope of ever being
polished up, blown from the heart by the
old-time 'crowdaddies' down in the New
Orleans French Quarter. Everything else is
just a carbon copy.

On this album, you get the real Dixie-
lan. It thrubs and it sings and it dances and it
funksin like nothing you've ever heard in
the chic night clubs in New York or Chi-
cago. The only place to hear music like this
is in the streets, during a Basin Street fu-
neral or a procession on its way to the Ram-
part Street cemetery, or at Preservation Hall
where Sweet Emma passes the hat on Satur-
(Continued on page 180)
In a world overflowing with compact speakers, the Cavalier 2000 is something else. A very uncommon compact. Inside this handsome cabinet—less than 1.4 cubic feet overall—is a two-way system that can handle 60 watts of undistorted music power. Very uncompact performance.

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If you require something smaller, with a modest price tag, see your dealer and listen to the Cavalier 2000. Once you hear it, you'll know you've heard the last word in compacts.

day nights. If you haven’t been there, you’ve missed a hunk of living, but you can catch up a bit with this groovin’ session taped in New Orleans. There is so much sustained passion, heart, and sweat on these sides you can almost smell the dried beer in the cobblestone streets of the Vieux Carré and hear the Mardi Gras revelers breaking their sazerac glasses against the wall at Pat O’Brien’s on their way to midnight Mass at St. Peter’s Cathedral. The throbbing and the heartbeat of New Orleans are in this music, and it brings back a lot of memories. Listen to the gutbucket trombone playing of Jim Robinson on the Golden Leaf Strut and you’ll see what I mean. And the fine bass work of Eddie Dawson, a seventy-two-year-old New Orleans regular, is a treat for jaded ears. The group has also enlisted the swinging aid of Alex Bigard, another old-timer who used to play drums in the Maple Leaf Orchestra in the Storyville of the 1920’s. They just get in there and bash.

The recording techniques are slightly archaic in those drafty old halls in New Orleans, so the sound on harp and other mics is nothing to shout about. But don’t let that stop you from buying it. This is music filled with history and sting and bounce and swing, and it will live on long after all the imitations are dead and gone.

HARRY JAMES: Harry James’ Greatest Hits. Harry James (trumpet); Frank Sinatra, Helen Forrest, Dick Haymes, Kitty Kallen (vocals); orchestra. You Made Me Love You; All or Nothing at All; Sleepy Lagoon; I’ll Get By; It’s Been a Long, Long Time; and six others. COLUMBIA © CS 9430, © CL 2630 $4.79.

Performance: Definitive
Recording: Blurry
Stereo Quality: Poor

With the number of reissues, historic performances, vintage specialties, and recorded orgies of nostalgia that have been sifting down on me of late I am beginning to feel more like the Collier brothers’ social secretary. The latest chapter of my clouded memory book is devoted to “Harry James’ Greatest Hits.”

Grimly, but doggedly, I began to search my recollections about James. Finally, a lovely final sentence came to mind: “I have never been quite sure to what extent, particularly in his later work, James was influenced by his close association with Edith Wharton.” Sorry, wrong James.

How about: “But at first, Harry married to Harry James. After Abbott and Costello and Charlie Chan, Bette Grable was my favorite screen star during my childhood. At that time I never understood what she saw in James.” Not bad, but it implies a certain unwillingness to judge Harry James on his musical merits.

Finally, “I never paid much attention to Harry James during his great days, and listening to this batch of his old recordings I find little to comment on. Obviously he was (is) a gifted trombonist, but his personnel groupings are so bland, the sentimentality so thick, the songs so banal, and the whole enterprise so encrusted with what must have been the commercial blend of the day that the only interest for me here is a twenty-eight-year-old’s association of Sinatra singing All or Nothing at All. He sounds unsure, but fine. Just fine.”

Ever clear-headed, I turn my thoughts to Illya Darling. “Illya Ehrenburg might have been ‘darling’ to Ana Pauker, but to me he has always been an example of . . .” P. R.

HANK JONES AND OLIVER NELSON: Happenings. Hank Jones (piano, electronic harpsichord), Clark Terry (trumpet); various instrumental combinations; Oliver Nelson arr. Winchester Cathedral; Lullaby of Jazzland; Lou’s Good Blues; Spy with a Cold Nose; and seven others. MPMUSE © AS 9132, © A 9132* $5.79.

Performance: Polished
Recording: Very good
Stereo Quality: Excellent

On seven of the eleven tracks here, Hank Jones is heard on the new Baldwin electronic harpsichord. These are the most expendable performances in the album: the writing is shallow and the general aura commercial. Accordingly, it’s hard to make a judgment on the jazz potential of this new addition to the electrified family of instruments. Perhaps the electronic harpichord in sound, less brittle in a more provocative context. Musically, in any case, the four tracks on which Jones plays piano are far the most rewarding in the set—especially Funky But Blues.

B. B. KING: Blues Is King, B. B. King (vocals, guitar), Kenneth Sands (trumpet), Bobby Forte (tenor saxophone), Duke Jethro (organ), Louis Satterfield (bass), Sonny Freeman (drums). Gambler’s Blues; Night Life; Blind Love; Big Boss Last; and six others. BLUESWAY © BLS 6001, © BL 6001* $4.79.

Performance: Telling it like it is
Recording: Good
Stereo Quality: Very good

Recorded in a Chicago nightclub, this is a session of basic, black, urban blues dominated by the penetrating voice and hard-bitten guitar of B. B. King. In total rapport with an audience that clearly feels the quality of his music, King manages these listeners much as a fervent but consciously expert preacher shapes a congregation into crescendos of feeling. His instrumental colleagues know how to keep the stories moving without getting in the chief bard’s way. King’s language really does talk—and with demonic power.

ROLAND KIRK: Here Comes the Whirlwind. Roland Kirk (tenor saxophone, nose flute, flute, manzello, stritch, alto saxophone); various instrumental combinations. Roots; I Wished on the Moon; Yesterday; Step Right Up; and three others ATLANTIC © SD 3007, © 3007* $5.79.

Performance: Zestful
Recording: Good
Stereo Quality: Very good

The primary impact of the protean instrumentalist Roland Kirk comes more from his remarkable quality of his improvisatory ideas. It is not that the ideas are thin, but rather that they are not always in themselves consistently arresting. However, the man’s fervent delight in the act of music—and in the act of self-expression that is jazz—creates an association of his records, a contagious sense of well-being. I should be (Continued on page 182)
The THIRD DIMENSION OF SOUND—at your fingertips ....

opening the door to the fourth dimension and the 21st century. The UHER 4400 professional stereo portable battery and AC operated tape recorder has been engineered to meet the most rigid standards for quality, dependability, versatility — and all in full stereo. Built on the basic design of the world famous UHER 4000L, the model 4400 takes its place in the first family of UHER tape recorders.

The full research and development facilities of the UHER factory have combined to produce the unique UHER 4400 .... four speed, four track, battery and AC operated portable which will make stereo field recording routine for the professional user and simple for the sophisticated amateur. For those who require extended recording and playback time, use of the 4400 monaurally on all four tracks at 15/16 ips with long play tape will give 25½ hours to a single reel of tape. Remarkable? Not when it's from UHER.

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noted, incidentally, that although Kirk is more publicized for his exotic instruments (the manzello and the stritch), he is most powerful as a full-throated, gusty tenor saxophonist. Of the sidemen, pianist Jaki Byard is especially impressive. N. H.

JUNIOR MANCE: Harlem Lullaby. Junior Mance (piano, harpsichord); Gene Taylor, Bob Cunningham (bass); Ray Lucas, Alan Dawson, Bobby Thompson (drums). The Uptown; Coolin'; St. James Infirmary; Harlem Lullaby; and four others. ATLANTIC © SD 1479, @ 1479* $3.79.

Performance: Solid but narrow
Recording: Excellent
Stereo Quality: Very good

On one of the eight tracks, Junior Mance plays harpsichord instead of piano. He does succeed in making it an instrument suited to the various shades of blues colorations he favors, but on harpsichord as well as piano, Mance is often limited in developmental ideas. He conveys strong, full feeling, and his beat is deep and flowing, but to sustain interest, a performance must have more than emotion and swing as its elements of momentum. At times, however, he does keep interest high throughout a track—as in the caressing ballad playing of I'm Falling For You, the charming but not arch interpretation of the blues-textured Harlem Lullaby, and the ebullient finger-snapper Run 'Em Round. It's an uneven recital and indicates that Mance might well hone his powers of concentration. N. H.

RECORDING OF SPECIAL MERIT

TONY PARENTI: Ragtime Jubilee. Tony Parenti (clarinet); Charlie Burmeister (trombone); Larry Conger (trumpet); Knobby Parker (piano); Dr. Edmond Soucoulon (banjo); Don Franz (tuba); Pops Campbell (drums). Smokey Moker; Blue Goose Rag; Red Pepper; Maple Leaf Rag; and six others. JAZZOLOGY ©, JS 21 @ J 21* $5.98.

Performance: Joyful
Recording: Very good
Stereo Quality: Good

As ragtime historian Rudi Blesh observes in the notes for this delightful album, Tony Parenti has accomplished the instrumentation of piano ragtime without going over into jazz. And he has selected musicians who also are able to stay within the specific ragtime idiom with its gay, strutting melodies, lucid harmonies, and gracefully syncopated rhythms. Parenti himself, playing with liquid agility, is superbly suited to these ragtime classics from 1899 to 1916 by such masters of the style as Scott Joplin, Joseph Lamb, and J. Russel Robinson. A discovery (to me) is the high-spirited tuba of Don Franz, whose regular beat is the Mississippi riverboat Galilee. N. H.

JIMMY RUSHING: Every Day I Have The Blues (see Best of the Month, page 111)

SONNY STITT: Deuces Wild. Sonny Stitt (alto and tenor saxophones), Wilmer Morris (organ), Billy James (drums), Robin Kenyatta (alto and soprano saxophones), Bub Harley (tenor saxophone and bagpipes). My Foolish Heart; Sitin' In with Stitt; In the Bag; Pipin' the Blues; and three others. ATLANTIC © 3008, @ 3008* $5.79.

Performance: Intense, swinging
Recording: Very good
Stereo Quality: Good

As usual, Sonny Stitt, the principal soloist here, is fluent and rhythmically powerful with ideas that are too often familiar. Robin Kenyatta, more modern and more unpredictable than Stitt, adds welcome contrast in the first two tracks of the second side. So does Rufus Harley, whose pungent bagpipes unfortunately are limited to only the final track. Modest in its goals, the album does generate considerable spirit but not enough sustained inventiveness. N. H.

COLLECTIONS

JAZZ IN THE CLASSROOM, Vol. 10
—A Tribute to Charlie Mariano. Herb Pomeroy conducting various instrumental ensembles. Quebec; Blues for Father; Little T; Star Gaze; and eight others. BERKLEE @ BLP 10 $3.95.

Performance: Too academic
Recording: Good

Arranged and performed by students at the Berklee School of Music in Boston, this tribute to alto saxophonist and composer Charlie Mariano takes the form of new versions of a dozen of his tunes. The arrangements are well crafted and often more complex and experimental than Mariano's own approach to his material. The voicings especially are interesting. But the performances—including those of the competent but unremarkable soloists—lack precisely those qualities that make Mariano a respected jazz figure. They lack a sense of spontaneity, a depth of emotional and rhythmic base. Unwittingly this turns out to be a useful jazz lesson: it's not all in the notes. What separates the jazzmen from the apprentices is the ability to make a personal impact upon the music and thus the listener. N. H.
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Performance: A mixed blessing
Recording: Good
Stereo Quality: Adds life

No, this is not a take-off on, or a Judaised version of, Hello, Dolly! It is a free-wheeling and sometimes exhilarating English-Yiddish revue first presented at Carnegie Hall and later successfully installed in a Broadway theater for a healthy run. The present album of highlights was recorded at Carnegie, and leans heavily on the ready frames of reference of an audience well steeped in its subject matter—Jewish mothers, Miami hotel lobbies, and the songs that were once a standard ingredient of an immigrant’s childhood. Enough is approximately in English, however, or translated for the “royim,” so that you don’t have to be Jewish, I suppose, to enjoy Hello Solly! You don’t have to be Jewish to squirm at times, either, as when Mickey Katz introduces a Yiddish version of The Darktown Strutters Ball or when a vigorous entertainer called Vivian Lloyd, who describes herself as Irish, does imitations in Yiddish of Katharine Hepburn and Betty Davis.

The high-point, or nadir, of the entertainment, depending on one’s threshold of irritation where Jewish jokes are concerned, is a long stretch given over to comedian Larry Best on side two. He dredges up such chestnuts as the story of the convert from Judaism who forgets he is a Christian and starts putting on his yarmulke for morning prayers, the man who sits in his tub wearing a skullcap and reading a prayer book because he was told to take a bath “religiously” every day, and the one about the “sugar daddy with diabetes.” Mr. Best makes these come back to life chiefly through his skill with accents. I also enjoyed the medley of childhood songs offered by Stan Porter, but maybe he caught me off-guard in a sentimental moment. If the applause of the Carnegie audience is any barometer, however, they assuredly loved everything.

P. K.

THE HONEY POT (John Addison). Original sound-track recording. Orchestra, John Addison cond. UNITED ARTISTS © UAS 5149, © UAL 4149 $5.79.

Performance: Too sweet
Recording: Excellent
Stereo Quality: Spectacular

All I know about this movie is what I read in the ads: “Meet Cecil Fox. He has wit, charm, a talent for women... and a taste for more than money can buy.” The musical score, made up of yearning passages with hints of old-fashioned elegance, also has wit and charm, though not by any means what we have come to expect from the composer of the Academy Award-winning music for Tom Jones and that splendid CBS documentary The Search for Ulysses. The main title music, unmistakably adroit and pert in this composer’s most stylishly astringent manner, soon drifts into the sort of shapeless filler that may be supremely apt to advance...
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HIFI/Stereo Review
Thorens’ newest turntable with more freedom of choice!

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(Continued on next page)
SPOKEN WORD

ELIOT-RAWSTHORNE: Practical Cats. Robert Donat (reader); Philharmonic Orchestra, Alan Rawsthorne conduct. SHAKE-SPEARE: Twenty Sonnets. Dame Edith Evans (reader). SERAPHIM @ 600-12 $2.49.

Performance: Worth preserving
Recording: Excellent

Partisans of T. S. Eliot's Old Possum's Book of Practical Cats will want to own this wellcome bargain reissue even if they already are in possession of Eliot's own unassailable recital of the complete collection on London Argo (ARGO 116). From that portrait gallery of unabashedly anthropomorphic yet persistently feline eccentricities, on whom the poet in his lighter moments lavished some of his shrewdest strokes, composer Alan Rawsthorne has chosen half a dozen poems: the one about the lamenting of cats, with its awesome final stanza in which the mysterious creature sits pondering its own secret appellation; the Old Gumbie Cat, who simply sits; Gus, The Theatre Cat, ruminating over past stage triumphs; Old Deuteronomy, whose naps are held sacred by cats and men alike, and the Song of The Jellicles who dance by moonlight. I was sorry the old railroad cat, for one, was left out of the picture, but would scarcely cavil with the composer's ear-gratifying settings, which include a set of variations on a theme for the Gumbie Cat, a lullaby for Old Deuteronomy, a lapsed jig for the Jellicles, and even a complete miniature overture. Donat's rhetorical chanting also retains its easy charm, even though the total effect is, at times, uncomfortably reminiscent of the Sitwell-Walton treatment of Facade. A far from incidental bonus (all for the same $2.49!) is the reverse side, where the incomparable Dame Edith reads twenty of the choicest Shakespearean sonnets, ranging from the agonies of youthful love to the wisdom of unembittered age, with concentrated fervor and arresting clarity. P. K.

ANDY GRIFFITH: The Best of Andy Griffith. CAPITOL @ T 2707 $4.79.

Performance: Slow-witted
Recording: Good

Andy Griffith is another of those entertainers whose blurb-writers insist on comparing him to Will Rogers. Backwoods this boy may be, and Number One on the TV hit parade, but it would take more than a lazier to turn him into anything more formidable than an ersatz cornball. His remarks have all the bite of a bumblebee without a stinger. His long, rambling accounts of football games and drawing recitals of the plots of Romeo and Juliet, Carmen, and "Andy and Cleopatra" are, I hope, calculated to appeal to the most retarded hayseed in the crowd. Apparently there are a number of such people loose, and they were all rounded up for Mr. Griffith's recording session, for they can be heard here laughing a lot at lines like "opera ain't nothin' but hollerin." It do make you wonder.

VACHEL LINDSAY: Poetry. Nicholas Cave Lindsay (reader). CAEDMON @ TC 1216 $5.95.

Performance: In his father's image
Recording: Good

Vachel Lindsay had an incantatory way with his highly charged, heavily emotional and sometimes mindless stanzas that was almost an essential element to their enjoyment. To hear him on records (the reading is still in print on Caedmon TC 1041) pouting out the rhythms of "The Congo" is an unforgettable experience, and when his words seemed to carry him beyond the boundaries of recitation, he did not hesitate to sing them in a kind of revivalist chant that was blousing and curiously effective. It is fortunate for this tradition that the poet is survived by a son willing to approach his father's work by regarding a poem, in Nicholas Lindsay's own phrase, as "a sound in the living air." Although his vocal equipment is neither so mellifluous nor so instinctively hypnotic as his father's, the younger Lindsay is quite spectacular nonetheless in his own versions of "The Congo," "The Ghost of the Buffaloes," and "The Blacksmith's Serenade," which was written to be acted out by children. With their haunting sounds and hallucinatory visions, the eighteen poems performed in this album provide a welcome relief from the bloodless inhibited stuff of modern verse, especially as its thinned-out authors tend to read it, but Lindsay's sometimes childish view of reality will not, of course, bear up under too close intellectual inspection.

P. K.
Born? Johnny Melfi, Dorothy Vann, and Jim Evering (performers); Alan Marlowe (piano). Music written and arranged by Johnny Melfi and Alan Marlowe. Fontana © SRF 67566, © MGF 27166* $4.79.

Performance: Very funny
Recording: Good
Stereo Quality: Good

Judging from its packaging and liner notes, "What Month Were YOU Born?" would seem a singularly unpromising comedy album. The cover drawing looks like it should be on one of those under-two-dollar jobs that clutter supermarket record racks, and the liner notes are a really trying exercise in winsome cuteness. However, once on the turntable, this album, which offers twelve different characters representing the signs of the zodiac, turns out to be one of the most original and truly funny albums I have heard. Seldom have I laughed out loud as often as I did while listening to this one.

Herewith a few samples. Taurus, renowned for stubbornness, upon knocking on the interviewer's door and being invited to "come in," replies with a sly and deliberate "No." Told that this is ridiculous, that the interviewer cannot possibly proceed with him outside the door and the interviewer in his office, Taurus persists with: "Try it." All through the interview he has to keep asking the interviewer to repeat the question since he can't hear very well out here." How about Virgo? This lady is such a compulsive housekeeper that when she phones from the interviewer's office to her home and finds out that her house is on fire, she asks one of the firemen to put a slipcover on the couch before he drags it out on the lawn.

Johnny Melfi, Dorothy Vann, and Jim Evering perform this original material with a wonderfully loony glee: Miss Vann shows a small edge over the others in her ability to suggest slightly insane types we have all met at one time or another. I recommend this recording to one and all, and I look forward to the next appearance of this funny, funny trio.

P. R.

SCORE THREE POINTS—The Official Robin-Doud National Political Survey Test. Earl Doud and Alan Robin (creators and performers); with John Cameron Swayze (moderator). Capitol © ST 2629, © T 2629* $4.79.

Performance: Dull
Recording: Okay
Stereo Quality: Depressing

"This is a spoof—just for fun," Mr. Doud and Mr. Robin explain on the back of the record jacket of this gag-brightened take-off on those mindless test shows that from time to time plague our TV screens. I'm glad they told me, for otherwise it would have been almost impossible to distinguish the 'spoof' from the real thing. Sample: "When Richard Nixon walks down the street, people (a) recognize him; (b) ignore him; (c) both." In this vein the stylus slugs its weary way through the grooves, past Lady Bird's beautification program, old LBJ jokes, old Bobby Kennedy jokes, and sallies of unmerited applause. I must say I enjoyed one special effect, though: described as "the sound of Barry Goldwater's future," this turned out to be a blissful moment of total silence.

P. K.

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CIRCLE NO. 80 ON READER SERVICE CARD
HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STereo TAPE

Reviewed by DAVID HALL • NAT HENTOFF • IGOR KIPNIS
REX REED • PETER REILLY • ERIC SALZMAN

BACH: Concertos: No. 1, in A Minor, for Violin (BWV 1041); No. 2, in E Major, for Violin (BWV 1042); in C Minor, for Violin and Oboe (BWV 1060). Isaac Stern (violin, and conductor in No. 1); Harold Gomberg (oboe); members of the London Symphony Orchestra; members of the New York Philharmonic, Leonard Bernstein continues and cond. COLUMBIA ® MQ 879 $7.95.

Performance: Opulent
Recording: Good enough
Stereo Quality: All right
Speed and Playing Time: .7 1/2 ips 50' 55”

“One joy at a time, two cancel each other,” says the narrator toward the close of the Stravinsky-Ramuz L'Histoire du soldat, and thus it seems to me that Isaac Stern, after all his versatility and intense musicality, should stick to his violin. Whereas the A Minor Violin Concerto performance seems rather earthbound when Mr. Stern is wearing two hats, the E Major and the violin-oobc concerto move along at a smart and powerful clip with the division of labor effected by Mr. Bernstein.

My own bias, when it comes to performances of these concertos, favors a lighter texture of sonority than one gets here. The only other version of the two violin concertos on tape is a 1965 Epic release with I Musici, while there is no alternate version of the violin-oobc work, not even of its original two-keyboard version. Given a choice of disc versions of the violin concertos, I would favor Grumiaux or Menuhin. D. H.


Performance: Good
Recording: Excellent
Stereo Quality: Close
Speed and Playing Time: 3 3/4 ips 94'04”

You get a lot for your money here: over an hour and a half of Rubinstein playing both Brahms concertos with more than adequate orchestral partnership. But you should also consider what you don’t get. For one thing, there is no great sense of deep musical involvement—it is all very well done, but right across the top of the music without the larger inflections that Brahms seems always to demand. And the tape sound is dull and lifeless; an entire range of upper frequencies seems to have been lost somewhere along the line. The Boston recording is close-up; the studio job has a little more space around it. One hears reasonably well what is going on in both cases, but both recordings have an equally bad case of the muffles, producing an oppressive aural effect. E. S.

RECORDING OF SPECIAL MERIT

GERSHWIN: An American in Paris; "I Got Rhythm" Variations; Rhapsody in Blue; Cuban Overture; Concerto in F. Earl Wild (piano); Boston Pops Orchestra, Arthur Fiedler cond. RCA VICTOR ® TR 3 5006 $10.95.

Performance: Light and bright
Recording: Quiet and reverberant
Stereo Quality: Fair
Speed and Playing Time: 3 1/4 ips 87'30”

All of the "serious Gershwin" with orchestra is included here, except for the Second Rhapsody. There is no other tape of the "I Got Rhythm" Variations, and to my surprise, none of the Concerto either. However, Leonard Bernstein offers formidable rivalry in his Columbia taping of the Rhapsody in Blue and American in Paris.

Arthur Fiedler, with Earl Wild playing glittering solo piano, turns in readings best described as light, bright, and perhaps a shade rigid. American in Paris not only comes off the best in performance here, but for me it remains the freshest and wittiest in its musical substance.

This is my first experience with RCA Victor 3 1/2 ips tape, and the recorded sound is well balanced and free of excessive midrange equalization. The general miking of the Fiedler performances, however, allows a bit too much reverberation, thus obscuring unnecessarily the musical texture at climactic points of the Concerto and the Rhapsody. D. H.

MAHLER: Das Lied von der Erde. Christa Ludwig (mezzo-soprano), Fritz Wunderlich (tenor); Philharmonia and New Philharmonia Orchestra, Otto Klemperer cond. ANGEL ® Y 251 3704 $11.98.

Performance: Good
Recording: Superior
Stereo Quality: Effective
Speed and Playing Time: 3 3/4 ips 63'45”

One wants to like this performance very much. Klemperer seems like a natural for Das Lied, and this was one of the late Fritz Wunderlich’s last recordings. Still, in spite of many beautiful things, I never could quite work up all the expected enthusiasm; I never was, in short, really moved. I think that the reason for this is that, although Klemperer has all the spacious architecture of the piece under strongly long-span control (he takes only a few seconds short of a full half hour for Der Abschied), he rarely gets that inner urgency, those striking contrasts of high spirits and pastoral resignation on the one hand and anxiety and tension on the other that are so typical of and essential to Mahler.

Some of the problems may have resulted from widely separated times of recording (apparently caused by the reorganization of the Philharmonia into the New Philharmonia). Except for the middle section of Von der Schönhöhe (where she has to push a little), Christa Ludwig is excellent—indeed, she steals the show. Wunderlich is more variable: he does not always seem to be at his ease or clearly on top of the big Mahlerian phrases. He is at his best in the simpler kind of singing: the soft, moderately moving, dissonic, folk-like lines.

The demerits are relative, of course, being merely food for thought before coming to a conclusion on what seemed, at first, obvious—that this would be the recording of Das Lied. Good sound and good stereo separation are enhanced by Klemperer’s intelligent separation of the first and second violins. E. S.

(Continued on next page)

OCTOBER 1967

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PROKOFIEV: Alexander Nevsky (Cantata), Op. 78. Larissa Avdeyeva (mezzo-soprano); RSFSR Russian Chorus; USSR Symphony Orchestra, Yevgeny Vertes cond. MELODIA/ANGEL ® 2S 40010 $7.98.

Performance: Idiomatic but unpolished.
Recording: Good
Stereo Quality: Fine
Speed and Playing Time: 3/16 ips. 38'36"

This is, on the whole, a good if not outstanding performance of the cantata Prokofiev fashioned from the score he wrote for the Eisenstein film in 1938. The singing, including the excellent work by the mezzo-soprano, is, of course, superbly idiomatic. The orchestral work is perfectly solid, but also a bit raw tonally; other recordings boast more refinement as well as greater dramatic thrust. The tape version features a brighter top than the disc, but also some tape hiss: the disc version has a fuller bass and less obvious sibilants in the voices, but it also tends to muddiness and some constriction on the ends of syllables. All told, I find the tape preferable with proper adjustments, although this recording is not nearly so well produced as some of the other Melodiya/Angel items. Texts and translations are provided with the disc, but not with the tape.

COLLECTIONS


Performance: Streamlined
Recording: Good but faulty processing
Stereo Quality: Fine
Speed and Playing Time: 3/16 ips.; 40'27"

This is the kind of encore collection whose component parts are bound to be familiar to virtually every music lover, no matter what his experience or interest. It is a well-chosen group, and Mr. Entremont, even though he does not provide the interpretive insights of the older pianist school (those performers really revealed in this kind of material), plays with great brilliance and efficiency. It is not particularly warm, gracious, or subtle playing, but on its own twentieth-century terms the pianistics are enjoyable. The upper register of the piano seemed to me rather glassy and shallow, but the recording is otherwise very good. The processing on this tape, at least on my copy, involved some flutter at the start of the first sequence, as well as a pitch drop and waver at the end of that sequence and the start of the second.

RECORDING OF SPECIAL MERIT


Performance: First-class
Recording: Excellent
Stereo Quality: Good
Speed and Playing Time: 3/16 ips.; 40'32"

Mirella Freni makes a particularly captivating impression on this tape, which has been taken from two separate disc collections. She seems happiest in the Italian repertoire: the Puccini, the Traviata and Otello excerpts reveal the beauty of her voice, but even though the Mozart and Charpentier sound less idiomatic, they too emerge with unusual charm. In the duets, Freni is ably paired with Nicolai Gedda, who also sings one solo aria, "Povero Ernetico" from Don Pasquale. Both performers are past peak form, and from one entire sequence of splendid vocalizing one can note in particular the very exciting duet from the first act of Lucia, which concludes the tape. The recording, too, is first-class, although in the duets there are a few moments of edginess in the loudest notes produced by Mr. Gedda. The ext leaflet can be obtained by sending in the usual postcard.

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

JUDY COLLINS: Judy Collins' Fifth Album. Judy Collins (vocals, guitar); Richard Fariza (percussion); Fred Weissberg (guitar); John Sebastian (harmonica); instrumental combo. Pack Up Your Sorrows; Tomorrow is a Long Time; Thirty Boots; Mr. Tambourine Man; Lord Gregory; Early Morning Rain; It Isn't Nice; and five others. ELEKTRA ® EKC 7500 $7.95.

Performance: Beautiful
Recording: Superb
Stereo Quality: Superb
Speed and Playing Time: 3/16 ips.; 39'37"

Although this tape was recorded two years ago, I think it demonstrates, as well as any of her newer items, Judy Collins' growth as a folk singer. Her early recordings were decidedly folk-commercial in a downbeat, witted-like sort of way, and she was overshadowed by the more dramatic Joan Baez, who always knew how to sell her own image. Yet, of the two, I think Judy is far away and better the singer and the better interpreter of folk music. Now she has matured, collecting along the way some of the savvy of the more theatrical, jazz and concert singer, sacrificing her innocent approach to regional music or her own beautiful perfect pitch.

Her voice has never seemed more fragrant, strong, or radiant than it does in these songs. Her material has been chosen with care, and all of it is good. Bob Dylan's Mr Tambou-

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**Rine Man** has a light euphoric quality that is always conversantly absent in his own recordings. Judy Collins' sensitive but controlled and uncluttered reading of Dylan's Tomorrow is a Long Time makes me wish more people would be adventurous and record his songs. Of equally special interest is It Isn't Nice (by the vastly underrated singer Barbara Dane), and Judy breezes through it with a slightly salty quality. If I had to select five representative examples of folk music of the Sixties to seal in a time capsule for critics of the next eon to examine, I'd include this Judy Collins tape without a moment's hesitation.

R. R.

THE DOORS: The Doors. Jim Morrison (vocals), Ray Manzarek (organ, piano, bass), Bobby Krieger (guitar), John Densmore (drums). Break On Through: The Crystal Ship; I Looked At You; The End; and seven others. Elektra 6 EKC 4007 $7.95.

Performance: Grandlouse Recording: Very good Stereo Quality: Good Speed and Playing Time: 7 1/2 ips; 44"2"" Yet another West Coast enterant into psychedelic rock, the Doors are attracting a sizable audience among the young. My inability to be swept along may be due to the generation gap, but I doubt it. The Doors do indeed work hard at conjuring up an aura of urgent release from mundane values, but except for Soul Kitchen, the music and certainly the lyrics do not measure up to the strenuous efforts of these young men to sound portentious. I hope their quickness at achieving renown will not further delay a much needed musical self-appraisal. They do have ability, particularly instrumentally, but they have yet to understand that shouting about "breaking on through," romance, is not in itself an act of breakthrough.

N. H.

NINA SIMONE: Wild Is the Wind. Nina Simone (vocals); orchestra; Nina Simone and Horace Ott arr. I Love Your Lovin' Ways; Four Women; Lilac Wine; Wild Is the Wind; If I Should Lose You; What More Can I Say; That's All I Ask; and four others. Phillips 6 PTX 600207 $5.95.

Performance: Mostly superb Recording: Good Stereo Quality: Good Speed and Playing Time: 3 1/2 ips; 39'04"

There is a conspicuous seriousness of purpose in the work of Nina Simone. But this seriousness, laudable and rare though it may be in music biz terms, has its drawbacks both for her and for the listener. It has, over the ten-year span since her pop hit single Porgy, denied this really gifted artist the mass audience she deserves and, perhaps more unfortunately, has bred an atmosphere of heaviness in too many of her performances.

This tape is a case in point. Miss Simone is dead serious and dead right in her performance of her own composition Four Women. In her depiction of four negro women is by turns magnificently resigned, helpless, bitter, and, finally, militant. Four Women is a terrible (see definition 1 in your dictionary) and beautiful song sung with the depth of feeling and complete musicianship that only a real artist can bring to a performance. Wild Is the Wind, in Miss Simone's own arrangement and lasting nearly seven
minutes, is another example of her chilling ability to give lyrics a meaning much beyond what has been written and to cajole, by voice and words, a spectrum of reactions from the listener. Eventually there is a hypnotic suspension of judgment—you are entirely in her grasp. As I have mentioned before, this ability to involve an audience personally so that each experience is heightened, broadened, and re-invented in a different light is to me one of the pre-eminent characteristics of the truly creative performer.

If Miss Simone were a relatively new performer I would hesitate to enter the following disclaimers, but since she has been around a good while and I so much admire a great deal of what she does, I will. First, I earnestly hope that she does not become a “cult” performer, one of those good, interesting, occasionally startling but essentially minor talents that are in all too great supply these days. Then, there is the aforementioned heaviness which is glaringly apparent here in such supposedly light songs as “I Love Your Lorel’ W’ays.” The marked tendency to be downbeat at all costs over-thickens Lilac Wine, her reading of which seems fraught with dark hints of impending tragedy. This adolescent resolve to dwell on the dreary also takes its toll in “What More Can I Say and That’s All I Ask.”

Withal, there is so much that is so fine about Nina Simone’s work as composer, performer, and arranger that it would be a great pity if she were content to do only what she does well and not try more universal approaches to some material. I would hate to see her go the way of Blossom Dearie, Mabel Mercer, Jeri Southern, and Chris Connor, who, while all excellent in their special ways, seem unable to express a totality of experience. Miss Simone is a big talent, but right now I feel it is mired in a sea of self-pity and self-indulgence.

P. R.

JAZZ COLLECTION

THE JAZZ GIANTS, Wild Bill Davis (organ), Johnny Hodges (alto saxophone), Paul Desmond (alto saxophone), Gerry Mulligan (baritone saxophone), Earl Hines (piano), J. J. Johnson (trumpet), Charles Mingus (bass), Sonny Rollins (tenor saxophone). On the Sunny Side of the Street; Stardust; Billy Boy; Flamingo; I’ve Got the World on a String; How Insensitive; Yesterday; Green Dolphin Street; and four others. RCA Victor © TPS 500® $9.97.

Performance: Fair to good
Recording: Excellent
Stereo Quality: Very good
Speed and Playing Time: 3 1/2 ips; 5140’.

The equivalent of two stereo albums, this Victor package consists of two selections each from previously released sets by individual artists. A variety of widely different styles, the anthology is likely to appeal only to the most catholic of jazz listeners. And it is not of consistently high enough quality to serve as an introduction to the spectrum of contemporary jazz for a new listener. Hines, Johnson, and Hodges are much better represented elsewhere, and the Desmond-Mulligan dialogues are fluent but rather insubstantial. Rollins’ tracks are impressive, as is the Mingus Dizzy Mood; but on balance, this set does not live up to its title. Giants some of them are, but not all the time, and, with a few exceptions, not here.

N. H.

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TAPIING FOR PROFIT

It is always rather pleasant to reap a financial reward from one's hobby, and tape recordists have open to them a number of ways of doing so. Besides the obvious—and widespread—practice of recording events such as weddings and selling the result to the participants, there is a less widely known field open to the serious tape hobbyist. There is a good chance that the radio station in your town is understaffed, with the programming and news departments conceiving many more recording projects than the engineering staff can handle. Many stations maintain a list of qualified recordists with good equipment to draw upon in such instances. Often such recordists are assigned to record important speeches for the news department, concerts of local performing groups, or "one-sided" interviews for use in feature programs. These interviews fall into two categories: the "human interest" and the "hard news." Perhaps a well-known disc jockey would like to interview a visiting movie or recording star, but cannot overcome a conflict in schedules; or the news department wants to cover a local event when all station personnel are tied up on other projects.

Conducting interviews of this kind can be especially attractive to a dedicated recordist, for he is the one conducting the actual interview—even though it may not be "aired" just as he recorded it. Needed is a stereo recorder with separate microphones, tape—and a little practice. On track one is recorded the voice of the "guest," and on the other track the voice of the interviewer-recordist. The station will usually provide a script to follow—the questions to be asked of the guest. (It is important that the questions be asked precisely as written, since any deviation may possibly open the station to charges of misrepresentation.) During the recording session, it is advisable to have as little background noise as possible, and the "drier" the acoustics, the better. Highly directional microphones are recommended to isolate the two voices. Since the interviewer's voice will not be heard on the air, its quality is not important, but a relaxed approach will be reflected in the responses of the guest.

After the recording session is over, the tape is played back, and any deviations from the script are noted so the announcer may conform to them. Any obvious errors are edited out, and the tape is then delivered to the station where the announcer will mix channel one from the tape with his own voice onto a second tape to be used for broadcast. If the announcer and the guest overlap in speech, it will sound as if the question had been anticipated and the answer begun before its completion. If the opposite occurs, the pause ("dead air" in the trade) implies a moment or two of thought before a response. Such occurrences create the illusion of a lively two-sided conversation between the announcer and his guest.

Before offering your services to any broadcast station, it is best to have half a dozen such interviews—taped with the help of friends—under your belt. If your community has an educational station, perhaps a few interviews donated to them and broadcast will build up your confidence and reputation. Shortly, after a few routine assignments, you should find yourself face-to-face with actors, recording stars, politicians, and other names in the news.

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AS YOU SCAN THESE COLUMNS, more than 167,000 monthly buyers of HiFi/Stereo Re- view are doing the same. These readers share with each other the satisfaction derived from active involvement in the enjoyment of recorded music. HiFi/Stereo REVIEW readers look to the pages of the CLASSIFIED each month for prime sources of products and services of interest to them—Components, Accessories, Tape, Records. Special Services—anything they need to make their favorite special interest even more enjoy- able. Are they buying from you? They will, you know, if your classified ad, if you are advertising appears regu- larly in these columns. A handy order form is supplied for your use this month. To appear in this issue, advertising deadline is 11th. Deadline for November 16th, forward copy and payment before October 1st closing deadline to: Hay Cymes, Classified Advertising Manager, HiFi/Stereo REVIEW, One Park Avenue, New York, N. Y. 10016.
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198 Printed in U.S.A. HI FI/STEREO REVIEW
The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF).\textsuperscript{sm}

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

For an ordinary record changer, the DCF is 100. For a transcription quality tonearm the DCF is 400. Like other complex engineering problems, such as the egg, the end result can be presented quite simply.

So can the superior performance of the XV-15 series. Its linear response assures 100% music power at all frequencies.

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

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

For free literature, write to Pickering & Co., Plainview, L.I., N.Y.

CIRCLE NO. 41 ON READER SERVICE CARD
When we put this four layer voice coil in the new E-V FIVE-A we knew it would sound better...

we never dreamed it would lower your cost of stereo by $94.00, too!

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

Instead of one or two layers of wire, we wind the E-V FIVE-A woofer coil four layers deep. Voila!

Now the coil actually lowers the natural resonance of the 10" E-V FIVE-A woofer. And lower resonance means deeper bass with any acoustic suspension system.

In addition, with more turns of wire in the magnetic field, efficiency goes up. But it goes up faster for middle frequencies than for lows. This means we must reduce the amount of expensive magnet if we are to maintain flat response.

It's an ingenious approach to woofer-design, and it works. E-V engineers point out that their efforts not only resulted in better sound, but also cut $47.00 from the price of the E-V FIVE-A.

So now you can compare the $88.00 E-V FIVE-A with speakers costing up to $135.00... and come out $94.00 ahead in the bargain for a stereo pair! The difference can buy a lot of Tchaikovsky, or Vivaldi, or even Stan Getz.

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

Hear the E-V FIVE-A at leading audio showrooms everywhere. Or write for your free copy of the complete Electro-Voice high fidelity catalog. It is filled with unusual values in speakers, systems, and solid-state electronics.

P.S. If you think the E-V FIVE-A woofer is advanced—you should hear the tweeter. But that's another story.