

SPECIAL REPORT: THE TRANSISTOR REVOLUTION

HiFi/Stereo Review

APRIL 1967 • 60 CENTS

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PARIS * BORODIN—THE SUNDAY COMPOSER



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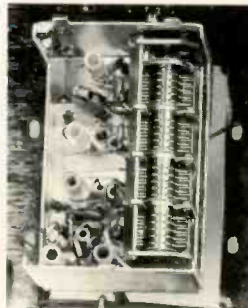
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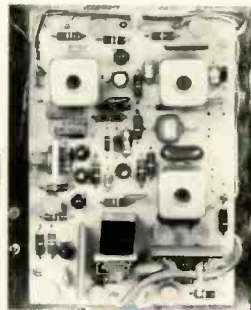


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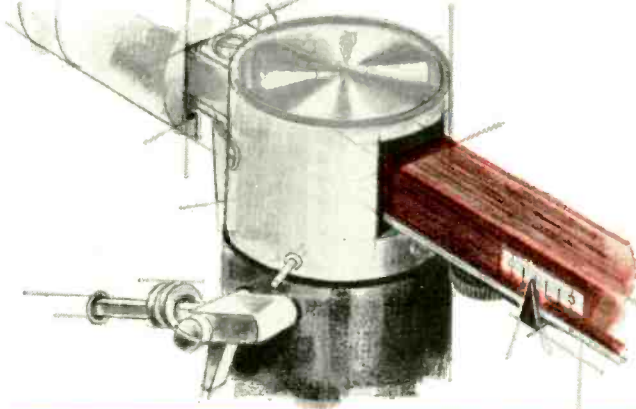
GARRARD'S LAB 80 MK II...

HOW THE PATENTED ANTI-SKATING CONTROL ELIMINATES A CAUSE OF DISTORTION AND PROLONGS RECORD AND STYLUS LIFE



Due to the offset angle of any cartridge, and the rotation of the record, all tone arms have an inherent tendency to move inward toward the center of the record. This "skating force," a definite side pressure against the inner wall of the groove, is a major cause of poor tracking, right channel distortion and uneven record wear. The Garrard Lab 80 MK II is fitted with a patented, adjustable anti-skating control consisting of a simple arm with a sliding counterweight which is set along a calibrated scale. To obtain the correct anti-skating compensation, the counterweight is moved to a position along the scale corresponding to the stylus pressure reading on the tone arm. The anti-skating device then accurately cancels out the tone arm side pressure through perfect tracking of the most advanced cartridges... those with the highest compliance and frequently the most critical stylus assemblies. Since the Garrard anti-skating control uses no springs or other delicate balancing devices, it remains accurate permanently. These illustrations explain how the anti-skating feature operates on the Lab 80 MK II... \$99.50, less base and cartridge. Anti-skating controls are also built into Garrard's 70 MK II and 60 MK II. For descriptions of all five Garrard models, write for complimentary Comparator Guide to Garrard, Dept. AD-5, Westbury, N.Y. 11590.

ANTI-SKATING CONTROL—DISENGAGED



The anti-skating arm can be turned over and out of operation. This permits the tone arm to track as if there were no anti-skating control. Now, when the Lab 80 is started there will be the normal tendency, present in all tone arms, for the stylus to exert a side pressure (skating force) toward the inner wall of the groove... causing distortion and uneven wear on record and stylus. The inner wall may be prematurely worn, while the stylus pulls away from the outer wall.

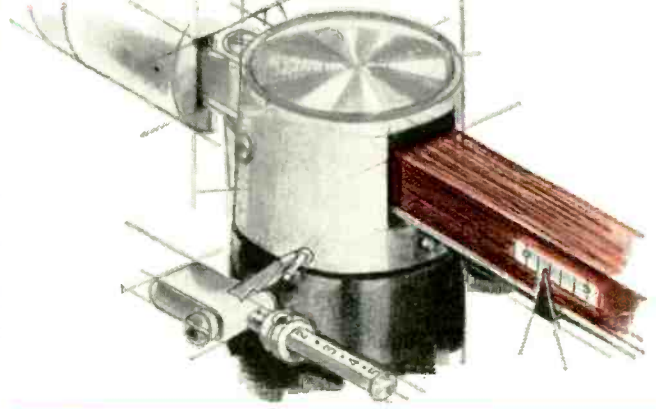


If this record surface were flat (without grooves) the arm would literally skate across to the center, as you see in this illustration. Garrard dealers are supplied with grooveless records and can demonstrate the action for you.



On the oscilloscope—tracking without anti-skating control, sine wave form shows considerable distortion.

ANTI-SKATING CONTROL—ENGAGED



With the anti-skating control in position (as it is kept, once the correct pressure is set) the tone arm tracks perfectly. The side pressure (skating force) toward the inner wall of the groove is neutralized by an equal side pressure toward the outer wall exerted by the anti-skating weight. Favoring neither side, the stylus tracks with a minimum of wear to itself or to the delicate record groove wall. Free of this distortion-causing factor, the sound emerges cleaner.



Playing a grooveless record (as in the illustration), the arm remains in one position as if tracking a groove(!)... a dramatic demonstration of the perfect performance of the Lab 80, which your Garrard dealer will be happy to show you.



Tracking with anti-skating control, the sine wave form becomes a clean picture of the output of the cartridge.

THESE OSCILLOSCOPE READINGS BASED UPON 1,000 CYCLE,
30 CM PER SEC. TEST RECORD AS SIGNAL SOURCE.

HiFi/Stereo Review

APRIL 1967 • VOLUME 18 • NUMBER 4

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COVER: "ST. CECILIE VERGEE CHANTOIT LES LOUANGES DU VRAI DIEU," A HANDCOLORED ENGRAVING BY C. DUFLOS (1665-1727) AFTER A PAINTING BY P. MIGNARD

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PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
WILLIAM ANDERSON

MANAGING EDITOR
WILLIAM LIVINGSTONE

MUSIC EDITOR
JAMES GOODFRIEND

TECHNICAL EDITOR
LARRY KLEIN

ASSOCIATE EDITOR
ROBERT S. CLARK

ART DIRECTOR
BORYS PATCHOWSKY

CONTRIBUTING EDITORS
MARTIN BOOKSPAN
HANS H. FANTEL
WILLIAM FLANAGAN
JOE GOLDBERG
DAVID HALL
NAT HENTOFF
JULIAN D. HIRSCH
GEORGE JELLINEK
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DRUMMOND McINNIS
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PETER REILLY
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LONDON EDITOR
HENRY PLEASANTS

ADVERTISING SALES MANAGER
LAWRENCE SPORN

ADVERTISING
SERVICE MANAGER
ARDYS C. MORAN

Editorial and Executive Offices
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10016
212-679-7200
Eastern Advertising Manager: Jerry Sweeney
Robert Ur
Midwestern Office
307 North Michigan Avenue, Chicago, Illinois 60601
312-720-0802
Advertising Manager: Jerry Sweeney
Western Office
9025 Wilshire Boulevard
Beverly Hills, California 90211
213-875-7200; 4-0265; Bitadshaw 2-1161
Western Advertising Manager: Bud Dean
Japan: James Yagi
Ishikawa Mansion
4-1 Sakuragaoka, Shibuya-ku
Tokyo, Japan
Telephone: 462-2911-3
Circulation Office
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EDITORIALLY SPEAKING

By William Anderson

OUR editorial mailbox the past few months has been overflowing with a spate of outraged letters from a vested interest—the American FM-radio audience—that suspects it is about to be had. Since we agree that some sort of alarm should be sounded for those not yet awakened to the danger, we are pleased to reprint as a guest editorial John Milder's call to arms which appeared in a recent issue of *Electronics Illustrated*.

BEEN listening to FM lately? If so, you may realize that some strange things have been going on. FM, once called the good music medium, is becoming something else. And, ironically, an FCC decision that was intended to strengthen FM seems to be helping to make it the kind of radio broadcasting that turns people off.

FM was given a tremendous boost by the surge of interest in high fidelity and stereo sound. FM circuitry, once an optional (and even discouraged) extra in mass-market radio-phonographs, is now a standard feature—sometimes to the exclusion of AM. And commercial sponsors, once accustomed to thinking of FM listeners as impossible eggheads who never bought anything, are becoming acutely aware that quality-conscious FM dialers are likely to be a selective and reasonably affluent audience.

So the sponsors are arriving and with them the push for the kind of soporific, bland, homogenized programming that makes the commercials more interesting than what comes in between them. There is also evidence that the suburbia set thinks that Mantovani is a lot nicer than Mozart for an evening of stereo and mah-jongg. After all, who buys stereo to *listen*?

With the push coming simultaneously from potentially lucrative sponsors and Muzak-minded mah-jonggers, FM stations are scrambling to convert from good-music programming to ping-pong pops and safely light classics. In Boston, the last commercial station (out of more than twenty) broadcasting substantial classical programming during the day made the switch in June of last year. (Boston's magnificent educational station, WGBH, has put on special classical programming, but the commercial stations are all playing stereo lullabies.) This pattern is duplicated in smaller cities across the country.

Meantime, the FCC decision to force stations to separate AM and FM programming for at least half the broadcasting day is not helping to strengthen FM programming. Still allotting minimum staff for the FM side of their operations, stations are finding it easier to throw in a giant glob of light programming (which can safely be interrupted at any time for a commercial) than to take time and trouble to do anything really worthwhile. Some stations that program talk shows and such on AM are jumping into FM with rock-and-roll, screaming announcers, and acne commercials.

I don't mean that there isn't room on FM for the Beatles and Stanley Black. But something has to be done—and done quickly—about the now-proven process by which mediocrity takes over. If not, FM is going to be a sick joke on the people whose interest originally helped it to attract attention and money. If you would like to do something, I suggest you drop a line detailing your complaint to FM stations, the FCC, or anybody else (including advertisers) who usually don't hear anything but the soft rustle of money.

John Milder

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An important CONSUMER BULLETIN from The Longines Symphonette

HOW MOST "RECORD CLUBS" FORCE YOU TO BUY RECORDS YOU DON'T WANT AND COST YOU LOTS OF MONEY BY CONFUSING OFFERS!

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You've seen the "tricky" ads in this and other publications: "Get 10 records FREE," they say. Then in smaller print, "if you agree to buy 10 or 11 more in just one year." They give you your choice of from 30 to 90 records to choose from . . . and that is not free choice, for the Schwann Catalog lists more than 30,000 long-play records now available to you. The extra records you have to buy no matter what choice is offered you are part of the "trick". More records you really don't want. And did you ever try to turn down a record club selection of the month? It's tough—and you have to move fast. **THERE IS A BETTER WAY:** The Longines Symphonette Citadel Club gives you a huge "Discount Record Store" in your own home . . . acts like a "record buyers cooperative".

The honest sincere CITADEL CLUB way is quite simple. There are no hidden contracts, no obligation to buy any records at all, and you have your FREE choice of any record available today at discounts of up to 55%, with a minimum 35% guaranteed. Here's how easy it is to start saving on the records you buy:

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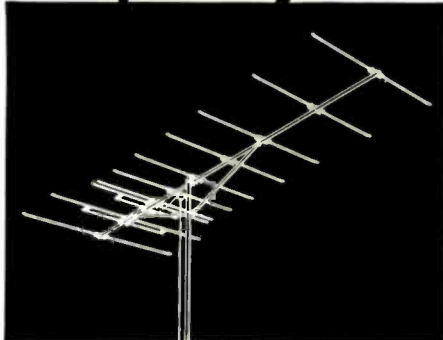
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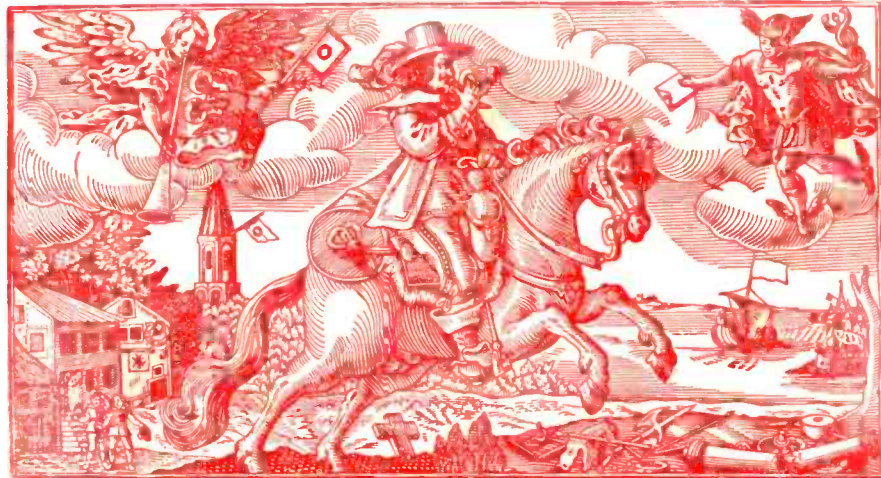
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LETTERS TO THE EDITOR

G & S

● So Mr. Paul Kresh is the latest to sign his name to that sophomoric article (February) that has been appearing on Gilbert and Sullivan in various magazines for the past fifty years! By now it must have solidified into a formula somewhat like this: C (coy embarrassment), plus F (fond remembrances), multiplied by D (dreary clichés like "those wonderlands the Victorians bequeathed us") equals G & S.

For all our sakes, please promise never to publish another article on these men until you find someone who is willing to discuss their virtues and flaws as intelligent entertainment instead of an "addict" who seems to lack either the brains or the guts of his convictions.

JOANNE THARALSON
Vancouver, B. C.

Mr. Kresh replies: "Mrs. Tharalson's genial warmth, subtle charm, light-bearded gaiety, and sun-loving appreciation of parody make me realize that she must be the ideal dinner partner I was pining away for during those lonely Gilbert and Sullivan years. But I suspect the only thing that will satisfy her is to turn the operas over to the dissecting knives of the New Criticism for a solemn autopsy. How could they ever survive it?"

● Many thanks for Paul Kresh's Gilbert and Sullivan article—it inspired me. For years I thought I was the only Savoyard left in the world. I've pored over G & S articles and books holed away in a dark corner of the library, I've worn D'Oyly Carte records thin, and to make it worse, I went to see a D'Oyly Carte performance of *The Mikado*! I'm only a junior in high school, but I've memorized the music and dialogue from all the operas I can find. You are right—there's no fighting it!

GARY WEDOW
LaPorte, Ind.

● Heartfelt thanks and a bouquet of poppies and lilies to Paul Kresh for his delightful article on Gilbert and Sullivan. An addict myself, I can verify that the symptoms are exactly as he describes them.

Two points on the article itself: the condition Sir Arthur Sullivan suffered from was kidney stones, and nothing worse. And it was not Iolanthe who wanted to make "the

duke's exalted station/Obtainable by competitive examination"—it was the Fairy Queen.

And I think I am speaking for most Savoyards when I say we want G & S recordings with complete dialogue, too, not just the music. How about it, London?

WILLIAM SOMMERWERCK
Baltimore, Md.

Mr. Kresh replies: "My thanks to Mr. Sommerwerck for the flowers and the low-down on Sullivan's ailment. And he is quite right—it was the Fairy Queen, not Strophon's mother, who wanted to introduce civil service methods at Westminster. Poor Iolanthe had enough troubles just pleading for her boy—and her own life."

● How forthright and bold of Paul Kresh to speak out in public and outline for the world the sufferings of his fellow Savoyard addicts! Perhaps at long last they will let us alone!

M. J. PRONKO
Prairie Village, Kans.

● Mr. Kresh is quite right when he characterizes the achievement of G & S as the creation of a unique world. However, it seems to me that he doesn't make it absolutely clear that the foundations of this Gilbertian world (absurd premises) are also, to a large extent, the foundations of the real world as well. Whereas in the real world we cannot recognize basic absurdities for what they really are (or, when we do, suppress the insight), what happens in G & S is that the implications are instead logically and entertainingly pursued. When Dick Deadeye observed that it is a queer world, he wasn't reflecting on the stage proceedings alone!

JOHN M. SMITH
Staten Island, N. Y.

Stephen Foster

● One of the most enjoyable and enlightening articles you have published in the year I have been reading your magazine is Wiley Hitchcock's January article on Stephen Collins Foster. He courageously points out the loss we have suffered due to the cultural snobbery that seems to affect our artistic standards.

(Continued on page 8)

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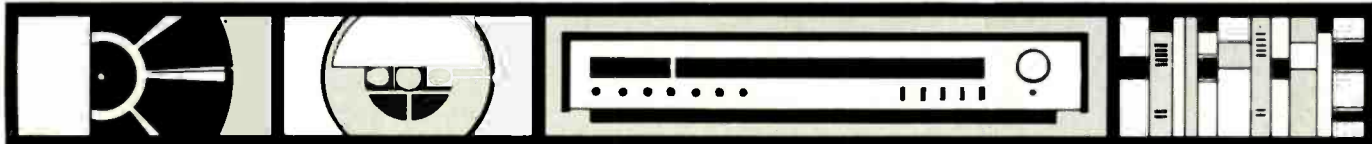
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7. What are "Specials"?

Specials are a regular feature of uniCLUB. You save extra dollars—often on a single item. Specials save 40-80%. They appear in the monthly uniGUIDE.

Here are 3 unique features of uniCLUB.

8. Hi-Fi & Stereo gear of most makes up to 50% off, to uniCLUB members only.

Featured systems in every uniGUIDE make expansion of your system a reality right now!

9. Book Division 25% discount.

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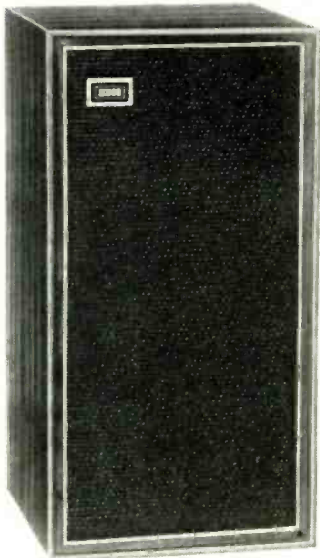
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CIRCLE NO. 27 ON READER SERVICE CARD

As a matter of fact, I found myself wondering as I read (1) how much editorial struggle was involved to get Foster included in your fine Great American Composers series; and (2) what fate a new album of his simple songs would encounter at the hands of your own reviewers.

If an artist of the caliber of the late Richard Crooks should record an equally fine Foster album today, would your reviewers approach it with the same obvious enthusiasm with which they seem to approach European art songs or folk music from Texas barrel-houses, or would they tend to chide the artist for wasting his talents on "hacked chestnuts?"

Like the reader mentioned in your "Editorially Speaking" column of April, 1966, I have been trying to use your magazine as a guide for expanding my own limited musical horizons. But if I must acquire a certain sneer toward *Beautiful Dreamer* or *The Old Rugged Cross* as a prerequisite for learning to appreciate Schumann's *Dichterliebe*, I don't see that I would be expanding any horizons. I would merely be shifting my limitations to different realms.

ROGER HEIDELBERG
Memphis, Tenn.

We find Mr. Heidelberg's musical position unexceptionable—after all, we did publish Mr. Hitchcock's article. And to answer the questions: (1) none at all; (2) in the unlikely event that a beautifully sung album of Foster songs were to be released, we are confident our reviewers would greet it with joy. But, of course, even Foster can be badly performed.

The Value of Recordings

● Mr. Anderson's editorial in the February issue expressed what must be the feelings of countless music-lovers the country—indeed the world—over. I, for one, can never be grateful enough to the gramophone—and the artists who record for it—for helping immeasurably to make music a vital part of my life. I will never talk down the concert hall, but I shall always be happy that a turntable and the marvel of records await me in the privacy of my home.

PAUL SEYDOR
State College, Pa.

Compliance

● Since it is impossible to conclude that two men who make their living designing cartridges can be as poorly informed as Messrs. Anderson and Jakobs, we must assume that they failed to reread their article in the January issue before submitting it. The next-to-last paragraph certainly seems to me to imply that damping and stylus stiffness are important considerations in addition to mass and in addition to compliance ("... designers are also aware of ... such other factors ...").

Actually, of course, damping and stylus-shaft stiffness are two of the principal ways of regulating compliance and determining it. They are much more accurately described as part of compliance than as something in addition to it.

In the same issue, on page 34, Mr. Fantel implies that the accelerations imposed on the stylus are greater for loud bass notes than for low level high-frequency notes. I believe he is mistaken. The shortness of the time allowed for reversal of direction is far more

significant than the amount of motion. Finally, I think I can sum up, for your less technical readers, the basics of cartridge design much more clearly and simply (said he modestly) than all three of your experts!

1. The reason low mass is essential for tracing rapid side-to-side or up-and-down motions can be instantly perceived if you will imagine trying to conduct an orchestra with a sledge hammer.

2. If you will imagine conducting with a baton which is held in a centered position by four springs, you will instantly perceive why you would like these springs to be as soft and weak as other factors would permit, rather than strong or stiff (this is compliance).

3. And, to explain why "springs" are needed at all, you must realize that the stylus must be returned to a center or neutral position between signals, so that a symmetrical signal will cause equal amounts of excursion about the neutral point.

4. The principal force tending to move the stylus off center, apart from the signals, is the drag of the tone arm; hence, the less tone-arm friction, the greater compliance is possible—and the greater the compliance (and lower mass), the lower the tracking pressure can be.

JOHN H. CONE
Pasadena, Calif.

Mr. Anderson replies: "Judging from his items 1, 2, and 3, it seems that Mr. Cone has a good intuitive appreciation of some of the dynamics of a pickup; however, the statements in his second paragraph are inaccurate.

"The dynamics of a mechanical system may be described by the instantaneous force and the resulting velocity associated with the system. In the literature (for instance, Olson, 'Dynamical Analogies') the quotient of these two quantities is defined as the Mechanical Impedance, which has a real and a reactive component. Mechanical resistance or damping is defined as the real component, mass is the positive reactive component divided by the angular velocity, and compliance is the negative reactive component multiplied by the angular velocity. Therefore, mass, compliance, and damping are independent components of mechanical impedance and bear no necessary relation to each other.

"If paragraph two above is corrected to read 'impedance' instead of 'compliance,' then it will be essentially correct. It will also agree with the original statement, and semantic nit-picking will be unnecessary.

"I would also like to call attention to two misprints in the article. The record caption on Page 59 should read eighty times instead of eight. The J. S. Bach caption on Page 60 should read 0.0019-inch wide instead of 0.019."

Martin Luther, Musician

● Hoaray for William Kimmel and his excellent article, "Martin Luther, Musician," which appeared in your December 1966 issue! This is without doubt the most lucid discussion in popular form of Luther's contribution to Western musical culture that I have discovered anywhere.

German culture (particularly that of the nineteenth century) has tended to over-romanticize the person and the contribution of Luther, but Professor Kimmel is certainly correct in affirming that Luther was in large measure responsible for creating and advancing
(Continued on page 10)

CIRCLE NO. 7 ON READER SERVICE CARD →

There are so many Miracord 50H features to talk about: Papst hysteresis motor, anti-skate, cueing, push buttons, and others. Why pick on a measly little screw?

As any expert can tell you, one of the most flagrant causes of record playback distortion and record wear is tracking error. But how come tracking error if the tonearm is properly designed, and its geometry correctly calculated?

It has to do with stylus position.

The distance between the stylus and the tonearm pivot, sometimes called stylus overhang, is an integral part of the arm's design and a critical factor in its performance. A deviation in that distance by as little as 1/16th inch can throw the tracking geometry and the performance entirely out of kilter. Result: distortion and excessive record wear.

How can you be sure about this distance? There aren't two make cartridges physically alike. Where do you measure

from, and how? Seems an almost impossible task.

Yet, amazing how easy it is with the Miracord 50H! There's a retractable pointer on the turntable deck which shows the exact position for the stylus, no matter what cartridge make. You insert a screwdriver in the slotted leadscrew at the front of the tonearm, and turn it until the stylus lines up precisely over this pointer. That's all there is to it.

A little thing, to be sure, but what a big difference it makes in performance. And it shows how much attention is paid by Miracord to even the littlest details.

At \$149.50, less cartridge and base, the Miracord 50H is probably the most expensive automatic available. But this is entirely understandable, when you consider that is also the finest. Your hi-fi dealer will be glad to show you. For descriptive literature containing further details, write: Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11736



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about a little screw?

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It started with the Compact Cassette. Norelco introduced the Compact Cassette in the United States—it's the tape you don't have to tangle with. It's about the size of a cigarette pack. And just as easy to store and handle.

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Norelco left the good things in, locked the bother out. The Norelco Compact Cassette both records and plays back. (Most cartridges can only play back.)

Unlike other cartridges, it has fast forward and rewind for easy indexing and program selection. It has full stereo compatibility. And unsurpassed sound reproduction.

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CIRCLE NO. 46 ON READER SERVICE CARD

ing the spirit of receptivity and encouragement of the art of music which led to its flowering within Germany and Central Europe even to the present day. As a result of Luther's personal inspiration, music became the most-favored of all the arts in Germanic culture. It was this spirit which brought forth the towering genius of Bach. Western musical culture owes an incalculable debt to Luther!

CHARLES R. ANDERS
New York, N. Y.

● A good many of us Lutherans share Mr. Kimmel's enthusiasm for Martin Luther as a musician. Mr. Kimmel has given an accurate appraisal of Luther as a musician and has caught the genius of Luther's musical outlook. More than that, however, he has also caught the center of Luther's theological position and has stated it well.

REV. RICHARD W. PATT
Toledo, Ohio

Lehár

● I enjoyed George Jellinek's article on Lehár (January). I am especially interested in obtaining a recording that has the Serenade from *Frasquita* on it. This song is a favorite of Madame Anna Rosza of Cluj, Rumania, who was the Violetta on RCA's (HMV's) first complete *Traviata*, recorded in 1931. This recording was my introduction to opera as a teen-ager. After World War II, I spent twenty years—off and on—trying to locate this singer to express my appreciation. Two years ago I found her living on a small pension in two rooms in Cluj, Rumania. The Rumanian government and friends of mine financed her trip to visit my family and me in the summer of 1965. Madame loves the Serenade from *Frasquita*—hence I would like to own a copy of it. Madame is 69 now, and still has a voice of great power. The lower range is rich; her best top note is now high A-flat. She retired in 1959 with a *Tosca*.

NORMAN HILL
Florence, Ala.

Tinnitus

● This is a cry from the heart. I am anxious to get in touch with people devoted to music who suffer from tinnitus. This ailment takes various forms, such as a ringing, a rumble, a whistle, and, in severe cases, a howl in the ears. It can be intermittent, continuous, or modulated by other sounds. It severely interferes with the enjoyment of music, whether reproduced or natural, and can completely mar certain sounds. In my particular case the whistle occurs at between 3,500 and 4,000 Hz, and causes interference with long sustained notes, particularly at low volume. I am informed by my doctors that this state is incurable.

Perhaps readers of *HiFi/STEREO REVIEW* have encountered this problem, and may even have been cured. But any experience of tinnitus is of interest. The information required is as follows: age first noticed, one or both ears, approximate frequency of sound, approximate loudness, intermittent or continuous, and has it been totally or partially cured by any means?

W. H. JARVIS
Fourways, Lower Berry Hill
Coleford, Gloucestershire
England

(Continued on page 12)

INTEGRATED CIRCUITS

SCOTT

Announcing an important Scott innovation in high fidelity . . .
Scott Integrated Circuits...now in 4 Scott receivers
 Hear stations you've never been able to hear before . . . brought to life with amazing clarity!

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Originally developed as a space-saving device in giant computers, the integrated circuit ("IC") is a complete circuit in miniature . . . often barely larger than a grain of sand. The various elements of the circuit . . . transistors, resistors, and wiring . . . are permanently carved into a microscopic layer of silicon. There are no loose wires or parts that can change, age, fall out, or wear out. In fact, Scott Integrated Circuits can last literally thousands of years.

More performance in less space.

Used in the vital FM tuner IF strip, Scott Integrated Circuits actually incorporate more circuitry in less space. The new Scott IF strip now contains 20 transistors, as compared to four in the previous model. Scott's previous IF strip, without IC's, gave superb



twice actual size

capture ratio and selectivity figures of 2.5 dB and 45 dB, respectively. Scott's new Integrated Circuit IF strip is conservatively rated at 1.8 dB capture ratio and 46 dB selectivity. Independent test reports, however, show the new Scott Integrated Circuits to be consistently capable of an incredible 0.8 dB capture ratio!

What Scott IC's mean to you.

Now you can hear more stations with less noise and interference. Weak, distant stations that you never have been able to receive before will suddenly appear with amazing clarity. Outside interference from electric razors, auto ignitions, etc., will be drastically reduced. And, you can count on enjoying this amazing performance for many, many years . . . thanks to the absolute reliability of Scott Integrated Circuits.

When will Scott IC components be available?

Scott IC receivers are now at your Scott dealer's showroom. Scott IC's are incorporated into the design of the 388 120-Watt AM/FM stereo receiver, the 348 120-Watt FM stereo receiver, the 344 85-Watt FM stereo receiver, and the 342 65-Watt FM stereo receiver. Your Scott dealer will be glad to demonstrate to you the amazing capabilities of these new receivers.

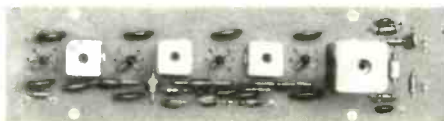
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old IF strip



IC IF strip

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... eliminates distortion, background noises, boominess as no other tape microphone can.

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Just 5½ inches high and 1¼ inches in diameter at the top, this Sonotone microphone features the discriminating cardioid pattern that professional performers prefer. Captures every word, note and nuance directed into it, while suppressing extraneous, distracting noises, boominess and feedback. Yet it does not restrict your movements or introduce false tonal variations.

Complete with on-off switch, 15-foot cable and shield. Impedances of 200 ohms and 50K ohms.

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CIRCLE NO. 57 ON READER SERVICE CARD

The Beatles

● One of the most abused and misunderstood of the twentieth century's musical phenomena is the Beatles. I, for one, would like to come to their defense.

Rex Reed's review of their album "Revolver" (January) was interesting but missed the point. Mr. Reed leads us to believe that the song *Yellow Submarine* describes a trip on LSD. In a London *Times* interview, Paul McCartney said this: "It was written as a commercial song, a kid's song. People have said 'Yellow Submarine? What's the significance? What's behind it?' Nothing. Kids get it straight away."

In another paragraph Mr. Reed implies that the Beatles haven't changed a thing in their presentation over the past three years. The Beatles *have* changed, and even a superficial hearing of the album reveals this. They have changed from a simple guitar quartet to an intense musical group which uses such diverse influences as the Indian *raga* (*Love You To*), classical music (*Eleanor Rigby*, *For No One*), and *musique concrète* (the mystical *Tomorrow Never Knows*).

The Beatles have, if anything, increased their authority over their mode of expression, creating music of intensity and beauty which will stand as *the* music of the Sixties.

BURT WINN
San Lorenzo, Cal.

Plaintive Note

● May I echo the plaintive cry of William Flanagan, who says (December): "I wish I knew—oh, how I wish I knew—what Eugene Ormandy sees in the music of Richard Yardumian. . . ."

Resident most of my life in the Philadelphia area, I long had season seats to the Philadelphia Orchestra. Year after year would come the Yardumian opus of the season, often with the composer present. I had been able to take Varèse, Schoenberg, and others from Stokowski; if they often seemed what the Germans call "unmusic," they at least kept one awake. But the repeated doses of Yardumian were not novel, just boring. A young lady who sat next to me one evening applauded one of the Yardumians—I forget which. I asked her why; she said it sounded "cute."

ARTHUR D. PIERCE
Manchester Center, Vt.

Tracking and Overhang

● Hans Fantel's statement (Audio Basics, December, 1966) that, to obtain a tracking error of less than 2 degrees across a record, a tone-arm/spindle overhang of about 1/32 inch is required is wide of the mark. As I showed in *The Gramophone* for September, 1924—yes, 43 years ago!—the formula is:

$$p^2 - a^2 = r_i r_o$$

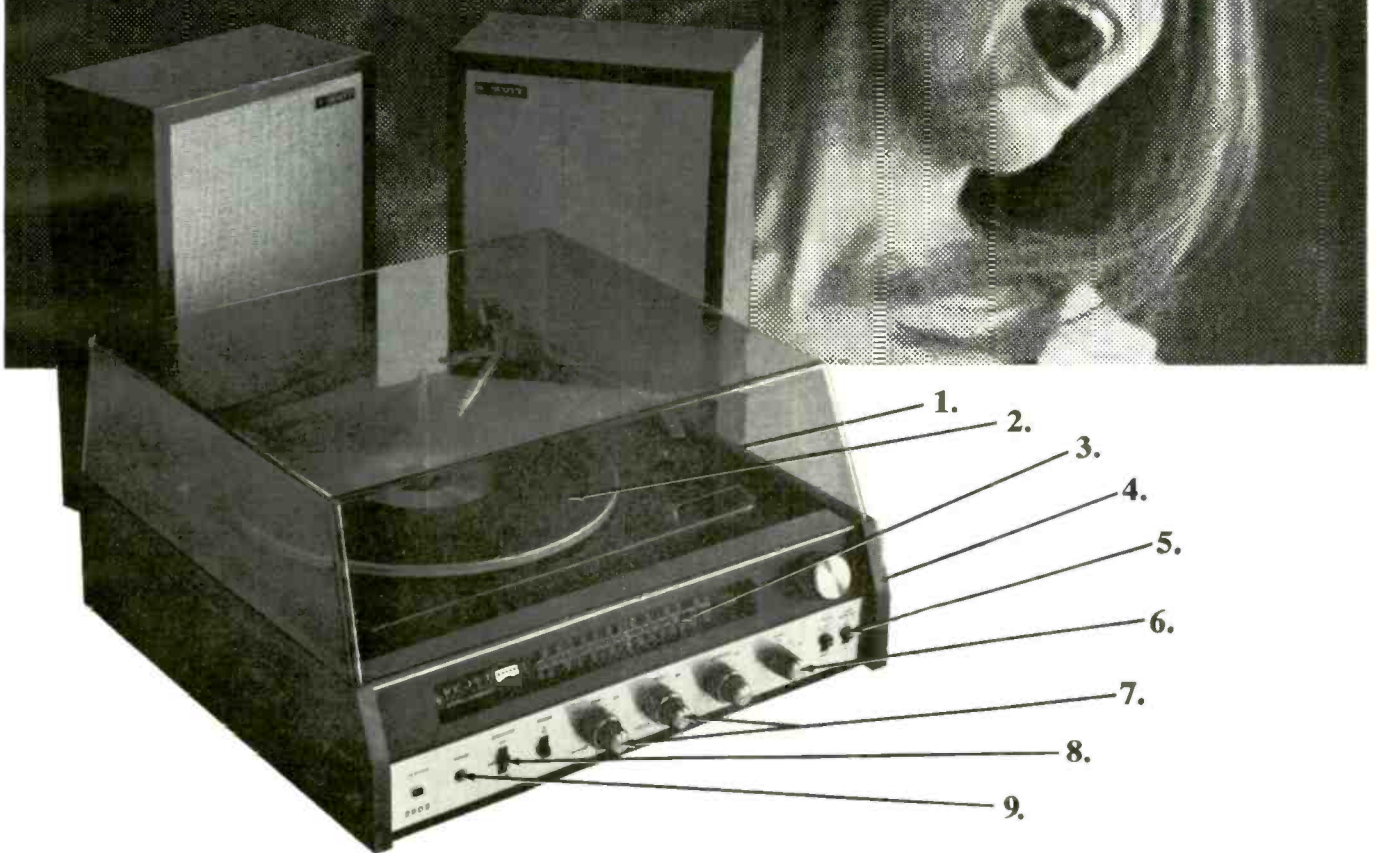
where p is the length of arm between back bearing and stylus, a is the distance between that bearing and the center of the turntable spindle, and r_i and r_o are the radii of inner and outer record grooves.

This means that for a 9-inch arm the overhang at the stylus tip should be 0.69 inch, if we assume $r_i = 2$ inches and $r_o = 6$ inches. The value for *minimum distortion* due to tracking error is a little less since at any point it equals error/radius. But not much.

PERCY WILSON
Headington, Oxford, Eng.

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1. Radically new Field Effect Transistors let you hear more stations more clearly.
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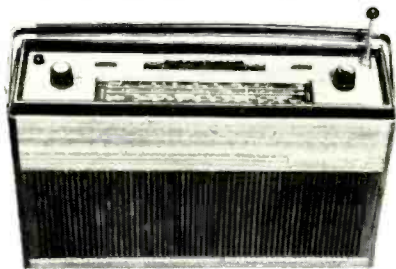


● **Utah's** recently announced Optica, a new low-cost bookshelf speaker system, is designed to provide a wide-range response and high efficiency for use as extension speakers or with tape-recorders with built-in amplifiers. The oiled walnut cabinet measures $11\frac{3}{4} \times 19 \times 8\frac{1}{2}$ inches and houses an 8-inch dual-cone

woofer/mid-range speaker and a $2\frac{1}{2}$ -inch tweeter with a capacitive crossover. Impedance of the system is 8 ohms, and its power-handling capacity is 25 watts peak. Price: \$39.95.

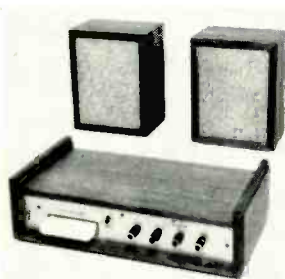
Circle 174 on reader service card

● **Tandberg** is marketing a portable radio, the TR-3, that has a mounting bracket available for installation in cars. When the TR-3 radio is installed in its mounting bracket, the car's battery and antenna are automatically connected and a special filter circuit eliminates spark-plug noise. When desired, the battery-powered radio can be used as a normal portable. An a.c.-line adaptor that provides plug-in 120-volt a.c. operation is also available.



The radio is available in teak or plastic, and it will operate on any of four wavelengths: long wave (145-320 kHz), short wave (5.8-18.5 MHz), AM broadcast band, and the FM broadcast band. For out-of-car use, a built-in telescopic whip antenna serves for FM and short-wave reception. The TR-3 has separate continuously variable bass and treble controls, a tape-recorder output, and record-player input. Speaker size is $3\frac{1}{2} \times 8$ inches. Overall dimensions are $11 \times 7 \times 3\frac{1}{4}$ inches, and weight, including batteries, is 4.8 pounds. Price: \$144.95.

Circle 175 on reader service card



● **Major** is producing the Model TC500, a three-piece, eight-track stereo tape-cartridge player for the home. The system consists of a walnut-housed player unit measuring $5 \times 8\frac{3}{4} \times 19$ inches and two speaker systems, also in walnut, each measuring $6 \times 8\frac{3}{4} \times 12$ inches. Each speaker cabinet

houses a 6-inch heavy-duty full-range driver. The player has a built-in transistor stereo amplifier rated at 24 watts peak power. There are separate treble, bass, volume, and balance controls in addition to a pushbutton track selector. An indicator shows which stereo tracks

are playing. Mechanical specifications of the player include a maximum wow and flutter of 0.4 per cent and a speed accuracy of ± 2 per cent. The player mechanism is especially designed for ease of servicing, adjustment, and head alignment. Price: \$119.95.

Circle 176 on reader service card

● **Sherwood's** new AM/stereo-FM tuner, the Model S-2300, uses silicon transistors in all circuits. Sensitivity on the FM band is 1.6 microvolts (IHF), and the input circuits are immune to overloading. Stereo separation is 35 db and capture ratio is 2.2 db. FM distortion (IM and HD) is less than 0.25 per cent. The hum and noise level on FM is -70 db; on AM, -56 db. AM sensitivity is 2 microvolts (at 60 per cent modulation) for 6 db signal-to-noise ratio. The 2300 incorporates a dual automatic-



gain control system that maintains proper selectivity under the strongest signal conditions. Other technical features include automatic stereo-mono switching on FM, a zero-center tuning meter, and a front-panel audio-output level control. Rocker-action switches control AM-FM selection, interchannel muting, automatic stereo-mono switching, and power on-off. Size is $14 \times 4 \times 10\frac{1}{2}$ inches deep. Price: \$199.50. A walnut-grained leatherette case is available for \$8.50 additional.

Circle 177 on reader service card

● **Acoustic Research** has printed a four-page brochure listing their recommended stylus-force requirements for most modern phono cartridges. The figures presented were derived from AR's laboratory tests and are said to be valid for any high-quality tone arm on either a manual or automatic turntable. Included in the free brochure is a section on record care and storage.

Circle 178 on reader service card

● **Heath** has announced its new top-of-the-line AM-FM stereo receiver kit, the Model AR-15. Aside from its excellent performance specifications, the solid-state AR-15 introduces a host of new styling and circuit features to the kit field including a tuning dial and function markings that disappear when the unit is switched off, use of integrated circuits, and crystal filters instead of i.f. transformers. The stereo amplifier section has a total continuous-power output (with both channels driven) of 100 watts into 8-ohm loads, 90 watts into 4-ohm loads—both at less than 0.5 per cent harmonic and intermodulation distortion from 20 to 20,000 Hz. Distortion at 1,000 Hz, and under 1 watt output, is less than 0.2 per cent.

The FM section of the AR-15 has a rated sensitivity (IHF) of 1.8 microvolts, a capture ratio of 2.5 db, and harmonic and intermodulation distortion of 0.5 per cent or less. Stereo channel separation is 40 db or greater at mid-frequencies and not less than 20 db anywhere in the audio band. The AM section has a rated sensitivity of 7

(Continued on page 16)

This



KLH* Model Five
Dimensions: 26" x 13¹/₄" x 11¹/₂" deep.
Impedance: 8 Ohms
Suggested Retail Price: \$179.95.
Slightly higher in the West.

is something else.

The new KLH* Model Five is designed to supply the highest level of loudspeaker performance for the lowest possible cost. It is intended to be compared, without qualifications or any consideration of its size and cost, to the most expensive and formidable speakers ever made.

And it doesn't sound the way you would expect it to sound.

The Model Five is not meant to sound like a bigger, better bookshelf speaker system. It's not designed to sound a little richer than the KLH* Model Six, or a little more brilliant than Brand X or Y.

The Five is an open, completely unrestricted sound source. Without exaggeration, and without spurious richness or brilliance, it will supply the full detail of a musical

performance.

Which means that it will reveal its full potential only with the very best of today's—and tomorrow's—recordings. On an indifferent recording, it won't sound impressive or even worth its price. In fact, it sometimes won't sound as good as our less expensive speakers.

The Model Five is a gamble, on our part and on yours, that the best recordings of today will become the standard for tomorrow.

We think that's an excellent gamble, and that the Model Five will show its abilities often enough on today's recordings to justify the investment by the serious listener. Those abilities extend from the lowest octave of usable bass to the highest frequencies that make

musical instruments sound like themselves, with the precise octave-to-octave musical balance for which all KLH speakers are known.

The Model Five meets every requirement we can use to define highest performance in a speaker. It does so for a lower cost than we once believed possible. And it is scaled to fit gracefully into a living room, so that you will not have to disrupt your home for the sake of your interest in music and sound.

If you would like to hear how we define highest performance in a speaker, listen to the Model Five. For a list of KLH dealers and further information on the Five, please write to KLH, 30 Cross Street, Cambridge, Massachusetts 02139.



CIRCLE NO. 39 ON READER SERVICE CARD

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microvolts (at the center of the broadcast band) and a 7,000-Hz bandwidth.

There is a full complement of operating controls, including switchable loudness compensation and a switch that removes the tone controls from the circuit. Other features include a front-panel stereo headphone jack (plus a switch to shut off the speakers when phones are used), dual tuning meters to indicate both center channel and maximum signal strength, interstation-noise suppression, automatic mono-stereo switching on FM, and a stereo switch that allows only stereo broadcasts to be received.

In addition to the AM and FM settings on the input-



selector switch, there are AUX., PHONO, and TAPE. The phono-input section has a 98-db dynamic range that enables it to accept high-output phono cartridges without the risk of overload distortion. A tape-monitor switch permits instant monitoring from a three-head recorder. The circuit of the AR-15 employs silicon transistors in the audio section, field-effect transistors in the tuner sections, and integrated circuits in the i.f. amplifier section. In addition, the i.f. amplifiers use two crystal filters to replace conventional i.f. transformers with the advantages of permanent alignment and precisely controlled bandwidth. Overall dimensions of the receiver are 4¾ x 17 x 14½. Price of the kit: \$329.95. An assembled walnut cabinet is \$19.95 additional.

Circle 182 on reader service card



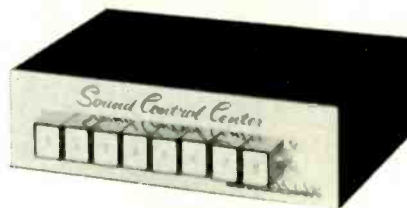
● **Capitol** is producing a small speaker system, the Stereo Modulator XF-13, intended primarily for use with home and automobile stereo tape players. The units feature a series of tuned pipes placed in front of an upward-facing radiator to control frequency range and dispersion. The systems are sold in pairs and come with a mounting plate

and hardware that facilitates installation on the rear-deck package shelf of most cars. Frequency response of the speaker is 40 to 13,000 Hz, impedance is 8 ohms, and power-handling capacity is 10 watts of integrated program material. Dimensions of the oval-shaped system are 6¼ x 8½ x 10 inches. Price (for a pair): \$59.95.

Circle 183 on reader service card

● **Switchcraft** is producing two unique speaker-switch units that permit instant selection of up to eight stereo speaker systems. Called Sound-Control Centers, Models 641 and 642, they offer the opportunity for audiophiles and commercial sound installers to tailor their sound-distributing systems to meet specific needs. The switch assemblies are housed in black enamel cabinets with brushed-

aluminum escutcheons, and the pushbuttons have easily identifiable faces numbered 1 through 8. Maximum amplifier power-handling capability of the pushbuttons is 100



watts (into a 4-ohm load). The Model 642 is designed primarily for situations where simultaneous distribution of sound to more than one stereo speaker system is desired, while the pushbuttons on the Model 641 are interlocked so that only one pair of stereo speakers can be switched on at a time. Price for either system: \$49.50.

Circle 184 on reader service card



● **Jensen** has introduced a new compact loudspeaker system, the X-40, that occupies only one cubic foot of space. Its oiled walnut cabinet measures 19½ x 10½ x 9¼ inches. Designed to

operate from 30 to 16,000 Hz, the X-40 has a long-travel, low-resonance 8-inch Flexair woofer (installed in a sealed acoustic chamber) that crosses over at 2,000 Hz to a 3-inch direct-radiator tweeter. The system has high-frequency balance control so that the system can be adjusted for optimum acoustic balance. Nominal input impedance is 8 ohms, and power rating is 25 watts. Price: \$57.

Circle 185 on reader service card



● **Kodak** offers three new accessory items for sound recording tape—a pre-cut splicing tape called Press-tapes, a leader/timing tape, and a unique tape-timing guide. The ¼-inch Presstapes are pre-cut splices that

can be easily applied to recording tape with no trimming necessary since they are identical in width to the recording tapes. Price (for a pack of 40): 50¢.

The leader/timing tape has a 1½-mil polyester base and a matte, opaque surface that permits write-on identification. The product is supplied in 150-foot lengths on a 3-inch tape reel in a dispenser box. Price: \$1.50.

The tape-timing guide measures 5 x 1¾ inches and is notched at one end for use with any type of sound recording tape. Positioning the guide with its notched end against the reel spindle makes it possible to check the number of minutes of playing time remaining on a reel by reading the proper scale of the guide. Each package contains two guides, one for use at a tape speed of 7½ ips, the other for use at a tape speed of 3¾ ips. Each guide covers standard, extra, double, and triple-play tapes. Price: 35¢.

the most important advance in phono cartridges since the advent of stereo

THE TYPE II SHURE V-15



...a new genre of cartridge,
analog-computer-designed, and measured against
a new and meaningful indicator of total performance:

“TRACKABILITY”

The radically new V-15 TYPE II heralds a new epoch in high performance cartridges and in the measurement of their performance. We call it the era of high *Trackability*. Because of it, all your records will sound better and, in fact, you will hear some recordings tracked at light forces for the first time without distortion.

THE PROBLEM:

While audiophiles prefer minimum tracking forces to minimize record wear and preserve fidelity, record makers prefer to cut recordings at maximum levels with maximum cutting velocities to maximize signal-to-noise ratios. Unfortunately, some “loud” records are cut at velocities so great that nominally superior styli have been unable to track some passages: notably the high and midrange transients. Hence, high level recordings of orchestral bells, harpsichords, pianos, etc., cause the stylus to part company with the wildly undulating groove (it actually ceases to track). At best, this produces an audible click; at worst, sustained gross distortion and outright noise results. The “obvious” solution of increasing tracking force is impractical because this calls for a stiffer stylus to support the greater weight, and a stiffer stylus will not track these transients or heavy low-frequency modulation, to say nothing of the heavier force accelerating record and stylus wear to an intolerable degree.

Shure has collected scores of these demanding high level recordings and painstakingly and thoroughly analyzed them. It was found that in some cases (after only a few playings) the high velocity high or midrange groove undulations were “shaved” off or gouged out by the stylus... thus eliminating the high fidelity. Other records, which were off-handedly dismissed as unplayable or poor pressings were found to be neither. They were simply too high in recorded velocity and, therefore, untrackable by existing styli.

Most significantly, as a result of these analyses, Shure engineers established the maximum recorded velocities of various frequencies on quality records and set about designing a cartridge that would track the entire audible spectrum of these maximum velocities at tracking forces of less than 1½ grams.

ENTER THE COMPUTER:

The solution to the problem of true trackability proved so complex that Shure engineers designed an analog-computer that closely duplicated the mechanical variables and characteristics of a phono cartridge. With this unique device they were able to observe precisely what happened when you varied the many factors which affect trackability: inertia of tip end of the stylus or the magnet end of the stylus; the compliance between the record and the needle tip, or the compliance of the stylus shank, or the compliance of the

bearing; the viscous damping of the bearing; the tracking force; the recorded velocity of the record, etc., etc. The number of permutations and combinations of these elements, normally staggering, became manageable. Time-consuming trial-and-error prototypes were eliminated. Years of work were compressed into months. After examining innumerable possibilities, new design parameters evolved. Working with new materials in new configurations, theory was made fact.

Thus, the first analog-computer-designed, superior trackability cartridge was born: the Shure SUPER-TRACK* V-15 TYPE II. It maintains contact between the stylus and record groove at tracking forces from ¾ to 1½ grams, throughout and beyond the audible spectrum (20-25,000 Hz), at the highest velocities encountered in quality recordings. It embodies a bi-radial elliptical stylus (.0002 inch x .0007 inch) and 15° tracking.

It also features an ingenious “flip-action” built-in stylus guard.

It is clean as the proverbial hound's tooth and musical as the storied nightingale.

THERE ARE MANY WAYS TO PROVE ITS SUPERIORITY TO YOURSELF:

- (1) Shure has produced a unique test

recording called “An Audio Obstacle Course” to indicate cartridge trackability. It is without precedent, and will be made available to Shure dealers and to the industry as a whole. You may have your own copy for \$3.95 by writing directly to Shure and enclosing your check. (Note: The test record cannot be played more than ten times with an ordinary tracking cartridge, regardless of how light the tracking force, because the high frequency characteristics will be erased by the groove-deforming action of the stylus.)

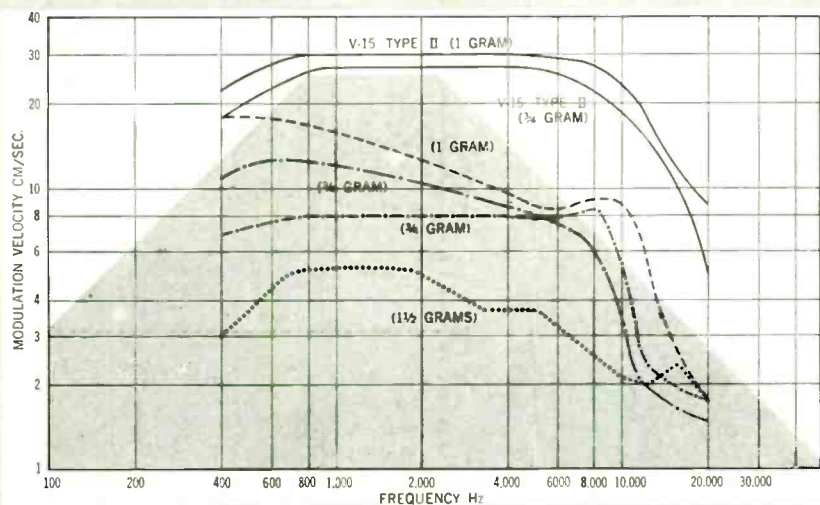
- (2) A reprint of the definitive technical paper describing the Shure Analog and trackability in cartridges, which appeared in the April 1966 Journal of the Audio Engineering Society, is available (free) to the serious audiophile.

- (3) A representative list of many excellent recordings with difficult-to-track passages currently available is yours for the asking. These records sound crisp, clear and distortion-free with the Shure V-15 Type II.

The Shure Super-Track V-15 TYPE II is available at your dealers at \$67.50.

Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois 60204

TRACKABILITY AS A NEW SPECIFICATION:



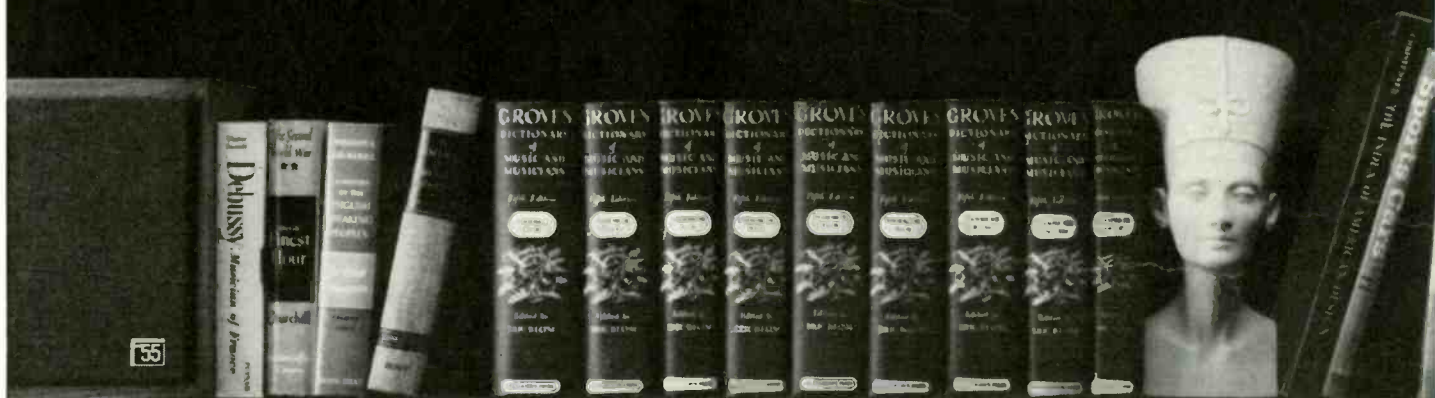
This chart depicts the new performance specification of *trackability*. Unlike the oversimplified and generally misunderstood design parameter specifications of compliance and mass, trackability is a measure of total performance. The chart shows frequency across the bottom, and modulation velocities in CM/SEC up the side. The grey area represents the maximum theoretical limits for cutting recorded velocities; however, in actual practice many records are produced which ex-

ceed these theoretical limits. The smoother the curve of the individual cartridge being studied and the greater its distance above the grey area, the better the trackability. The trackability of the Shure V-15 TYPE II is shown by the top (solid black) lines. Representative curves (actual) for other cartridges (\$80.00, \$75.00, \$32.95, \$29.95) are shown as dotted, dashed and dot-dash lines for comparison purposes.

CIRCLE NO. 56 ON READER SERVICE CARD

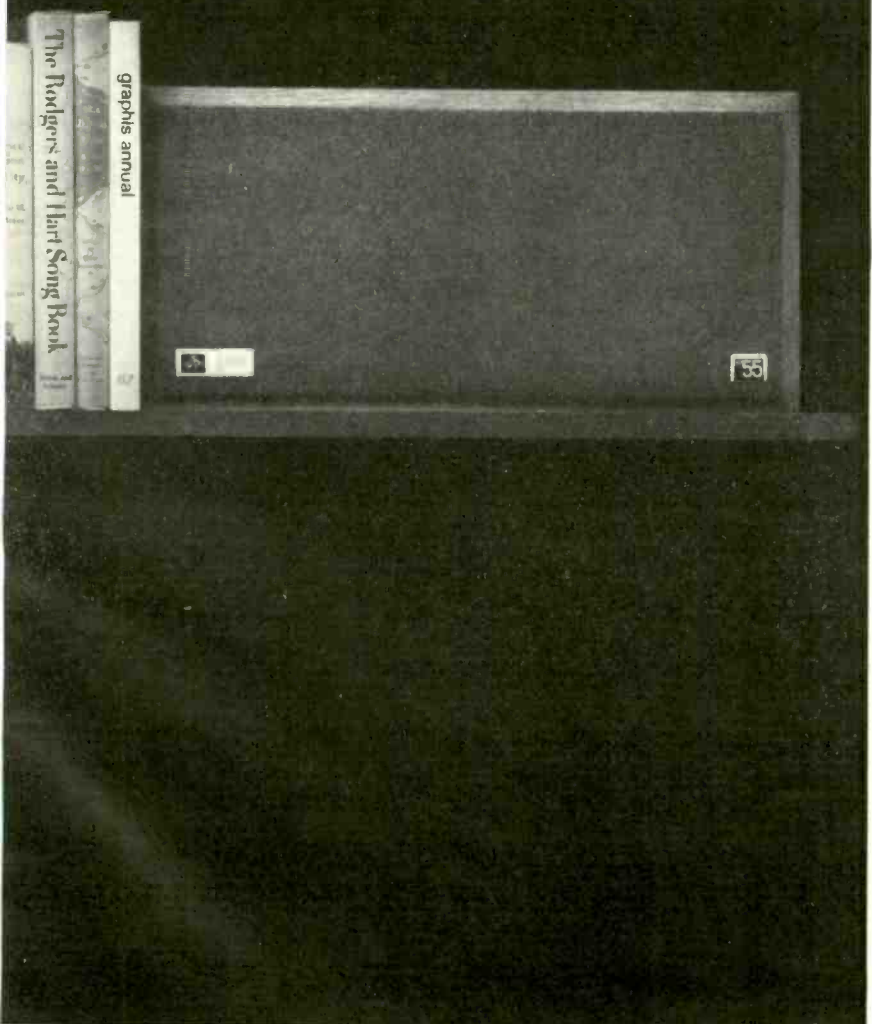
*T.M.

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



FISHER RADIO CORP., INC., 11-35 45TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

It's only \$60.*



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

It incorporates a unique 8-inch woofer with a totally new suspension system: an inverted half-roll surround that provides extra-wide cone excursions and a free-air resonance as low as 25 Hz! This radically new driver, in its air-tight baffle, attains fundamental bass response to 37 Hz without doubling.

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

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

(For more information, plus a free copy of the 80-page Fisher reference guide to hi-fi and stereo, use coupon on magazine's front cover flap.)

The Fisher

LOOKING FOR ABSOLUTE PERFECTION?

You may never find it, but it's unlikely that you will ever come closer than with the

UHER®
9000
TAPE DECK

by
martel

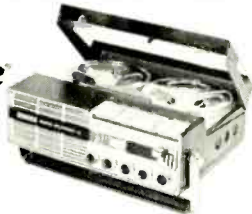


FAULTLESS REPRODUCTION AND PERFORMANCE CAN ONLY BE HAD THROUGH SUCH METICULOUS ENGINEERING AND MANUFACTURING PROCEDURES AS THOSE FOLLOWED BY UHER IN A FACTORY DEVOTED EXCLUSIVELY TO TAPE RECORDER PRODUCTION. THE UHER 9000 HAS ALL THE FEATURES NORMALLY INCLUDED IN THE MOST SOPHISTICATED TAPE DECKS, PLUS MANY EXCLUSIVE UHER FEATURES UNOBTAINABLE ELSEWHERE.

IF TAPE RECORDING IS A SERIOUS THING TO YOU, YOUR TOTAL ANSWER IS THE UHER 9000.

EQUALLY FINE IN CONSTRUCTION, AND AT THE VERY TOP IN ITS FIELD OF APPLICATION IS THE

UHER®
4000-L



FULLY PORTABLE BATTERY OR AC OPERATED TAPE RECORDER. IT PERFORMS WITHOUT REGARD FOR TIME OR PLACE, AND IN ITS LEATHER CARRYING CASE IS READY TO GO ANYWHERE.

THE UHER 4000-L IS THE FIRST CHOICE OF REPORTERS, NATURALISTS, EXPLORERS, AND BUSY EXECUTIVES THE WHOLE WORLD OVER. FAITHFULLY RECORDING WHATEVER YOU HEAR WHEREVER YOU ARE, THE UHER 4000-L WILL BECOME YOUR CONSTANT COMPANION.

TO LEARN MORE ABOUT THESE PROMINENT MEMBERS OF THE FIRST FAMILY OF TAPE RECORDERS, SEE YOUR UHER DEALER. OR YOU MAY USE THE COUPON TO OBTAIN COMPLETE INFORMATION.

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Zip.....

CIRCLE NO. 44 ON READER SERVICE CARD
22

HiFi Q&A



By
LARRY KLEIN

Five-Inch Small-Hub Reels

Q. Can you tell me if you know of any company that manufactures five-inch reels with a hub of less than 1 3/4 inches? A small center would let me put more tape on the reel.

DEAN ALLISON
Asheville, N. C.

A. Yes, a small hub would let you put more tape on a five-inch reel, but the question is whether your machine would then be able to get it off the reel. The difference in torque requirement between a fully loaded five-inch reel and a take-up reel with a very small hub might be so great that your machine's drive system would not be able to handle it easily. And in any case you could expect problems of wow and speed irregularity to be greatly intensified. In addition, with the aid of a little math, I think you would find that the amount of playing time gained by using a smaller hub is not as great as you apparently think it is. A quarter inch added to the outside diameter of a 5-inch reel is a lot more tape than a quarter inch added to the inside of the reel. I know of no company manufacturing a reel such as you describe.

Speaker Improvement

Q. Recently I heard that a good-quality speaker grows better with age. If this statement is true, how is it possible and what happens to the speaker?

CLARENCE W. ALEXANDER, JR.
Tucker, Ga.

A. The statement that a good speaker grows better with age is sometimes true now, and was almost always true five or ten years ago. What happens with a number of speakers is that the cone-suspension and centering elements—the spider near the voice coil and the skiver (or surround) at the outer edge of the cone—tend to grow more compliant through constant flexing. This increase in flexibility will result in a lower free-air resonant frequency of the speaker and hence the possibility of a slight extension of the low-bass response. However, the better modern speakers start with extremely compliant suspensions that are quite stable and hence cannot be expected to change much with age and use.

Aside from the possible theoretical interest of the foregoing, it behooves anyone with a bass-reflex speaker system more than five or six years old to recheck the match between the resonance of the speaker and the tuning of the en-

sure following the instructions in my article "How to Tune Bass-Reflex Enclosures" in the August 1965 issue. Any mismatch in tuning could result in some low-bass loss and an increase in distortion at low frequencies. Back copies of the August 1965 issue (and most other recent issues) are available from Ziff-Davis Service Division, Department BCHF, 589 Broadway, New York, N.Y. 10012. They cost 75¢, postpaid.

Switch to Stereo

Q. I own a good 20-watt integrated monophonic amplifier of fairly recent vintage that incorporates many features that I like. I am contemplating a switch to stereo, and would like to know if it is a good idea to purchase a second mono amplifier (of the same brand and model) to use as the other channel in conjunction with my present amplifier. What problems might I encounter?

CLEVELAND CLEMENTS
Bronx, N.Y.

A. If your present mono amplifier is a good one and you can get a second one cheaply enough, then the major problem that you will encounter is one of inconvenience in use. You may also run into difficulties with hum. The hum can usually be handled easily. Turn up the volume and bass control on both amplifiers and try reversing the a.c. line plugs of one or both amplifiers in the wall outlets until the lowest hum is heard. When you find the lucky low-hum combination, mark the outlets and the plugs to be sure that the amplifiers are always plugged in the same way in the future. Try connecting a ground wire (any piece of heavy, insulated wire) from a chassis screw on one amplifier to a chassis screw on the other. If the ground wire lowers the hum level, leave it in place. If it increases the hum, remove it.

In regard to the convenience problem, you might check used-equipment dealers to see if they have any stereo-adaptor units (designed to centralize the stereo control functions of individual integrated mono amplifiers) dating from the early days of stereo. A number of these units will work with amplifiers other than those they were originally designed for and should be available at a fraction of their original cost. Make sure that any adaptor unit that you buy is purchased on a money-back guarantee in case it does not work properly with your amplifiers.

(Continued on page 24)

BONDS



INSURANCE

O'LEARY INSURANCE SERVICE, INC.
2216 Kemper Lane - Cincinnati 45206
Phone 781-1554

January 16, 1967

Acoustic Research, Inc.
24 Thorndike Street,
Cambridge, Mass. 02141

Gentlemen:

I feel compelled to write a short note concerning the AR products I recently purchased.

I have been searching (by buying and trading) for the perfect Stereo system for years. The componets I've owned would fill this page. Finally, last year, I decided on a no-compromise system. The picture is enclosed. (I would appreciate the re- turn of this picture if at all possible.) _____ equipment through-out, _____ turntable, _____ recorder, and _____ speakers. Cost: \$2,708. But it just wasn't right! I own several recordings of the Cincinnati symphony and have attended often. The music in my home was not the music in Music Hall!

I have often read your adds on the Shure-Dyna-AR system, and just as often not believed them. Upon an offer from a friend to purchase my system I began looking for another. I found one, and a good one. I purached two AR-3's; the AR turntable; the Dyna PAS-3, FM tuner, and Stereo 70; and a Shure V-15 Type 2. Cost: \$875. Sound: Perfect!!

The sound is fabulous! True, and perfect. At times I can even hear my friend in the second violin seat of the Cincinnati Symphony Orchestra, and this is while I am sitting in my easy- chair with a beer!

How you arrive at this quality for this price I will never understand. I am, however, very thankful that you did!

Very truly yours,

Dennis V. O'Leary

Dennis V. O'Leary
Vice-President

DOL/jh



The thing that intrigued us most about this letter from Mr. O'Leary (whom we have never met) was his use of a "live vs. recorded" comparison—the Cincinnati Orchestra in concert and on records—to evaluate high fidelity components.

We asked and received Mr. O'Leary's permission to reproduce his letter, and here it is, secretary's typos and all. Only the first group of brand names has been deleted.

ACOUSTIC RESEARCH, INC., 24 THORNDIKE STREET, CAMBRIDGE, MASSACHUSETTS 02141
CIRCLE NO. 1 ON READER SERVICE CARD

Some companies can afford to make only a good solid-state receiver.



We had to make a great one.

The SX-1000TA AM-FM Solid State Receiver represents the end result of 3 years' research and development. Incorporating every electronic advance plus many new innovations, the SX-1000TA merits serious consideration for your stereo system.

Look at some of its advanced features:

- 90 Watts IHF audio output, at 8 ohms
- Unique separate compensation for 3¾ and 7½ ips tape speeds
- Protected Circuitry in both audio channels
- Direct-coupled audio system, from 20 to 60,000 cps
- Voltage Regulation in Positive and Negative Power Supplies
- Stereo Balance Controls
- Flexibility — input panels for two magnetic and one ceramic phonos, tape head, tape monitor, headphones, etc.
- Lowest price in super-quality category — \$360, including matched grain, oiled walnut cabinet

While we are considered one of the largest Hi-Fi component manufacturers in half the world's markets, the U.S.A. market is now being "Pioneered". Our success has only stemmed from proper planning, research and engineering, in addition to meticulous craftsmanship and personal pride in manufacture and production.

Hear PIONEER at your quality Hi-Fi Dealer today. If your dealer has not been franchised as yet, write for complete details and name of dealer nearest you.

PIONEER

PIONEER ELECTRONICS U.S.A. CORPORATION
140 SMITH ST., FARMINGDALE, LONG ISLAND, N. Y. 11735 • (516) 694-7720

If all of this seems a lot of trouble (and it can be), why not try selling your mono unit to a friend and going stereo the easy way with a new stereo amplifier?

Diodes in Hi-Fi

Q. I notice that there seem to be more and more diodes used in hi-fi amplifiers, tuners, and so forth. Exactly what is the function of a diode in a hi-fi component, and why are so many used?

PAUL LAWS
Cincinnati, Ohio

A. So many diodes are used because of the wide variety of functions they are able to perform. In their most familiar application, silicon diodes are used as rectifiers in power supplies. Here, they convert a.c. to the d.c. required by the various circuits of both tube and transistor amplifiers. Their advantage (over rectifier tubes) lies in their large current-handling capacity, low internal-voltage drop, cool operation, small size, and potentially much longer life. In addition, rectifier diodes do not require filament current as do rectifier tubes.

Lighter-duty diodes serve as signal rectifiers in the detector circuits of FM and AM tuners. Here their function is to extract the audio signal from the radio-frequency carrier signal. In effect, they convert r.f. to audio frequencies.

In their role as regulators, diodes serve to keep critical voltages in transistor and tube circuits at the correct level regardless of the fluctuations of temperature-sensitive components or power-supply voltages.


In addition, diodes are available with special thermal properties, and so are used in transistor output stages as stabilizing elements to prevent "thermal runaway." The heat generated by the output transistors is applied to a diode that is connected as part of the transistor's biasing circuit. As the transistor heats, the diode (which is physically located to receive part of the heat) changes its conductivity and thereby changes the bias on the transistors to prevent them from being damaged by excessive current.

As switching devices, diodes serve for interstation muting and automatic stereo/mono switching in stereo FM tuners. And in some FM tuners, diodes designed to change their internal capacitance with a change in applied voltage provide automatic frequency control (AFC) action. Diodes are also capable of a variety of other tasks, but those capabilities have not yet been called upon by the hi-fi equipment designers.

Because the number of queries we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!

Dual 1019 Auto/Professional
Turntable. \$129.50.

Dual 1009SK Auto/Professional
Turntable. \$109.50.



Dual makes the world's
finest turntables.
Both of them.

One is the Dual 1009SK. Unexcelled for sheer precision and performance by any turntable in the world. Which is only natural. Because it's a Dual.

The dynamically balanced tonearm of the 1009SK tracks flawlessly as low as 1/2 gram. The accuracy of its continuously variable stylus force adjust assures that any cartridge will track exactly at the force you set. And the accuracy of its Tracking-Balance Control (anti-skating) also assures that the stylus will track with equal force on each wall of the stereo groove. Exactly as its manufacturer designed it to track.

With Dual's versatile Cue-Control, you can not only lift and lower the 1009SK tonearm anywhere on the record, but also take full advantage of its ultra-gentle descent (0.5 cm/sec.) when you start automatically. Most valuable with today's ultra-sensitive high compliance cartridges.

Dual's powerful, utterly silent Continuous-Pole motor rotates the record at constant speed, regardless of voltage variations or the number of records on the platter. And its rotating single play spindle, still another Dual exclusive, eliminates record binding, slippage and center hole wear.

These are some of the identical features that have earned the incomparable Dual 1019 the ultimate endorsement . . . selection by virtually all the leading audio critics for use in their own personal and professional systems.

Clearly, if you take record playback seriously, your only choice is a Dual. Your only question: which one.

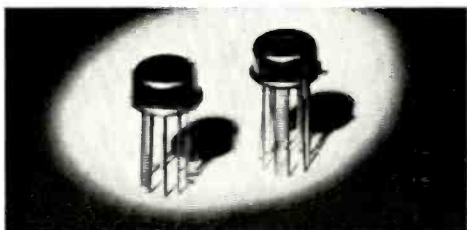
For the answer, just visit any franchised United Audio dealer.

united
audio **Dual**

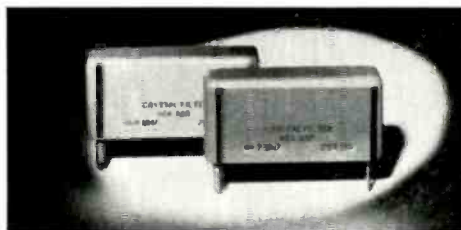
535 MADISON AVE., NEW YORK, N. Y. 10022



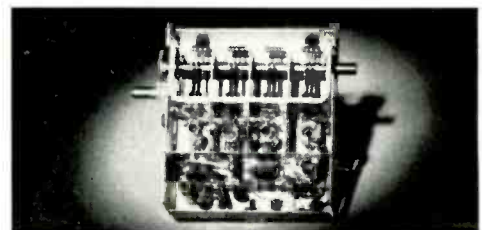
Announcing The World's Most New Heathkit® All-Silicon Transistor AR-15...150



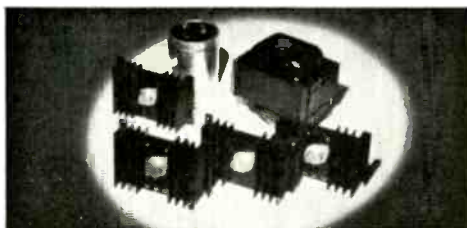
INTEGRATED CIRCUITS . . . tomorrow's electronic miracle today . . . first time ever in a stereo-hi-fi kit. Two are used in the IF amplifier section for hard limiting, excellent temperature stability and increased reliability. Each integrated circuit is the size of a tiny transistor, yet each contains 28 actual parts . . . 10 transistors, 11 resistors and 7 diodes!



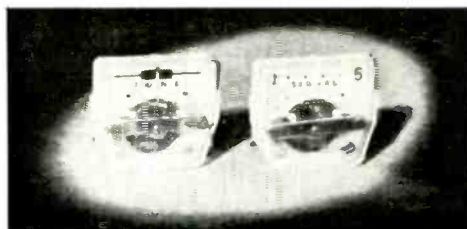
CRYSTAL FILTERS . . . another exclusive. Two are used in the IF amplifier section to replace the usual transformers. No coils, therefore no alignment or adjustment is ever required. Precise controlled bandwidth produces the finest fidelity with alternate channel selectivity of 70 db.



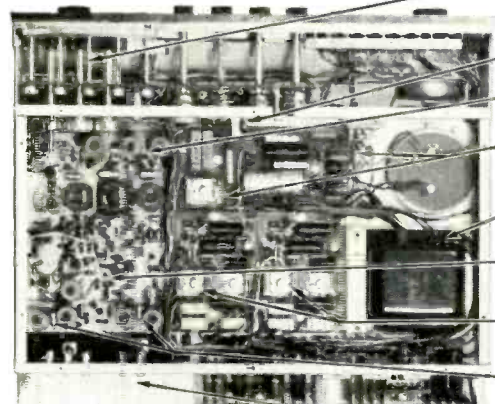
FIELD EFFECT TRANSISTOR FM TUNER . . . cascade 2-stage FET RF amplifiers and an FET mixer provide high overload capability, excellent cross modulation index and image rejection. The completely shielded tuner has a 4-gang variable capacitor and 6 tuned circuits for extreme selectivity under the most adverse conditions. Factory assembled & aligned to speed kit construction, assure peak performance.



150 WATTS DYNAMIC MUSIC POWER . . . the highest power output of any stereo receiver! Made possible by 4 conservatively rated, individually heat-sinked and protected output transistors powered by an unusually large power transformer and filter capacitor. 75 watts music power per channel — 50 watts continuous power per channel.



TWO CALIBRATED TUNING METERS . . . another exclusive! A signal strength indicator tells you when you receive the strongest signal . . . a special "Center-Tune" meter puts you on exact station frequency. Both meters use d'Arsonval movements.



All-Silicon Transistor Circuitry . . . for maximum reliability, superior stability.

Front Panel Input Level Controls . . . up front for convenient adjusting — protected from accidental setting changes by an attractive hinged door.

Tone-Flat Switch . . . bypasses tone control circuitry for completely flat response.

Super SCA Filter . . . removes SCA & noise frequencies above 57 kHz for clean, quiet listening.

Electronic Filter Circuit . . . provides power supply with exceptionally low ripple and excellent regulation.

Massive Power Supply . . . for low heat and superior regulation — electrostatic and magnetic shielding for lowest hum and noise.

Noise-Operated Squelch . . . a step ahead of the normal circuitry to hush between-station noise *before* you hear it.

Transformerless Design . . . direct coupling between driver and output stages for lowest phase shift and distortion.

Filtered Left & Right Channels . . . for direct "beat-free" stereo recording . . . a low cost way to build your own music library.

Recessed Inputs & Outputs . . . no protruding array of leads to waste valuable space — fits flush against any wall or surface.



"Black Magic" Panel Lighting

Even when not in use, the new Heathkit AR-15 remains quiet and well-mannered . . . its majestic midnight face unmarred by any dial or scale markings. And when you're ready for the finest in stereo listening, a simple touch of the power switch and presto! . . . the "black magic" panel lights up with an extended slide-rule dial for easy tuning, and immediate identification of all controls. The "black magic" is in the unique tinted acrylic "dual-panel" design.

Advanced Stereo Receiver... Watts... AM-FM-FM Stereo... IC's... \$329.95†

Crowning Achievement Of The World's Most Experienced Solid-State Audio Engineers . . . the new Heathkit AR-15. Compare the advanced features on the opposite page. Compare the "state-of-the-art" features below. Compare the specifications. There's nothing like it anywhere in the transistor stereo market place!

Positive Circuit Protection . . . four Zener diodes and two thermal circuit breakers protect the driver and output transistors from overloads and short circuits of any duration. A special front-panel Hi-Temp indicator lights when the thermal breakers have opened.

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† Kit AR-15, (less cabinet), 28 lbs. \$329.95
AE-16, optional walnut cabinet, 7 lbs. \$19.95

AR-15 SPECIFICATIONS—AMPLIFIER SECTION: Dynamic Power Output Per Channel (Music Power Rating): 8 ohm load; 75 watts. Continuous Power Output, Per Channel*: 8 ohm load; 50 watts. Power Bandwidth For Constant 0.5% Total Harmonic Distortion*: 6 Hz to 25 kHz. Frequency Response (1 watt level): ±1 db, 6 to 50,000 Hz. ±3 db, 4 to 20,000 Hz. Harmonic Distortion: Less than 0.5% from 20 to 20,000 Hz at 50 watts output. Less than 0.2% at 1,000 Hz with 50 watts output. Less than 0.2% at 1,000 Hz with 1 watt output. Intermodulation Distortion (60 Hz: 6,000 Hz=4:1): Less than 0.5% with 50 watts output. Less than 0.2% with 1 watt output. Damping Factor: 45. Input sensitivity: PHONO; 2.2 millivolts (overload 155 mv). TAPE; 200 millivolts (overload 4.5v). AUX; 200 millivolts (overload 4.5v). Hum & Noise: Volume control at minimum position; —80 db. PHONO; (80 millivolt reference); —60 db. TAPE & AUX. (200 millivolt reference); —65 db. Channel Separation: PHONO; 45 db. TAPE & AUX.; 55 db. Output Impedance (each channel): 4, 8 & 16 ohms. Tape Output Impedance: 100 ohms. Input Impedance: PHONO; 51 K ohm (*RIAA equalized). AUX., TAPE & TAPE MON.; 100 K ohm. Tape Output: 0.17 volt. **FM SECTION (Monophonic):** Tuning Range: 88 to 108 MHz. Intermediate Frequency: 10.7 MHz. Frequency Response: ±1 db, 20 to 15,000 Hz. Antenna: Balanced input for external 300 ohm antenna, unbalanced, 75 ohm. Volume Sensitivity: Below measurable level. Selectivity: 70 db*. Image Rejection: 90 db. IF Rejection: 90 db minimum*. Capture Ratio: 1.5 db*. AM Suppression: 50 db*. Harmonic Distortion: 0.5% or less*. Intermodulation Distortion: 0.5% or less*. Hum & Noise: 65 db*. Sensitivity: 1.8 uv*. Spurious Rejection: 100 db*. **FM SECTION (Stereophonic):** Channel Separation: 40 db or greater. Frequency Response: ±1 db, 20 to 15,000 Hz. Harmonic Distortion: Less than 1% at 1,000 Hz with 100% modulation. 19 & 38 kHz Suppression: 55 db or greater. SCA Suppression: 50 db. **AM SECTION:** Tuning Range: 535 to 1,620 kHz. Intermediate Frequency: 455 kHz. Sensitivity: 12 microvolts at 1,000 kHz. AM Antenna: Built-in rod type, connections for external antenna. Image Rejection: 60 db at 600 kHz, 40 db at 1,400 kHz. IF Rejection: 70 db at 1,000 kHz. Harmonic Distortion: Less than 1.5% at 400 Hz, 90% modulation. Hum & Noise: 45 db. **GENERAL:** Transistor & Diode Complement: 69 transistors, 43 diodes & 2 integrated circuits. Front Panel Controls & Switches: AM & FM Tuning; 535 to 1,620 Hz and 88 to 108 MHz. SOURCE Switch; PHONO, AM, FM, TAPE & AUX. Dual Tandem VOLUME Control; Dual Tandem BASS Control; provides 15 db boost and 17 db cut at 20 Hz. Dual Tandem TREBLE Control; provides 15 db boost and 15 db cut at 20 kHz. The Bass and Treble controls can be disabled for FLAT frequency response. BALANCE Control. SPEAKERS Switch. LOUDNESS Switch. MODE Switch. TAPE MON. Switch. FM Switch. NOISE FILTER Switch. LOUDNESS Switch. PHASE Control. SQUELCH Control. STEREO THRESH (Threshold) Control. L & R AUX. Controls. AM-FM Level Controls. PHONO Level Controls. TAPE Level Controls. TAPE MONITOR Level Controls. SEP ADJ (Separation Adjust) Control. 19 kHz Test-Adjust Switch. SIGNAL Meter V, R, Normal Switch. AC Outlet Sockets: Accessory outlets, rear chassis apron, one switched (350 watts maximum), and two unswitched (350 watts maximum). Power Requirements: 105-125 or 210-250 volt 50/60 Hz AC. Dimensions: Overall, 16 1/2" wide x 4 1/4" high x 14 1/2" deep. Mounting Position: Horizontal or vertical.

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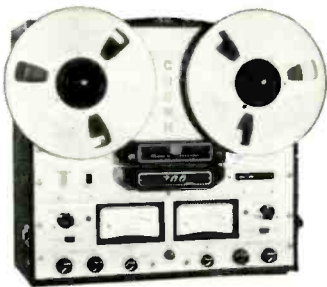


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AUDIO BASICS

by HANS H. FANTEL

AUDIO SPECIFICATIONS VIII: CARTRIDGES

MOST high-fidelity cartridges operate on the principle that an electric current can be generated in a coil of wire by varying the magnetic flux impinging on the coil. The power plants that light our cities make electricity by this technique, and one might think of a magnetic phono cartridge as a miniature electric generator. Relative motion between the magnetic-flux field and the coil produces a voltage that corresponds in frequency (pitch) and amplitude (loudness) to the musical content of the record groove.

It does not really matter whether the magnet moves and the coil remains stationary, or *vice versa*, or whether neither moves and some third element varies the magnetic interrelationship between the two. The engineer thus has the option of designing either a *moving-coil*, a *moving-magnet*, or what could be called a *moving-flux* cartridge.

Moving-magnet models are theoretically quite simple. The magnet is attached to the rear of the stylus shank and swings between two pairs of coils so positioned that one pair produces the left stereo signal while the other produces the right. Manufacturers who have settled on this type of phono cartridge have achieved excellent results. Others, however, feel that a magnet swinging back and forth between the coils will not generate the most linear signal and favor the moving-coil approach. With this technique, the coils move while the magnet stays put. Still another approach involves having a stationary magnet induce a magnetic field in the stylus shank whose motion is then magnetically sensed by the stationary coils or simply by having the shank "interfere" with the magnetic path between the magnet and the coil.

Quite a different way of generating phono signals is based on the odd fact that certain ceramics and crystals produce electricity when they are squeezed, pushed, stretched, twisted, or otherwise mechanically stressed. Ceramic cartridges rely on this so-called piezo-electric effect. In these cartridges, the stylus motion twists two tiny slabs of ceramic materials—one for the left channel, the other for the right—which then produce an electric voltage that is proportional in frequency and amplitude to the torsional force exerted by the stylus and hence to the convolutions of the record groove. For many years, such cartridges failed to attain high performance levels, mainly because of the difficulty of providing a precise lever linkage between the stylus and the ceramic slabs. But Grado and Sonotone, among others, have effectively solved this problem in their recent ceramic cartridges.

An offbeat approach to cartridge design is espoused by Euphonic, who make several cartridge models that do not in themselves generate signals but whose elements act as resistances that vary in accordance with the musical waveform in the record groove. A d.c. voltage applied to the cartridge from a separate power-supply unit is modulated by the changing cartridge resistance.

While these different approaches are hotly argued among engineers, the audiophile can regard the issue with satisfied dispassion, happy in the knowledge that each of the contending principles discussed here has proved its musical competence.

Copies of the Basic Audio Vocabulary booklet are still available. To get yours, just circle number 181 on the Reader Service Card, page 18.

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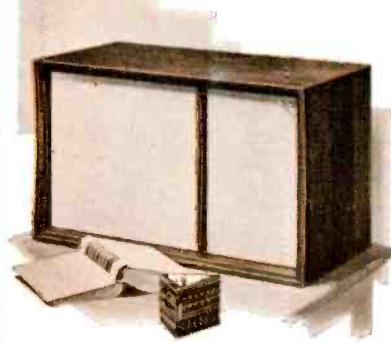
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TECHNICAL TALK

By JULIAN D. HIRSCH



● **TONE-BURST TESTING:** In all Hirsch-Houck lab reports on speaker systems, the tone-burst response is shown and mentioned as an important indication of transient performance. Since space limitations prevent a detailed discussion of this test in the individual lab reports, I would like to elaborate on it at this time.

Ordinary frequency-response and distortion measurements are made with continuous sine-wave test signals. Such a signal is heard as a pure, unwavering tone. However, loudspeakers in music systems seldom, if ever, are called upon to handle continuous tones, since music and voice are essentially transient in nature. In other words, program material consists of a large number of frequencies whose amplitudes are changing constantly and abruptly over wide limits. The better the speaker, the greater is its ability to reproduce accurately a wide range of frequencies—and to follow their rapidly changing waveforms.

It is entirely possible for a speaker to require a relatively long time (5 or more milliseconds) to attain its full output level after a steady signal is applied. In such a case, the speaker may continue to "ring," or emit the same frequency with a slowly decreasing amplitude, for some time after the driving signal is removed. Sometimes the ringing is at a different frequency from the input signal.

If the input drive signal is applied for a very brief interval, the speaker's output signal may never reach its full amplitude, and the ringing will tend to smear or mask the next transient signal. If the speaker's drive signal is music instead of a test tone, this effect is audible as a haziness, or lack of definition, which makes it difficult to pick out individual instruments from the total orchestral sound.

Musical program material, because of its non-repetitive nature, is obviously unsuitable for objective measurement of transient response. Many types of transient test signals have been proposed, including pulses, square waves, white noise, and tone bursts. Systems have been devised to obtain quantitative, numerical results from such signals, but the techniques tend to be quite complex. Fortunately, a tone-burst test can be applied easily and inexpensively and with experience can be visually

interpreted without elaborate electronic instrumentation.

A tone burst can be likened to the periodic ring of a telephone except that it normally takes place many times per second. It is an audio-frequency tone that is switched on and off at regular intervals. Perhaps the simplest tone-burst generator consists of an audio oscillator (which need not have particularly low distortion) and an electronic switch such as the Eico 488 or Heath ID-22. (The Heath switch requires a simple modification to reduce its minimum switching rate for testing at low frequencies.)

This simple setup works very well, although the lack of synchronization between the switching rate and the oscillator output results in random switching transients at the beginning and end of the bursts. This disturbance is not significant for the type of test I am describing. It is completely eliminated in an excellent tone-burst generator made by General Radio, which costs about \$500. We use a lab-constructed equivalent of the G.R. tone-burst generator for our speaker testing.

The switched audio tone is fed to a stable power amplifier that drives the speaker under test. The output of a microphone placed in front of the speaker is amplified (by any conventional preamplifier), and then displayed on an oscilloscope where it can be viewed and photographed. Ideally, the speaker should be located outdoors or in an anechoic chamber to prevent room resonances from influencing the results. However, we have found it possible to operate indoors, with the microphone placed about a foot from the speaker (on the axis of the

active driver in a multi-speaker system).

The audio oscillator is tuned slowly through its frequency range while the waveform is observed on the oscilloscope. The switching rate of the electronic switch is adjusted to display approximately 10 to 30 cycles of the test frequency. Test frequencies below 100 Hz are not practical indoors because of room resonances.

It is important that the burst be neither too short nor too long. If only 5 or 6 cycles of the burst are shown, many of the disturbances which require a longer time to build up will not be seen. On the other hand, excessively long bursts, such as 0.5 second, permit the speaker to

REVIEWED THIS MONTH



Crown SX 724 Tape Recorder
Dual 1009SK Automatic Turntable
Fisher 700-T Stereo Receiver

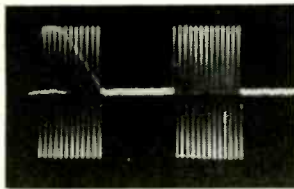


Figure 1

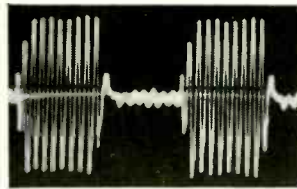


Figure 2

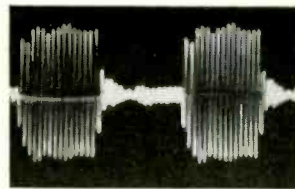


Figure 3

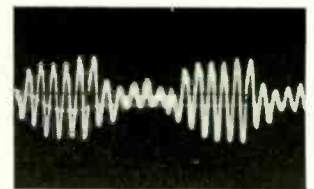


Figure 4

attain its steady-state response, so that the initial disturbances cannot be seen in their true perspective. Under these conditions, any speaker can be made to look good.

This test assumes that the microphone and amplifier have no significant problems in handling the transients involved. A good condenser microphone (such as the Altec 21BR150, which we use) is ideal but rather expensive for casual experimenting. Most good-quality public-address microphones in the \$30 to \$60 price class will serve, as will any reasonably stable amplifier.

The electrical output of the amplifier, shown in Fig. 1, is the standard of comparison. No real speaker is as good as this, although some come very close. Figure 2 shows the response of a good-quality speaker to a tone burst. Observe that 3 cycles are required for the output to reach its full amplitude at the beginning of each burst and 2 cycles for it to decay at the end. The low-level ringing between bursts is relatively insignificant.

It is helpful to vary the duration of a burst while maintaining a fixed test-tone frequency. In Fig. 3, the full amplitude is reached in about 4 cycles, but after several more cycles it begins to fluctuate. The speaker "turns on" and "turns off" very quickly in about 1 cycle. However, after switching off, its output drops to an

intermediate level and decays over a period of several cycles before settling down to a low, background-ringing level.

Some speakers have resonances which smear the tone-burst outputs, as shown in Fig. 4. Here, the 300-Hz burst rises gradually to a maximum in 5 or 6 cycles and decays in 2 or 3 cycles to a ringing level not far below its maximum output. What should be a sharp transition from burst to quiet interval is largely erased. Actually, this is not a very bad response comparatively, but it is noticeably inferior to the preceding examples. These tone-burst photos were taken of a number of reasonably good speaker systems. If any speaker had a tone-burst response throughout its frequency range that generally resembled these examples, it would rank quite high.

These tests do not indicate the frequency range of a speaker, but results are closely related to its clarity and listening ease. Both a wide, smooth response and good tone-burst response are properties of a really good speaker, but we would rate the tone-burst response as being the more important of the two. After all, one can correct for frequency imbalance with tone controls, but nothing short of redesign of the speaker system can be done to improve poor transient response.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

CROWN SX724 FOUR-TRACK STEREO TAPE RECORDER



● MANY tape recorders labeled semi-professional are clearly recognizable as home machines, even though their performance may approach that of professional units. The Crown SX724, however, appears to be a recorder of truly professional caliber in its styling, construction, and performance, yet it is definitely intended for use by the advanced amateur recordist as well as the professional user. The SX724 is a four-track stereo machine operating at $7\frac{1}{2}$ or $3\frac{3}{4}$ ips. The Crown SX722 is similar, but has two-track heads. Numerous options, such as

15 ips, very slow speeds, or extra heads, are available from Crown on special order.

The Crown SX724 is large, heavy, and designed for standard (19 inches wide) rack mounting in $15\frac{3}{4}$ inches of vertical panel space. The transport and electronic sections are separate, with the latter using silicon transistors throughout. Modular construction is used in both the electrical and mechanical portions of the machine, and all replaceable parts, including the motors and the power transformer, are plug-in style for easy maintenance.

The ruggedly constructed transport has three motors and a heavy flywheel for constant tape speed. Reels up to $10\frac{1}{2}$ inches in diameter can be handled, and 3-inch hub adapters are available for the NAB $10\frac{1}{2}$ -inch reel. On our test unit, speed change required shifting a belt inside the machine from one pulley to another. Latest production models have a front-panel control for speed

(Continued on page 34)

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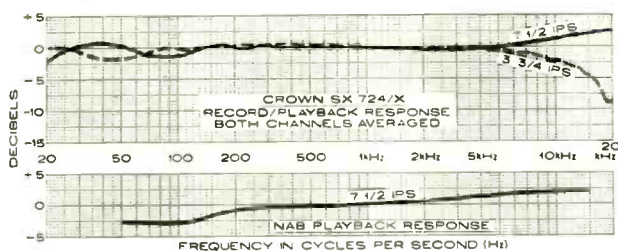
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changes. The tape motion is controlled by solenoids, operated by light-touch pushbuttons. In accordance with professional practice, there is no index counter.

The Model SX electronic section has two inputs per channel, with separate volume controls for mixing. The jacks will accept high-impedance microphones and/or high-level lines. The playback-output level is +8 VU (about 2 volts into 600 ohms). The two 5-inch VU meters are illuminated and are highly legible. Each channel has its own recording interlock switch, permitting mono or sound-on-sound recording, with external patch cords from the output of one channel to the input of the other. All inputs and outputs are at the rear of the recorder, and phone jacks are used throughout except for the line outputs, which have both phone and phono jacks in parallel. On the front panel are two stereo head-phone jacks for monitoring.

We measured the 7 1/2-ips record/playback response of the Crown SX724 as an excellent ± 2.5 db from 20 to 20,000 Hz. The playback response, with the Ampex 31321-04 alignment tape, was ± 2.5 db from 50 to 15,000 Hz. At 3 3/4 ips, the record/playback response was ± 1 db from 20 to 10,000 Hz and down 5 db at 15,000 Hz.

The signal-to-noise ratio was outstandingly good, 59 db at 7 1/2 ips and 56 db at 3 3/4 ips, referred to the 3 per cent distortion level. Distortion at normal recording levels was exceptionally good—under 0.5 per cent at 0 VU. It did not reach 3 per cent until +8 VU, which was well off-scale on the meters. Wow and flutter were 0.03 and 0.07 per cent, respectively. The recording amplifiers had very high gain, requiring only 0.32 millivolt from a microphone or 0.04 volt from line inputs for 0-VU recording level.

In the fast tape speeds, 1,800 feet of tape was handled in 58 seconds. There are no mechanical brakes, and all braking is achieved by d.c. passed through the reel motors. Care must be taken not to interrupt power while running at fast speed, as tape spillage is sure to occur. Also, the tape must be allowed to stop fully before switching from fast forward or reverse. Although the recording interlocks do not release when the tape is stopped, the transport will not go into fast motion unless both are in PLAY. This effectively prevents an accidental tape erasure.

The instruction manual with the Crown SX724 is exceptionally complete, including schematics and detailed installation and operation data. As one would expect from the measured data, the Crown SX724 is a superb performer. At 7 1/2 ips, the output signal was indistinguishable from the input. At 3 3/4 ips, there was some loss of high frequencies with the tape type specified. We

used the machine without adjustment; however, there is provision for adjusting the record bias for optimum performance with different kinds of tape.

The Crown SX724 is a machine for the serious recorder who expects to use it for long periods of time without unusual maintenance. It is constructed in such a manner that we believe it will give years of reliable service. At 7 1/2 ips, its quality is the equal of any recorder we know of, and various accessories (such as NAB reel adapters; matching transformers; special heads, amplifiers, and tape speeds; remote control; and built-in power amplifiers) permit the user to tailor the machine to his own needs. The Crown SX724 sells for \$995. A portable case sells for \$59, and it has sufficient room for a solid-state stereo power amplifier available from Crown.

For more information, circle 187 on reader service card

DUAL 1009SK AUTOMATIC TURNTABLE



● DUAL has recently introduced the Model 1009SK automatic turntable, which combines many features of the 1009 (which it supersedes) and the 1019. Like the 1019, the new 1009SK has four speeds, a balanced tone arm with low-friction bearings, and a sensitive trip mechanism that allows tracking forces of as little as 0.5 gram to be used during automatic operation. Tracking force is "dialed in" by an accurate calibrated adjustment operated at the arm pivot. Record spindles are interchangeable for use of the machine as a changer or for single-play operation. With the single-play spindle in place, automatic arm indexing and shut-off still function.

The arm is so designed that the vertical tracking angle changes by less than 6 degrees from beginning to end of a stack of ten records (this is less than the variation from unit to unit in many types of cartridges). The stylus force is also constant within 0.2 gram over the full stack of records. The arm-bearing friction, referred to the stylus tip, is less than 0.1 gram in the Model 1009 and under 0.04 gram in the 1009SK and 1019 (according to the manufacturer). After the machine has been used as a changer, records can be lifted off without removing the spindle.

The 1019 has a vernier speed control that provides about 6 per cent speed variation at each nominal setting and a heavy, 7 1/2-pound balanced non-ferrous platter. The 1009SK, on the other hand, lacks the vernier speed adjustment, and its balanced platter weighs slightly over four pounds.

The 1009SK and 1019 models share a number of features not found in the discontinued 1009. They have a highly effective anti-skating compensation, which is adjusted by a calibrated dial at the base of the arm-pivot system. The dial is set to correspond to the tracking

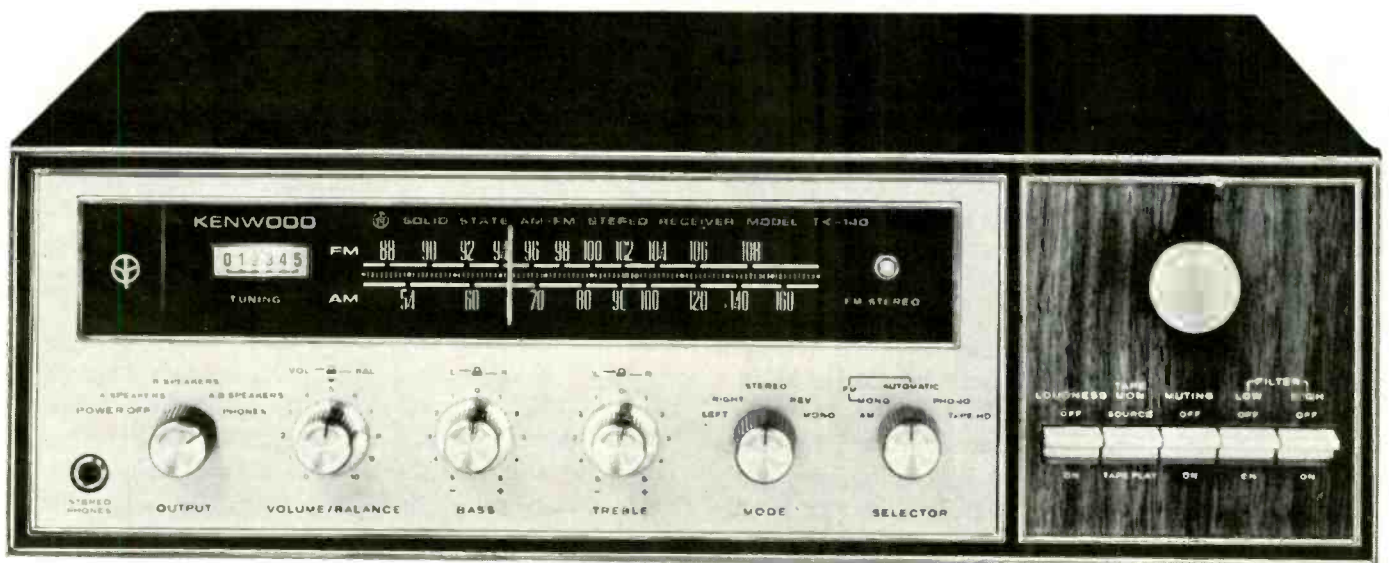
(Continued on page 36)

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force, which provides the optimum amount of torque to oppose the inward torque or skating. The degree of compensation is set for optimum performance with a 0.6-mil stylus. Styli of different dimensions or with elliptical shapes require slightly different amounts of compensation, which can be determined from a table in the instruction manual for the 1009SK.

A silicon-damped cueing device raises the pickup as much as $\frac{3}{8}$ inch from the record surface and lowers it gently when the lever is flicked to the normal position. The cueing mechanism retains control of the arm position until it reaches the record surface so that the arm does not tend to move outward as it descends. Other automatic turntables have stationary spindles, and discs with slightly undersized center holes may therefore bind. The Dual players, like manual turntables, have spindles which rotate with the platter, eliminating one of the record-playing purists' last remaining objections to automatic record players.

The magnesium cartridge shell of the 1009SK and 1019 can be released simply by pushing the finger lift toward the rear of the arm. It has provision for adjusting the stylus overhang for minimum tracking error with any cartridge, and a plastic guide is supplied for locating the cartridge correctly in the shell.

Having previously tested the Dual 1009 and 1019, we fully expected the 1009SK to be of the highest quality. Nevertheless, we were not prepared for the results of our tests. The first unit we tested had the lowest wow, flutter, and rumble we have ever measured on a turntable, either manual or automatic. The wow varied from 0.03 to 0.04 per cent at all speeds, and flutter was 0.015 per cent. We suspect that these figures, particularly the flutter, represent the residual levels in our test instruments and records. The rumble, combining vertical and lateral components, was -39 db by NAB standards (unweighted) and was -42 db in the lateral plane. Obviously, the lighter turntable platter used in the 1009SK does not detract from its performance.

The turntable speed was nearly exact and did not vary detectably over a line voltage range of 80 to 135 volts. The automatic-change cycle required about 12 seconds when $33\frac{1}{3}$ -rpm records were being played. The arm of the Dual 1009SK had a tracking error of less than 0.5 degree per inch of radius, except for a reading of 1 degree per inch at a 3-inch radius. These measurements were made with a cartridge installed with the jig provided, and we did not make any attempt to improve it by further adjustment. These figures are satisfactory, though not as outstanding as those for rumble and wow. A second sample measured 0.5 degree at a 3-inch radius.

The tracking-force dial calibration was accurate within 0.15 gram over the range from 1 to 4 grams. The arm resonance, with a high-compliance cartridge installed, was at about 10 Hz and had an amplitude of about 2 db. The Dual 1009SK floats on very compliant spring mounts, and hence it is nearly immune to shock and vibration as well as feedback from nearby loudspeakers.

The first sample of the 1009SK automatic had, by a small margin, the best rumble, wow, and flutter figures we

have ever measured; the second unit tested was very close to being as good. But even if the wow, rumble, and flutter were to be increased two or more times, it would still rank as an outstanding instrument. The 1009SK sells for \$109.50, \$20 less than Dual's top-of-the-line 1019. Various attractively styled oiled walnut bases are available from \$6.95 to \$34.95.

For more information, circle 188 on reader service card

FISHER 700-T STEREO RECEIVER



● ALTHOUGH many moderate-price integrated stereo receivers perform very well, a segment of the audio-hobbyist community will not accept even the small design compromises that occur when combining tuner and amplifier on a single chassis. The Fisher 700-T receiver is apparently intended to satisfy the most critical group of audiophiles. The all-solid-state tuner section uses three field-effect transistors (FET's) in its front end (replacing the nuvistor tubes used in previous Fisher models) and has a conservatively rated IHF sensitivity of 1.8 microvolts.

The audio amplifiers of the 700-T are rated at 40 watts per channel into 8 ohms (50 watts into 4 ohms) at less than 0.8 per cent distortion. In addition to the usual volume, balance, and tone controls (the latter being concentric types which can be adjusted individually or simultaneously), the Fisher 700-T has switchable loudness compensation, FM muting, and high- and low-cut filters.

The input selector has positions for TAPE HEAD, PHONO, AUX, and three FM settings: AUTO, STEREO, and MONO. Set for AUTO, the receiver switches automatically between mono and stereo reception (an operation controlled by the transmitted pilot carrier), and signals stereo reception by a red light on the dial scale above the tuning meter. In the STEREO setting, the receiver responds only to stereo broadcasts, giving no audio output from mono broadcasts. In MONO, all stations are received monophonically.

In the 700-T, the functions of a mode selector and tape-monitor switch have been combined. In the three counterclockwise positions of the switch, the receiver operates either in mono, stereo, or with the sub-channel noise filter for stereo FM weak-signal reception. In the three clockwise positions of the switch, the receiver is set up for tape monitoring or playback from a three-head tape recorder, or for playing back either track of a mono tape through both speakers. Like many current receivers, the Fisher 700-T has provision for pairs of main and remote speakers, with a switch to select either or both pairs or to turn off all speakers for headphone listening via the front-panel jack.

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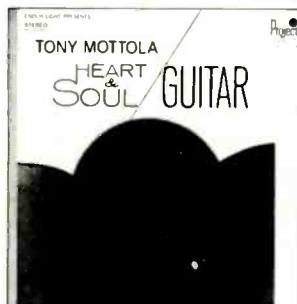
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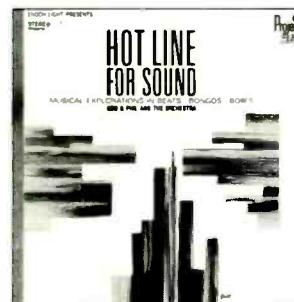
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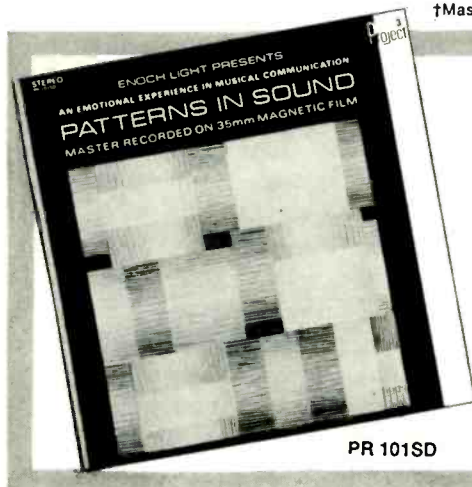


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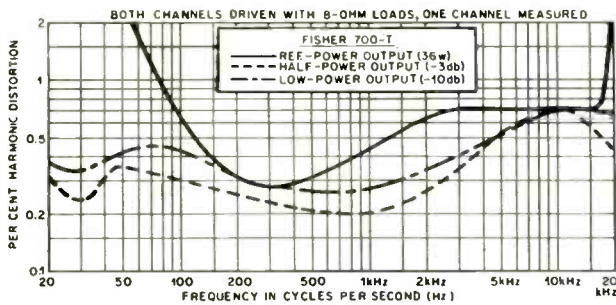
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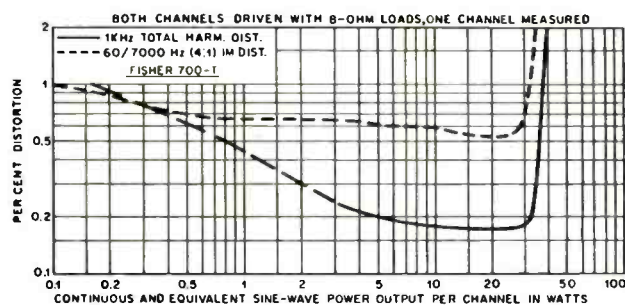
Considered only as an FM tuner, the Fisher 700-T would rate special mention. Its measured IHF sensitivity was 1.6 microvolts and its limiting sensitivity (where the distortion and noise are within 3 db of their ultimate minimum level) was 2.8 microvolts. It is one of the most sensitive FM tuners we have ever tested.

Stereo FM channel separation averaged about 27 db over most of the audio range. Drift was undetectable, and the interstation muting and automatic stereo operation were flawless and unobtrusive in their action. There are LOCAL and NORMAL antenna terminals on the rear of the receiver to prevent overload of the front end by strong nearby stations. We found some very low-level cross-modulation when listening to weak signals spaced 400 kHz from strong local stations when using the NORMAL antenna connection. It is unlikely that this would have been heard had we not been specifically checking for it or had we used the LOCAL terminals.

The audio-frequency response of the amplifier section was flat within ± 0.5 db from 80 to 20,000 Hz, and down 4 db at 20 Hz. It appears that a desirable subsonic roll-off has been designed into the 700-T to prevent speaker or amplifier overload from rumble or accidental dropping of the phono pickup (important considerations with high-power amplifiers).

The switch-controlled loudness compensation boosts both the low and high frequencies as volume is lowered. The high- and low-cut filters had slopes of 6 db per octave at 5,500 Hz and 220 Hz (the latter being considerably higher than the rated cut-off of 50 Hz). The bass tone control has a sliding inflection point, which gives moderate control of bass response below 100 Hz without significant effect at higher frequencies. Near the limits of control operation the effect of the boost or cut extended to 400 Hz. This is a very desirable control characteristic that for some inexplicable reason is seldom found on American amplifiers.

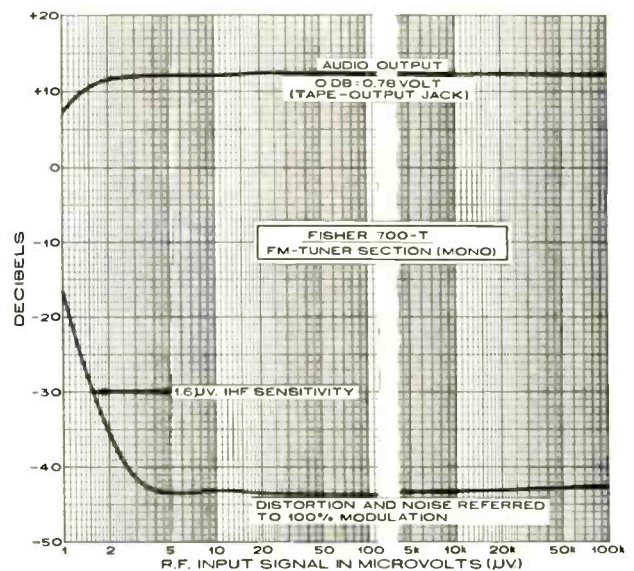
Although the NAB tape-head equalization was very accurate ($+0.5$, -1.5 db) from 30 to 15,000 Hz), the



RIAA phono equalization in our test sample had a downward slope, resulting in an error of several db at about 50 Hz.

With one channel driven, at 1,000 Hz, the 700-T delivered 40 watts with 0.8 per cent distortion, as rated. In accordance with IHF standards on amplifier tests, we measured the amplifiers with both channels driven, under which condition they delivered 36 watts per channel, with distortion under 1 per cent from 80 to 17,000 Hz. With a 4-ohm load, power output was about 56 watts; with a 16-ohm load, about 20 watts. At half power (18 watts per channel), the distortion was under 0.7 per cent over the full audio range, and at one-tenth power (3.6 watts) it was very slightly more than it was at 18 watts.

The 1,000-Hz harmonic distortion was in the vicinity of 0.2 per cent up to slightly more than 30 watts output,

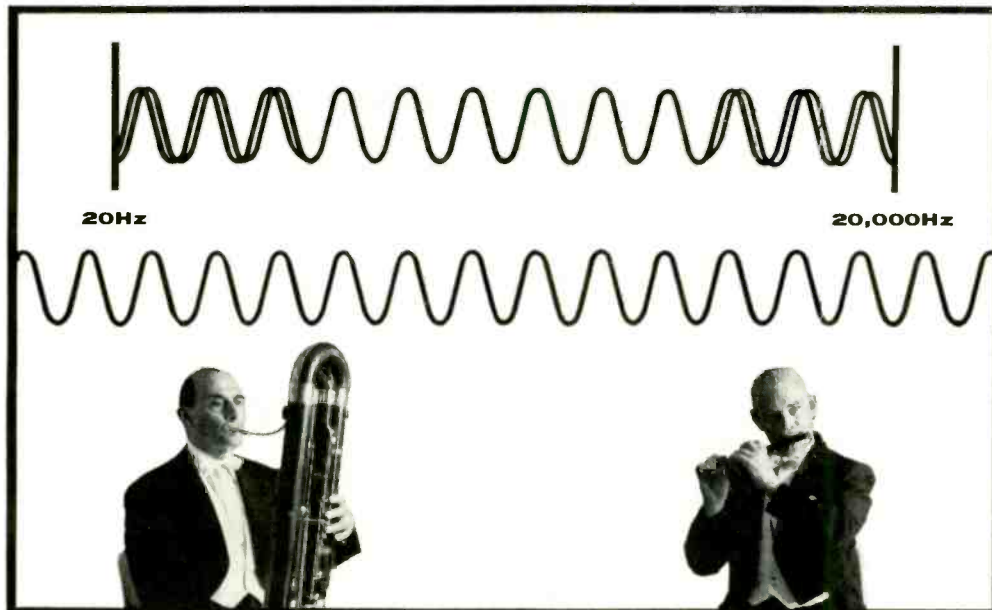


rising sharply to 1 per cent at 36 watts. Below 3 watts, the distortion was very low and was obscured by hum and noise (which were also very low but nonetheless stronger than the distortion components). Intermodulation distortion was about 0.6 to 0.7 per cent at any power level below 30 watts.

The Fisher 700-T has a property rarely found in transistor amplifiers. It will drive large capacitive loads at full power, and at the highest audio frequencies, without degradation or damage to itself. We could discern no effect from placing a 3-microfarad capacitor across the 8-ohm load resistor while driving the amplifier to 40 watts output at 20,000 Hz. We would consider this amplifier especially well suited to driving electrostatic speakers, which are anathema to many transistor amplifiers.

As we suggested earlier, the Fisher 700-T is meant to—and should—satisfy the most critical home-music-system requirements. It contains one of the most sensitive FM tuners available, plus a powerful, stable, low-distortion amplifier, making up an attractive, easy-to-use receiver. The Fisher 700-T is priced at \$499.50. A walnut cabinet is available for \$24.95.

For more information, circle 189 on reader service card



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We've been asked by many high-fidelity enthusiasts, "If nobody can hear frequencies below 20 and above 20,000 cycles, why bother to reproduce them?"

It's a reasonable question—one that has set off much discussion in hi-fi circles over the past few years.

Some manufacturers deliberately build audible-sound barriers into their amplifiers, clipping response at these arbitrary frequencies on the assumption that what lies beyond doesn't matter.

Don't get us wrong. We too are concerned mainly with the sound you *can* hear. But we've found, through years of research and listening, that frequencies above and below the "barriers" have a profound effect on audible sound. We—and you—have found that the farther we extend the response of our receivers, the more transparency of sound and the more total realism we achieve.

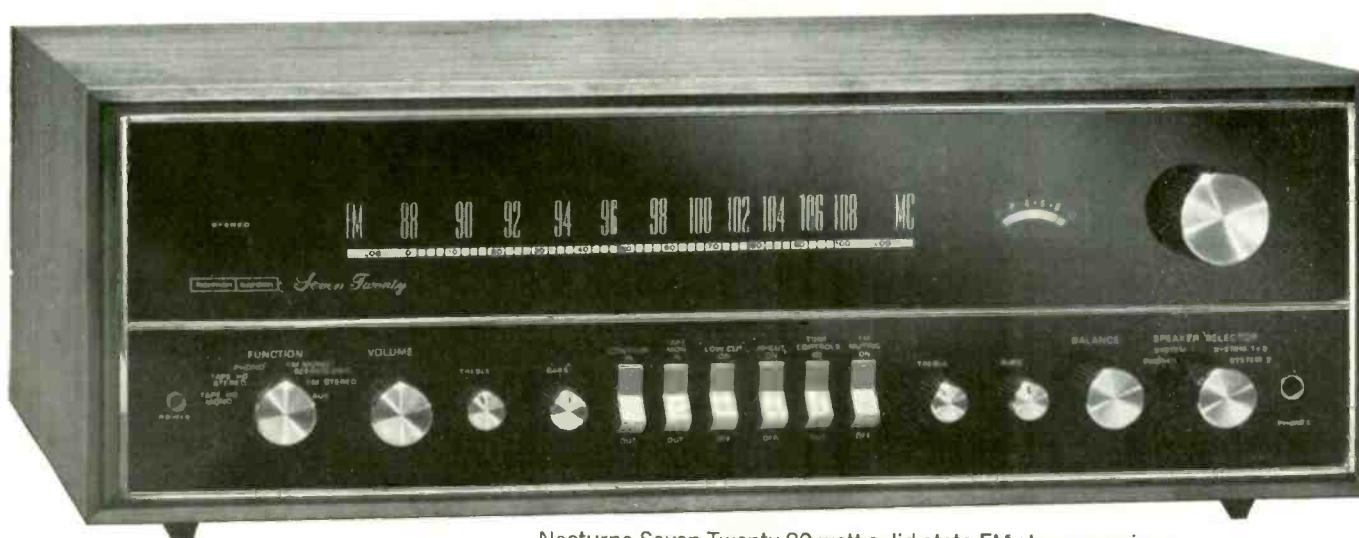
What happens when a stereo receiver *doesn't* reproduce faithfully the overtones and low fundamentals the ear can't catch? By deliberately chopping bandwidth at these boundaries, it's unwittingly added distortion—frequency and phase distortion—in the area where the ear *can* hear it. An otherwise good instrument is robbed of that ultimate degree of realism that distinguishes a truly great receiver from the crowd.

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WATCH YOUR (TECHNICAL) LANGUAGE

A short glossary of misused audio terms

By EDGAR VILLCHUR

THE MEANING of words changes with time and with use. When George IV said that the Brighton Pavilion was awful, he didn't mean that it was appalling, but that it filled him with awe.

Technical language is more rigorous than colloquial language; it is part of the discipline that it serves. It is changed by *professional* usage to reflect changes in technology rather than in popular speaking habits. For example, the pick-up of an Edison phonograph was called a *speaker*. It performed two functions—it translated the record-groove indentations into mechanical vibrations, and it radiated sound into the room. Later, in the electric phonograph, these two functions were assigned to separate components. The term *speaker* was transferred, logically enough, to the component that made the sound.

Audio terms are occasionally changed by popular rather than scientific usage. Sometimes the change does no harm and adds color. The correct technical term for any fluctuation in record or tape speed is *flutter*; the onomatopoeic term *wow* has come to mean those variations that are slow enough to be recognizable as pitch changes. The colloquial expression is apt and doesn't detract from the precision of the language.

But sometimes the popular change in meaning—perhaps introduced by advertising copywriters not really familiar with the phenomenon or device represented—is unacceptable. The new meaning may conflict with standard usage in the rest of the scientific world, or it may usurp a term still needed in its original meaning. Here are some examples of improper usage.

- *Dynamic balance*: a term usually applied improperly to a statically balanced tone arm whose stylus force is derived from spring tension rather than gravity. Dynamic balance is a standard term in physics. It describes the state of a sys-

tem whose mechanical balance at rest is not upset by inertial forces when it is in motion. Static neutral balance is important in tone arms, but true dynamic balance has no significance at all in this component and few if any arms have it, whatever the claims. (This includes the AR turntable, which I designed.) Dynamic balance in a tone arm would require that the line connecting the centers of mass on each side of the pivot not only pass through the pivot axes, but be perpendicular to them.

- *Stylus pressure*: used in place of the correct term *stylus force*. Pressure is also a standard term in physics, meaning force per unit area. A light force can create great pressure if the area of contact is small. The inaccurate usage would be a relatively minor offense if it were not for the fact that the actual pressure between the stylus tip and the record groove is a matter of engineering concern, and a word is needed for it. Substitution of the word *pressure* for *force* is apparently so common that the American Standards Association takes note of the term *stylus pressure* as a "deprecated" form of *stylus force*.

- *Tracking*: used as an incorrect substitute for *tracing*. As in the case of *stylus pressure*, no matter how widespread the use, the term *tracking* is bad, because it leaves no independent expression for the original meaning. Tracking refers to two or more variables keeping in step with one another. For example, the two ganged sections of a stereo volume control are said to track badly if, for a given turn of the knob, the volume of one channel changes more than the other.

Tracking in a record player means keeping a constant relationship between the angle of the cartridge and the tangent to each succeeding groove at the point of stylus contact. When an arm

(Continued on page 42)

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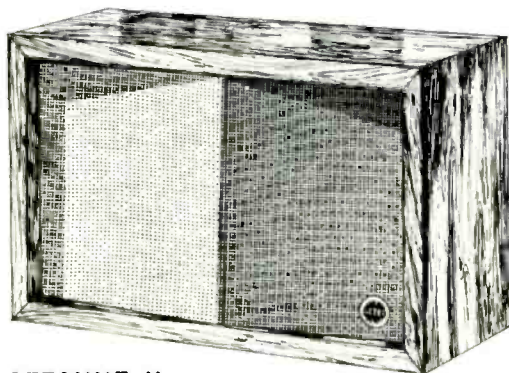
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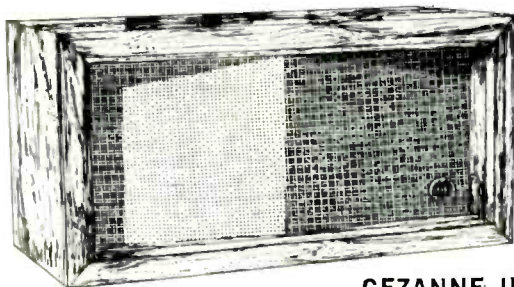
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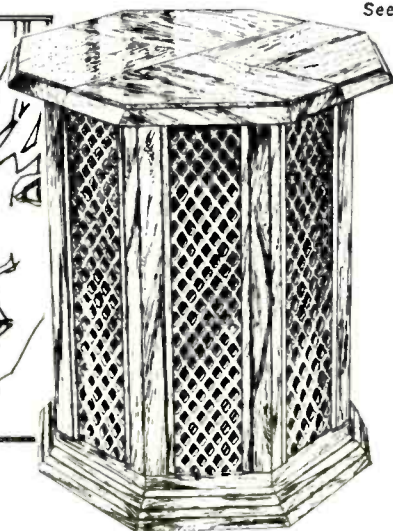
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tracks well, the cartridge remains tangent or nearly tangent to each groove.

Tracing, on the other hand, refers to the way the needle follows the zig-zag path of the groove modulations. If the vibratory path of the needle is not an accurate copy of the groove modulations, tracing is said to be imperfect.

Confusion between these terms does not allow a clear distinction to be made between two quite different phenomena—tracking distortion and tracing distortion. The former has to do exclusively with lining up the cartridge and groove, while the latter is associated with such factors as insufficient stylus force, a worn stylus, or the difference between the shapes of the recording and reproducing styli.

• *Four-pole motor*: used incorrectly to denote a non-synchronous motor of the induction type. Turntable motors are all too commonly thought to be classified into two types—the hysteresis and the four-pole. The confusion of this classification reminds me of a children's joke in which one is asked if he would rather go to Europe or by boat. It is based on two false assumptions: (1) hysteresis motors do not have poles, or if they do it is always some number other than four; and (2) hysteresis motors are the only kind of synchronous motor used in audio devices.

Of the current hysteresis turntable motors, the majority are four-pole, as are most of the induction motors. The hysteresis motor is one type of synchronous unit used in turntables; another is the permanent-magnet synchronous motor used in at least one commercial turntable.

• *Speaker doubling*: used incorrectly to mean speaker distortion. This misnomer is apparently derived from the mistaken idea that most speaker distortion is second-harmonic. The symmetrical construction of a dynamic loudspeaker is such that all even orders of harmonic distortion tend to be suppressed. The predominant order of distortion is almost always the third harmonic, so that one could legitimately talk about loudspeaker "tripling."

One of the worst cases of speaker distortion I ever came across, with the distortion meter reading 98 per cent at 30 Hz, showed less than 4 per cent second-harmonic distortion. The acoustical output with a 30-Hz electrical input was an almost pure 90-Hz tone.

Anyone who uses technical audio language should own the American Standards Association publication *Acoustical Terminology*. It is the highest authority there is in such matters, and is obtainable for \$5.50 from the American Standards Association, 10 East 40th Street, New York, New York 10016.

Edgar Villechur is President and Director of Research, Acoustic Research, Incorporated.

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SONY



Sorry, the new Sony FM Stereo Tuner won't be here until April

We don't presume to tell you how to spend your time between now and April. You can bug your dealer, if you wish, but please don't. What you can do is reserve a demonstration of what will be the most exciting FM Stereo tuner ever developed. You know Sony, and the kind of magic they work with transistors. Their new tuner is really something special and different. But we repeat, it won't be ready until April.

In the meantime, spend some time with your family, or visit your dealer and listen to Sony's fabulous solid-state stereo amplifiers. The TA-1120, an integrated model, delivers 120 watts of pure power with virtually no distortion and has the most sensible arrangement

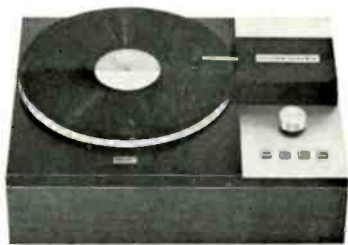
of functions. It's the one that is drawing rave notices from the high fidelity editors. The TA-3120 is a power amplifier only, identical to the one employed in the TA-1120. Prices are respectively \$399.50 and \$249.50, suggested list.

While you're at it, fiddle with the ingenious Sony PUA-237 and PUA-286 tonearms, or spend some time trying to detect a noise or rumble from the new servo-controlled Sony TTS-3000 turntable. Or check the new moving-coil cartridge, VC-8E. Above all, tell your high fidelity dealer to save a front-row seat to hear the new Sony FM tuner, available in April.

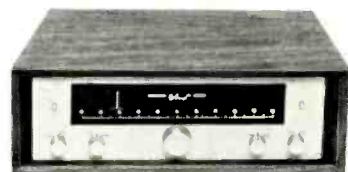
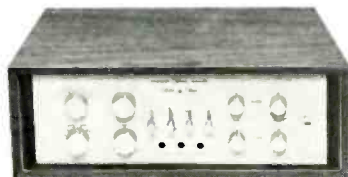
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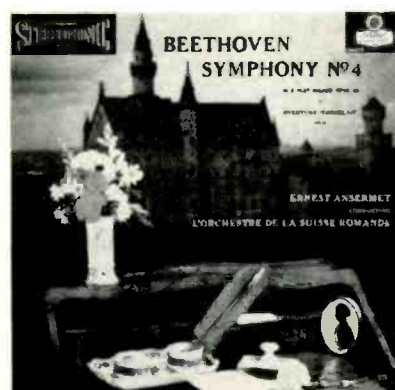
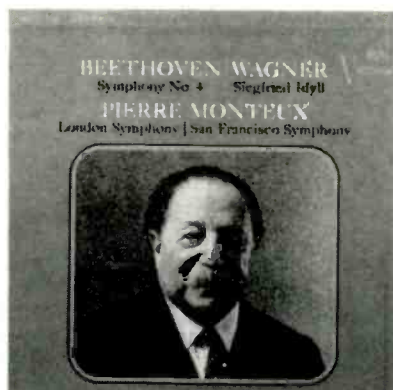
Beethoven's FOURTH SYMPHONY

It has often been remarked that Beethoven's even-numbered symphonies represent their creator in his gentler, softer aspect, and the odd-numbered ones represent the fist-shaking, heaven-storming Beethoven. It is almost as if some inner compulsion demanded a kind of equilibrium as he moved from one symphony to the next, the balancing of fiery and defiant passion with easier, more lyrical expression. And it may be significant that, although in 1805 Beethoven drafted two movements of a symphony in C Minor, which ultimately became part of his Fifth, he set them aside and devoted himself in the following year to the more relaxed contours of the B-flat Symphony, published in 1806 as his Fourth.

Robert Schumann characterized Beethoven's Fourth Symphony as a "Greek maiden between two Norse giants"—referring, of course, to the two colossal symphonies on either side of the Fourth, the "*Eroica*" and the Fifth. Though the Fourth Symphony may present a more serene countenance than the two flanking it, it is nonetheless a work of astonishing power and freshness. Hector Berlioz wrote a perfect description of the score:

"The character is generally lively, nimble, joyous, or of a heavenly sweetness." Beethoven's biographer A. W. Thayer referred to the "placid and serene Fourth Symphony—the most perfect in form of them all." And that irrepressible Beethoven enthusiast Sir George Grove found in the symphony "something extraordinarily *entrainant*—a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace and beauty."

A popular Romantic theory of the late nineteenth century tied the Fourth Symphony to the mysterious "Immortal Beloved" to whom Beethoven pledged his undying love in his diaries and notebooks. Beethoven spent much of the summer of 1806 visiting his friend the Count of Brunswick at his ancestral estate in Martonvásár, Hungary. Among the adornments at Martonvásár were the Count's sisters, Therese, Josephine, and Caroline. Beethoven was especially charmed by Therese and Josephine ("Tesi" and "Pepi"), and there has even been speculation that he and Therese became engaged



Beethoven's Fourth Symphony has been well served in the recording studio. Arturo Toscanini made the first great disc performance in the 1930's; it is still available as an Odeon import. The stereo lists include Pierre Monteux's polished reading (RCA Victrola) and Ernest Ansermet's ebullient treatment (London, on tape as well as discs).

during that summer; the slow movement of the Fourth Symphony has been seen by some as the composer's declaration of love for her.

Subsequent examination of Therese von Brunswick's diaries, however, has revealed that there was nothing more between her and Beethoven than a deep and abiding mutual esteem. Josephine, on the other hand, is mentioned by Therese as evincing a rather "dangerous" interest in the composer; this testimony has been taken by some to indicate that it must have been Josephine whom Beethoven called his "Immortal Beloved."

Whatever may be the truth about Beethoven's emotional involvement at the time, the summer at Martonvásár was perhaps the calmest period in the composer's life. Days and nights were spent in joyful communion with dear friends, and the beauty of the estate and the surrounding countryside is echoed in the pages of the symphony then in the making.

THE first great recording of the Fourth Symphony appeared in the mid-1930's, a performance by the BBC Symphony Orchestra conducted by Arturo Toscanini. On these eight 78-rpm sides (RCA Victor album 676) the distinguished conductor, then at the height of his powers, shaped a reading of total communication, the orchestra's musicians outdid themselves, and the recording engineers of EMI (in this and other London-originated recordings of the time) gave Toscanini the finest sound reproduction he was to enjoy for years. The one catch was that Toscanini refused to accommodate the musical continuity to the break imposed every four and a half minutes or so by the limitations of the 78-rpm recording process. The result was that the original issue of the performance had several very abrupt side breaks. An LP reissue of the performance is available on an imported Odeon disc (QALP 10227); the abrupt side changes have been joined together by tape editing, and the performance has a dazzling quality of impetuosity—and the slow movement a serenity—that is quite remarkable. This is one of the finest of all recorded performances by Toscanini, and it is recommended wholeheartedly.

There are fifteen other recorded performances of the

Fourth Symphony available in this country, ten of them in sets of the complete Beethoven symphonies. Of the fifteen, ten are in both stereo and mono. Eight of the latter, it seems to me, are so good that the prospective purchaser cannot go wrong with any of them. These eight are the performances conducted by Ernest Ansermet (London CS 6070, CM 9255), Otto Klemperer (Angel S 35661, 35661), Josef Krips (Everest SDBR 3113, LPBR 6113), Pierre Monteux (RCA Victrola VICS/VIC 1102), Eugene Ormandy (included in the sets D7S 745 and D7L 345), William Steinberg (Command 11016SD, 11016), George Szell (Epic BC 1264, LC 3864), and Bruno Walter (Columbia MS 6055, ML 5365).

All these conductors bring to their performances a healthy and extroverted vigor, and all are very well recorded. The Ansermet and Ormandy performances may be regarded as the surprises among the lot, for whatever other good qualities these two have, they are not generally considered to be among the leading Beethoven conductors of our day. Yet both deliver readings of the Fourth Symphony that are extremely winning, sensitive, and satisfying. My own favorite among the eight performances cited is the one conducted by Pierre Monteux and played by the London Symphony Orchestra with immense polish and exuberance, but this may be because I cherish the memory of several Monteux performances of the score in the concert hall just a few months before he died.

Tape buffs have available to them a choice among four recordings: the performances mentioned above by Ansermet (London K 80057), Steinberg (Command C 11016, coupled with the third *Leonore Overture*, or GRT 22014, coupled with Beethoven's Seventh Symphony), and Walter (Columbia MQ 369), and also one by the Berlin Philharmonic Orchestra conducted by Herbert von Karajan (Deutsche Grammophon A 8803). Of these four, my nod would go to Ansermet: his bright, ebullient performance is given excellent processing in the tape medium, and on the other sequence of the reel is an equally successful performance of Beethoven's Second Symphony.

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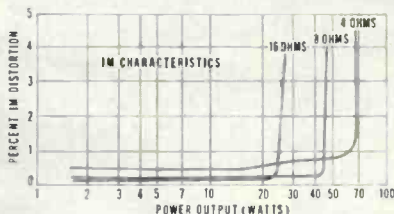
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A lineal descendant of the well-established transistor, the integrated circuit (above), is now making its first bid for the attention of the audio public.

SPECIAL REPORT: TRANSISTORS 1967

THE "TRANSISTOR REVOLUTION" IS NOW IN THE PROCESS OF CONSOLIDATING ITS TECHNICAL AND ECONOMIC GAINS

By PETER SUTHEIM

EVEN THE MOST conservative observer of the audio scene must by now agree that transistors have arrived. They have, in fact, completely displaced tubes in newly designed audio equipment. And within another two or three years—or however long it takes for transistor prices to come down even further—it is likely that tube amplifiers will disappear from the market.

Whenever a new technical approach completely supersedes an older one, consumers may wonder whether they are witnessing real progress or artificial obsolescence. In the case of transistor audio equipment, are manufacturers going "solid state" simply because it is cheaper for them, because market analysis has discovered that it

is "what people want," or because such equipment will deliver superior performance for the same or less money? In short, are transistors so much better than tubes for audio uses that they deserve to eclipse tubes completely? The answer to the last question, I think, is an unequivocal *yes*. Simply stated, there is no longer any valid technical reason for spending further engineering effort to design tube amplifiers, tuners, or receivers, because transistors *do* have certain undeniable advantages over tubes. Compared with tubes, transistors are:

- smaller and lighter;
- more efficient (they waste less power, producing far less heat while doing the same job);

- less subject to damage by shock and vibration;
- longer lasting, if used within their maximum ratings (this has still to be proved conclusively, but all evidence so far indicates that they are).

In addition, transistors are, in some instances, cheaper than the tubes that could perform an equivalent job—but this, of course, is a result of the other advantages above, which have brought transistor prices down by expanding the market for them.

Given all these cheery, positive factors, why then did transistor audio equipment get off to such a slow, faltering start? When we look into the question, everything seems to point to one obvious (or, depending on your background, not-so-obvious) fact: transistors are fundamentally different from tubes. It is not possible to "transistorize" a circuit simply by pulling out a tube and plugging in a transistor. Early tries at transistor design were certainly somewhat more sophisticated than that, but many of today's taken-for-granted circuits were yet to be invented, and the transistors that were then available suffered from current leakage, power limitations, and poor frequency response, along with non-linearity and a distressing tendency to self-destruction. Every one of these problems has since been resolved with today's new generation of semiconductors and the equipment they are used in. And there are a host of advantages available to the audio designer who knows how to work with transistors—advantages that come down to the buyer and the listener.

First, transistors don't have the same kind of inherent maximum-power limitations that tubes have. A transistor power amplifier, if driven hard enough, will try to produce all the current its load (speaker) can draw. Thus, most transistor amplifiers will deliver more power into a 4-ohm speaker than into an 8-ohm speaker. (There is a limit to this, of course: transistors can destroy themselves if called upon to deliver power to, for example, a 0.1-ohm short circuit in the speaker leads. But this problem is solved with protection circuits.)

Second, unlike tubes, transistors come in two basic, mirror-image types, called by engineers *npn* and *pnp*: *n* for negative, *p* for positive. (At least one engineer refers to them as the two sexes of transistors.) They make it possible to design a number of useful transistor circuits that have no equivalent in the tube manuals.

Third, transistors are inherently low-impedance devices (tubes are inherently high-impedance), and this has far-reaching consequences. The efficient way to transfer maximum power from an electrical source (such as an amplifier) to an electrical load (such as a speaker) is to match the impedances of the source and the load. A high-impedance (say, 10,000 ohms) tube amplifier cannot feed power directly to a low-impedance (say, 4 to 16 ohms) dynamic loudspeaker without wasting 99.9 per cent of its power output—this is why an "output" transformer is

used as a matching device between tubes and speaker. Good output transformers that can handle powers of 50 watts or so over a wide range of frequencies are large, heavy, and expensive. Transistors, on the other hand, are ideally suited for driving a speaker directly, thus eliminating the need for an output transformer. Gone are the volume, weight, and expense of the output transformer (*two* of them in stereo amplifiers), and gone also are the response-limiting problems such transformers customarily present.

The low impedance of transistors (typically one-hundredth that of tubes) pays off in another way too—not just in the output circuit, but in every stage of an amplifier or tuner. All wiring and circuit components of any kind have capacitance with respect to all other wiring in the unit. This "stray" capacitance causes phase shift and high-frequency losses and makes the design of wide-range feedback circuits difficult. But the lower the impedance of a circuit, the less the effect such capacitance will have on the circuit's performance.

IT IS doubtful that anyone knows who first coined the expression "transistor sound," but everyone will agree that it has been responsible for a great deal of confusion. Is there such a thing as transistor sound? A number of engineers will tell you that there *was*, but that it is seldom to be heard these days. Why? Simply because it was bad, not good. It has been pretty well established that some early transistor amplifiers boasting "transistor sound" were in fact suffering from a sonic aberration called crossover distortion, which produced sizable amounts of spurious third, fifth, seventh, and higher harmonics. These harmonics put a wiry edge on the reproduced sound, a quality that can easily be mistaken at first for brilliance, transparency, crispness, and the like. *But it is still distortion.*

But there are also some top engineers who maintain that transistor sound *is* superior to tube sound and believe the reason can be found in the transistor amplifier's unique electrical relationship to the speaker. A speaker system presents a very complex load to any amplifier; it appears—to the amplifier—to be a network of capacitors, coils, and resistors. As a result, the speaker's effective impedance depends upon the frequency of the signal driving it. A speaker's "nominal" rated impedance (if derived according to the Electronic Industries Association standard) is its minimum impedance over its usable frequency range. But the use of multiple drivers and adjustable mid-range and tweeter controls in a system frequently results in radical departures from the nominal rating at some frequencies. Depending upon the engineer you talk to, you will hear that:

1. All this makes no difference whatsoever—a tube and a transistor amplifier will be sonically indistinguishable from each other if their specifications are the same.

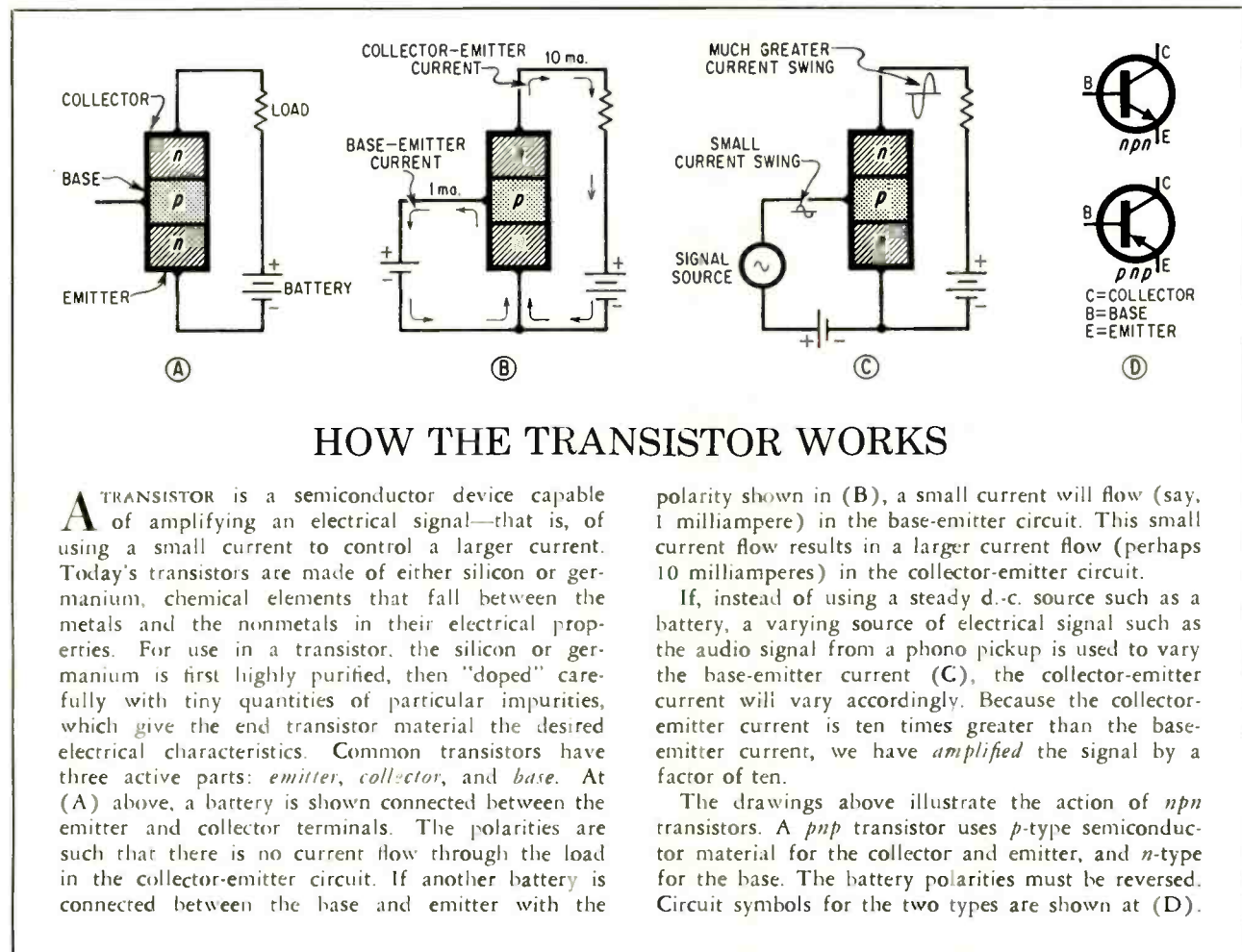
2. Improved speaker handling is the major factor resulting in improved sound in transistor equipment because (a) the amplifier is able to deliver more power to the fluctuating speaker impedance, particularly when the speaker is at its lowest impedance, and (b) the amplifier is able to deliver more peak power to a speaker load that is reactive (*i.e.*, one whose resistance changes with frequency) than it can to a purely resistive load such as is used for amplifier testing. And under a possible subcategory (c) might be listed the opinion of a few engineers who feel that transistor equipment's improved damping factor at low frequencies and the ability to use more feedback also make significant contributions to sound quality.

An increasing number of engineers, particularly among those companies that have produced top-level tube as well as transistor equipment and who therefore have extensive experience with both, believe that there is no inherent sonic advantage in transistors, and that the same results could have been (or actually were) achieved with tube equipment. They agree, however, on the physical virtues of compactness and cool operation, and some state that excellent performance is slightly easier to achieve at

lower cost with the new transistors. (The price to the consumer is no lower at present because years of extensive engineering design time still have to be paid for.)

To backtrack a bit, it is generally agreed that some of the early transistor amplifiers really did sound far better than their audio measurements would account for. This apparently impelled a number of engineers to reinvestigate the subtler details of amplifier design and measurement. Such factors as overload recovery time, transient rise time, high-order harmonic-distortion analysis—all these got concentrated attention from a large number of engineers for the first time. As a result, we now have transistor amplifiers that, in some minor or major aspects, are better than the best tube amplifiers. So if there is a transistor sound now, it is probably only, in a literal sense, the sound of high fidelity.

Some transistor equipment, of course, is still terrible—as is some tube equipment. There are always people willing to manufacture profitable junk, and their unlovely products are available right alongside the best. The counsel is clear: do not buy equipment just because it is "transistorized"; buy it because it checks out well in the lab and sounds good to you in the store.



HOW THE TRANSISTOR WORKS

A TRANSISTOR is a semiconductor device capable of amplifying an electrical signal—that is, of using a small current to control a larger current. Today's transistors are made of either silicon or germanium, chemical elements that fall between the metals and the nonmetals in their electrical properties. For use in a transistor, the silicon or germanium is first highly purified, then "doped" carefully with tiny quantities of particular impurities, which give the end transistor material the desired electrical characteristics. Common transistors have three active parts: *emitter*, *collector*, and *base*. At (A) above, a battery is shown connected between the emitter and collector terminals. The polarities are such that there is no current flow through the load in the collector-emitter circuit. If another battery is connected between the base and emitter with the

polarity shown in (B), a small current will flow (say, 1 milliamperes) in the base-emitter circuit. This small current flow results in a larger current flow (perhaps 10 milliamperes) in the collector-emitter circuit.

If, instead of using a steady d.-c. source such as a battery, a varying source of electrical signal such as the audio signal from a phono pickup is used to vary the base-emitter current (C), the collector-emitter current will vary accordingly. Because the collector-emitter current is ten times greater than the base-emitter current, we have *amplified* the signal by a factor of ten.

The drawings above illustrate the action of *npn* transistors. A *pnp* transistor uses *p*-type semiconductor material for the collector and emitter, and *n*-type for the base. The battery polarities must be reversed. Circuit symbols for the two types are shown at (D).

Echoes of the perhaps premature debut of transistors on the audio scene still resound in the marketplace, and skeptics still have their questions. Do transistor amplifiers tend to blow out their output and/or driver transistors when presented with an incorrect or shorted load? No. All the better amplifiers now have some kind of protective circuit that prevents transistor damage when the amplifier is overloaded. No recent transistor amplifier of reputable manufacture is likely to be damaged by brief shorts (or sometimes even prolonged ones) in the speaker wiring, even at high signal levels. Some few will still go under when confronted with long-term short circuits at full power—long-term meaning, in this case, several minutes.

Barring the catastrophic failures caused by mistreatment, transistor equipment is, on the whole, more reliable than tube equipment, primarily because of three things: First, transistors themselves have none of the built-in "failure mechanisms" of tubes: there are no heaters to burn out or cathodes to lose electron-emitting capacity, no grids to become noisy or emissive, no evacuated spaces to become gassy. Second, transistors use much lower operating voltages than tubes (one tenth or less), and that means lower electrical stresses on the associated circuit components such as capacitors and resistors. Third, transistors produce less heat than tubes, so operating temperatures tend to be much lower in transistor amplifiers than in tube amplifiers of equivalent rating. High temperature, of course, is the greatest enemy of electronic component parts.

Transistors do not "wear out," as far as we know. The best indication of end-of-useful-life that anyone has been able to find is a gradual increase in noise; but even that doesn't seem to happen with all transistors, and when it does, it happens only after many tens or even hundreds of thousands of hours of continuous service. However, although the likelihood of breakdown is smaller with transistors, when a breakdown does occur, other parts are apt to go also and it is harder to get competent repairs. Experienced service technicians grew up with tubes; transistors and their circuits are still new to many of them. Also, many transistors and diodes used in high-fidelity amplifiers are not replaceable off the shelf—they may need to be specially selected for low noise or high gain, or matched in pairs or groups of four. So, if you live in a small town where the local technician specializes in washing machines, toasters, and TV sets, you had best ship any malfunctioning solid-state equipment back to the manufacturer or to one of his authorized service shops for repair.

THE FIRST attempts to make transistors work in FM tuners were no more successful than they had been with amplifiers. For i.f. stages, transistors offered no real advantage over tubes until high-gain, high-frequency sili-



"320 watts!"

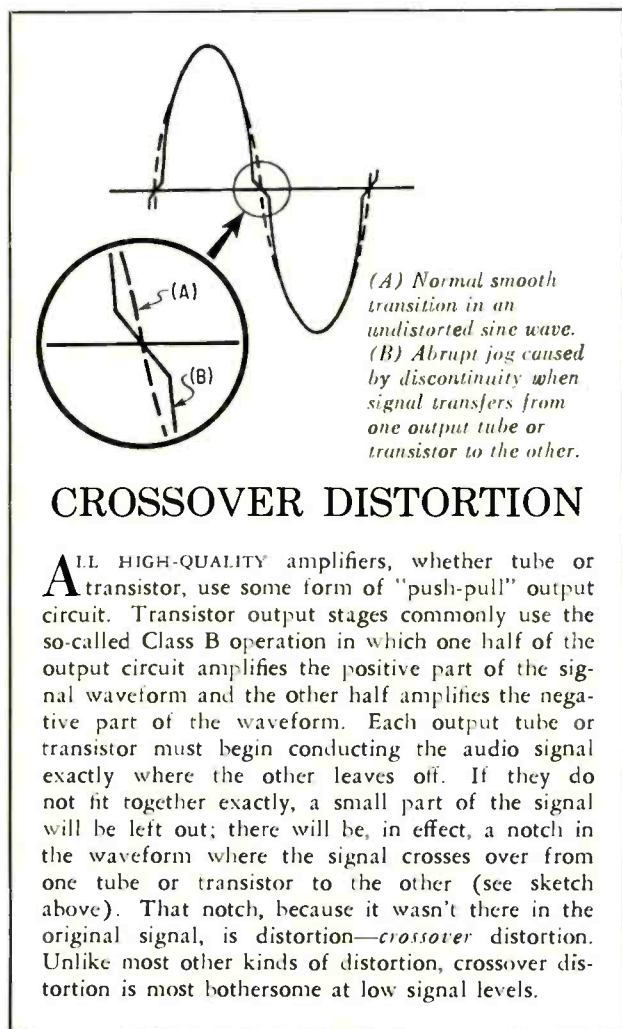
Rodriguez

con transistors appeared at reasonable prices only a few years ago. Transistors in the front-end tuning sections were not only no help, they were a handicap, since they are much more susceptible than tubes to overload by strong stations, resulting in cross modulation. Cross modulation makes a strong FM station appear spuriously at several places in a receiver's tuning range, often right on top of one or more weaker stations. The cross modulation problem is the reason why some otherwise all-transistor tuners had tubes (nuvistors, for example) in their front-ends.

Front-end difficulties in FM tuners have now been largely overcome by the use of a new kind of transistor, the field-effect type. The field-effect transistor (FET) was developed about fifteen years ago, but has only recently become inexpensive enough to be used in hi-fi equipment. The FET works on an entirely different principle from the conventional transistor. The answer to a fanciful engineer's wild daydream, it combines some of the best aspects of the tube and the transistor. Although it has the same physical appearance as a transistor, it can be used in circuits in much the same way as a vacuum tube. A number of manufacturers are using FET's in the r.f.-input sections of their FM tuners and receivers, and these companies will, without doubt, be joined by others. At the present time, FET's are considerably more expensive than either tubes or transistors, but their cost will inevitably come down as they come into wider use. And as the cost comes down, engineers will probably start incorporating FET's into preamplifier sections and tape recorders, where they will achieve small but significant im-

provements in signal-to-noise ratio. And they are already being used as low-noise pre-preamplifiers in some quality condenser microphones.

An even more recent semiconductor development, the integrated circuit (IC), has appeared in FM tuners and receivers. (The term "integrated" has nothing to do with the phrase "integrated amplifier," meaning a combined preamplifier-power amplifier.) An IC is a combination of active elements (ones that amplify, such as transistors) and passive elements (such as resistors and capacitors)



CROSSOVER DISTORTION

ALL HIGH-QUALITY amplifiers, whether tube or transistor, use some form of "push-pull" output circuit. Transistor output stages commonly use the so-called Class B operation in which one half of the output circuit amplifies the positive part of the signal waveform and the other half amplifies the negative part of the waveform. Each output tube or transistor must begin conducting the audio signal exactly where the other leaves off. If they do not fit together exactly, a small part of the signal will be left out; there will be, in effect, a notch in the waveform where the signal crosses over from one tube or transistor to the other (see sketch above). That notch, because it wasn't there in the original signal, is distortion—*crossover* distortion. Unlike most other kinds of distortion, crossover distortion is most bothersome at low signal levels.

produced as a unit etched into a silicon chip—usually a tiny one about the size of a pinhead. The techniques used to produce IC's are among the most precise in modern technology, entire micro-electronic circuits being fabricated on a chip without any kind of wiring or assembly. The finished chip is fastened to a *header* that provides connections from points on the chip to the outside circuits. The header is then sealed in a tiny metal or plastic enclosure about the size of a pencil eraser.

In addition to all the advantages of transistors, IC's offer some attractions all their own. The amplifying

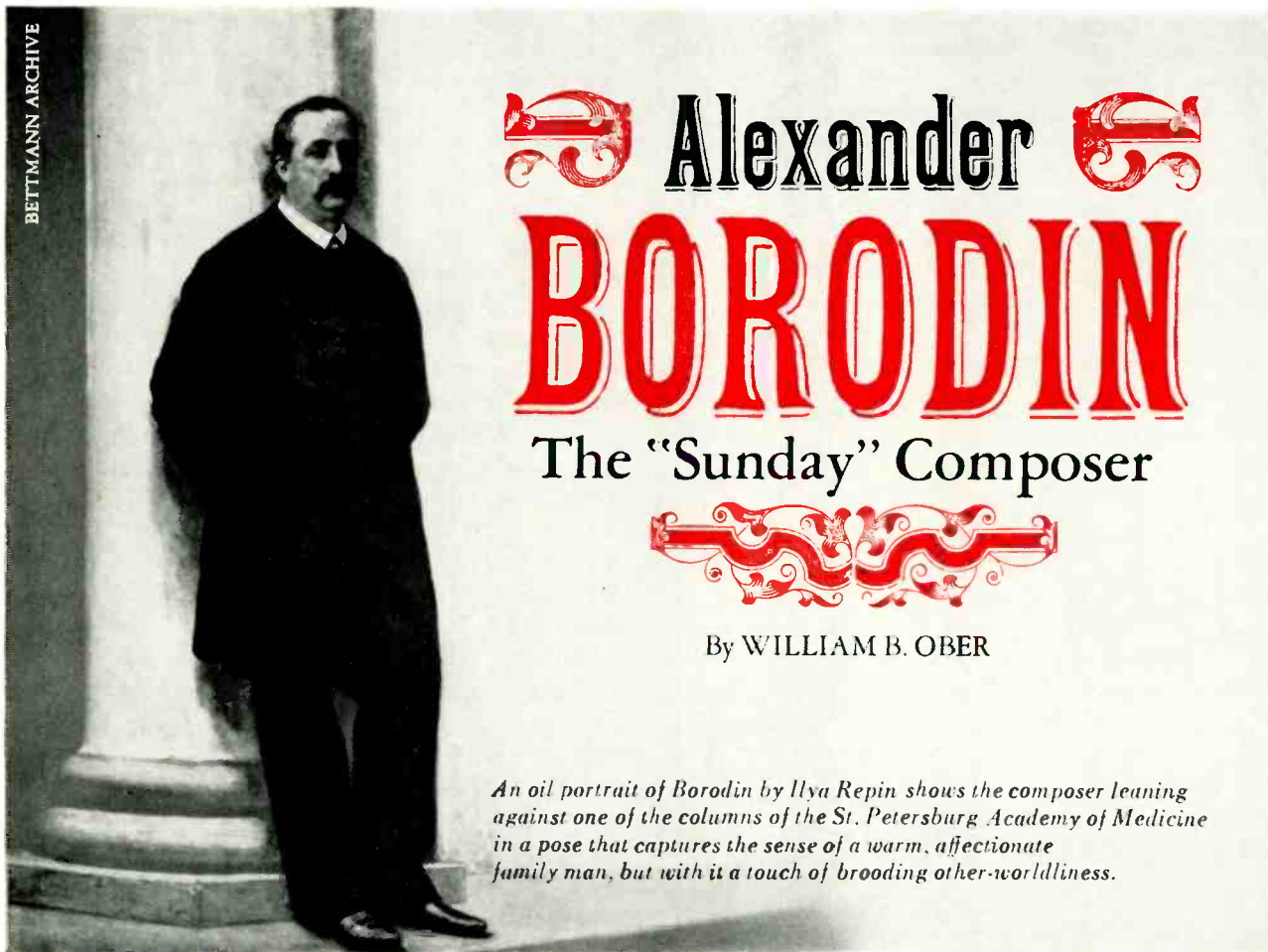
characteristics of IC's are more uniform from unit to unit than those of transistors, which makes the engineer's job simpler and his results more predictable. Conventional transistors of the same type number may be spread over a current-amplification range of as much as 5 to 1, but IC's, more uniform to begin with, also incorporate a great deal of self-compensation in the form of negative feedback within the circuit. That means very little variation from unit to unit.

Because of their higher gain per unit, IC's permit full noise-limiting in FM tuners at lower signal levels than ever before; the result is greater sensitivity. Their limiting is also more symmetrical than that of transistors: IC's clip off negative and positive peaks of the signal waveform equally, which helps maintain a good capture ratio. At the present time, IC's are finding their major hi-fi application in the i.f.-amplifier stages of tuners and receivers, but we can expect them to appear in preamplifiers and in the driver stages of amplifiers in the not-too-distant future.

Considering all these radical developments and the sonic improvements that have resulted from them, is now the time to unload all your tube equipment? Certainly not—not if it still sounds good. Look into transistor equipment when you feel dissatisfied with the performance of your present system, or when it is due for a major repair or overhaul. You will find that every manufacturer of hi-fi amplifiers and tuners is making semiconductor equipment. Considering the wide choice of quality units available, if you let the manufacturer's reputation, test reports, and your own two ears be your guides, it is hard to go wrong.

Future developments in solid-state technology may be expected to bring even better specifications and lower prices. But do not expect transistor equipment to get much smaller than the smallest units now available. The lower limit on size for tuners and control amplifiers is obviously set by the smallest practical knobs and dial scales. Transistor power amplifiers have eliminated the bulk of output transformers, but they still need hefty power transformers and very large electrolytic capacitors for voltage regulation and (some) for speaker coupling. The heat sinks needed to dissipate the heat from the very high-power output transistors also tend to put a lower limit on size. The transistor revolution can, in a sense, be considered to be over. The transistor has clearly won and it remains now only to consolidate and expand its sovereignty over the high-fidelity empire. And ten years from now, if we are not in the middle of another revolution, we will probably wonder what all the shouting was about.

Peter Sutherland, who has been writing on audio and other matters in the electronic field for several years, has also spent much time in the design and construction of solid-state equipment.



Alexander BORODIN

The "Sunday" Composer

By WILLIAM B. OBER

An oil portrait of Borodin by Ilya Repin shows the composer leaning against one of the columns of the St. Petersburg Academy of Medicine in a pose that captures the sense of a warm, affectionate family man, but with it a touch of brooding other-worldliness.

THOUGH the old maxim tells us that no man can serve two masters, Alexander Borodin, who started his professional life as a doctor, became equally famous as a professor of chemistry and as a composer. We know from common experience that many doctors and scientists are musical amateurs who move freely in musical circles; after all, Apollo was the god of both medicine and music. Borodin was fortunate, however, in being able to make the best of both possible worlds; most young men, when confronted with a career decision, an either/or choice, opt for one or the other. Both music and medicine (or any other science) are demanding disciplines, and since success in music commonly depends upon recognition of talent early in life (usually before the age of ten), the long years of conservatory study and practice preclude any young man's becoming more than a talented musical amateur if he is more interested in a medical or scientific career.

The musical accomplishments of many well-known physicians are familiar—at least to the medical fraternity. Herman Boerhaave, the great teacher at the University of Leiden in the first third of the eighteenth century, had regular chamber-music concerts in his home, much to the delight of the foreign students who were attracted there

by his reputation. Auenbrugger, who discovered the art of percussion (not of musical instruments but of the thorax!), wrote the libretto for Antonio Salieri's opera *Der Rauchfangkehrer* (*The Chimney Sweep*); his daughters took piano lessons from Haydn. Caspar Bartholinus, the eighteenth-century Danish anatomist, played several wind instruments with skill; he wrote *De tibiis veterum*, a history of wind instruments. Jacob Henle, a nineteenth-century German anatomist, could play any string instrument and take any part in a string quartet. Hermann von Helmholtz, the renowned physiologist, was a fine amateur musician; his book *Lehre von der Tonempfindungen* (1862) reflects both his sensitivity as a musician and his stature as a physicist and physiologist. Theodor Billroth's friendship with Brahms is well known; the surgeon was competent enough at the keyboard to play four-hand works with Brahms, and his book *Wer ist musikalisch?* (*Who Is Musical?*) should not be forgotten. In our own century many critics have lauded Albert Schweitzer as a Bach scholar and as an organist, possibly more for humanistic values than musical ones.

Yet the distance between the perceptive amateur and the skilled professional is all too apparent. Consider such physician-composers as Bernard Berenclow, Thom-

as Harrington, William Kitchner, Florent Kist: forgotten, known only to the encyclopedist. The only two physicians who achieved lasting recognition as composers were Thomas Campion and Borodin. We know little of Campion's life, and his music is seldom heard these days, albeit undeservedly so. But Borodin's compositions, all too few in number, are in the regular repertoire of all orchestras and most chamber ensembles. Even pops concerts would be poorer without the Polovetsian Dances.

The outline of Borodin's life is accessible to anyone who reads program notes at concerts or jacket notes on recordings. In addition, Serge Dianin's full-length biography has recently been made available in English translation. However, it is useful to recapitulate a few salient features to keep in order the conventional landmarks of time, place, and person. Borodin was born in 1833, the illegitimate son of Prince Ghedeanov, then a man of sixty, and a much younger woman. His natural father provided well for his mistress and son, even arranging, in 1839, a marriage for her with a retired army physician.

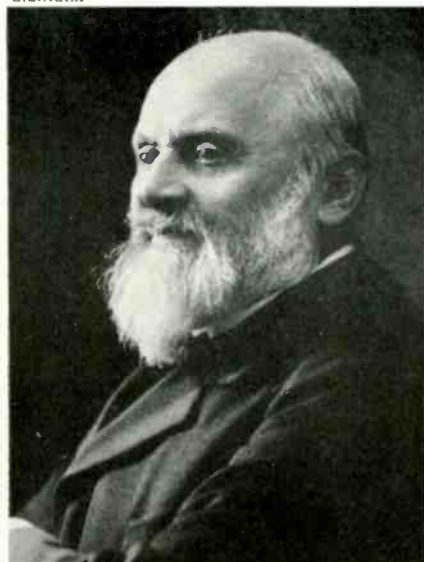
As a boy, Borodin was lively, curious, and articulate; though not physically robust, he had a wide range of interests. He enjoyed acting out plays with his juvenile contemporaries; he took lessons on the flute and piano, and later on the cello; he painted many water colors; he was interested in all sorts of phenomena in natural science; he was excited by fireworks—how many composers from Handel to Debussy have adored fireworks!—and he played endlessly with chemicals in a laboratory that he had built on the top floor of the house in which he lived with his mother and physician stepfather. As a schoolboy he received outstanding grades, and he read the scientific semi-popular literature of his day avidly.

In 1850, Borodin entered the Academy of Medicine in St. Petersburg, completing his formal studies in 1855, *cum eximia laude*, but did not receive his M.D. degree until 1858, when he completed his dissertation. This thesis bore the title *On the Analogy of Arsenious with Phosphoric Acid*, surely a strange subject for a medical degree. What had happened between 1855 and 1858 was that Borodin had decided to leave medicine and become a chemist. After he had completed his formal medical studies, he was appointed to the Second Military Hospital in St. Petersburg, an assignment equivalent to an internship. There was little supervision and teaching at this hospital, and he found the routine work disagreeable. Thus, when medicine proved not to be the career he thought it was, Borodin cast about for another field. As an undergraduate, he had worked in the laboratory of Professor Nikolai Zinin, the distinguished founder of Russian chemistry, a man of great intellect and international reputation. Zinin accepted Borodin as a graduate student in 1856 and set him to work on inorganic acids

—and hence the unusual subject for his master's thesis.

Throughout a decade of scientific study, music was Borodin's principal avocation. His favored instrument was the cello, and he particularly enjoyed playing Boccherini quintets. He played chamber music regularly as a medical student and as a graduate student in chemistry at St. Petersburg. He took his cello with him to Germany, where many of the scientists he met were also musical, and no doubt his willingness to play and his evident enjoyment of music-making made him a welcome guest. However, there is no indication that at this time he ever considered himself to be a musician or destined to become one. While in Heidelberg, he met Catherine Protopopova, a young pianist from Moscow, who had gone there to be treated for early tuberculosis. A mutual love of music drew them together and a happy courtship ensued. When Borodin finally returned to St. Petersburg in the fall of 1862, he was appointed Adjunct Professor of Chemistry at the Academy of Medicine; the young couple were married in the spring of 1863. A few months later they moved into a sprawling apartment at the Academy in the same building that housed his laboratory, and there they lived until he died almost a quarter of a century later. In 1864 he was appointed Professor of Organic Chemistry, his permanent academic rank.

THE musical die was cast at about this time. Shortly after Borodin returned home, he was introduced to Mili Balakirev at the home of Professor Sergei Botkin, the warm-hearted physician who was a prime mover in the development of social-welfare work in Russia. Balakirev had already attracted to his circle the then immature talents of César Cui, a military engineer; Nikolai Rimsky-Korsakov, a naval officer; and Modest Moussorgsky, an army officer. Never in the history of music was so much to be accomplished by such a handful of amateurs with so little formal musical training. Together they made up the famed "Russian Five" who were to foster Russian national music. Borodin's musical outlook was congenial to the other four; they all shared an admiration for Glinka, who had died in 1857. To use a term coined by Borodin, they were all confirmed "Russlanists" (from Glinka's *Ruslan and Ludmilla*, an opera whose overture is familiar to American concert audiences). Balakirev's influence was that of a catalyst. Dianin's biography states the dynamics clearly: "The significance of this meeting with Balakirev lay not in any sudden, imaginary 'revolution,' but in the experienced Balakirev's recognition of his [Borodin's] true musical vocation and of the powers hidden within him." To this catalytic function one might add that Balakirev, like Borodin's stepfather, and like Zinin, was a father image. Borodin needed the advice and encouragement of an older man whom he looked up to, someone to make him



Never before had so much been accomplished by so few with so little in the way of formal musical training: the creation, almost out of nothing, of a Russian music. Mikhail Glinka (far left) was the pioneer, the discoverer. But the others settled the musical land and built in it a thriving national tradition—in an odd hour on Sunday, a free evening during the week, time off from being

conscious of his ability and to give him a firm push on the road. By the end of December, 1862, Borodin had completed the first movement of his First Symphony, and he played it for his fiancée when he visited her in Moscow over the Christmas vacation (Christmas in Russia is celebrated on January 6).

The first movement of Borodin's E-flat Symphony is constructed on a startling innovation of musical form—an innovation that was to have considerable impact on music written later, though Borodin has not generally received credit for it—and it is tempting to equate this new rhetorical device to developments in the field of organic chemistry in the late 1850's and early 1860's. Instead of using the conventional sonata form (two contrasting subjects with exposition, development, and recapitulation), Borodin built the movement on a single theme, but the listener is not aware of it until almost the end of the movement. Fragments of the theme are given out, developed, and played off against one another, but the fragments are not permitted to fall into place, and the full theme is not enunciated, until just before the coda. The form is that of an inductive synthesis: individual elements or groups of elements are successively combined to form a final product, or statement. Later symphonists, notably Sibelius, copied this innovation, and many individual movements in twentieth-century orchestral and chamber music are modeled on the principle in one manner or another. It is reasonable to speculate that this form, this rhetorical device, would appeal to a chemist of the 1860's. In 1861, Borodin had attended a congress of chemists in Germany at which Butlerov gave his famous paper on "Aspects of the Structure of Chemical Combinations," and at about the same time Kekulé, whom Borodin had met in Heidelberg, was working out the correct molecular structure of the benzene ring. Structural chemistry and synthetic organic chemistry were

just beginning to appear as scientific disciplines at this period. Borodin's orientation toward synthetic chemistry may have influenced, consciously or not, his choice of a form in which to cast his musical ideas. At any rate, he would have been the right man at the right time for just such a transfer of ideas from science into art.

One cannot pretend that during his two decades of composition Borodin was a systematic composer. The critic V. V. Stasov describes a visit to Borodin's laboratory: "After mixing some reagents in a reaction chamber, he would go down the hall to his music room, write down a few bars, work out some harmony, then return to the laboratory bench for further manipulations of chemicals and apparatus." Borodin used to refer to himself as a "Sunday" composer, and, indeed, the physical aspect of the Borodin ménage at the Academy was scarcely conducive to systematic, well-ordered work. The rent-free quarters were a semi-public corridor without much privacy. According to Rimsky-Korsakov's memoirs:

People swarmed through it at all hours of the day or night—students seeking advice, friends seeking company, relatives seeking shelter. The relatives, especially, came often and in large number, choosing Borodin's home as a convenient hospice in which to fall ill or even go mad. When the beds were all taken, they would sleep on couches or the floor, or else doze in chairs; not infrequently they appropriated Borodin's bed. The apartment itself was usually a litter of disorder or disarray. Five years after they moved in the Borodins still picked their way around piles of books and music, half-unpacked trunks and suitcases. On one occasion when carpenters and plumbers came to repair defective drains, they left holes in the floor that remained for months. . . . Meals were fantastically irregular; dinner often began as late as eleven o'clock at night. Along with transient guests, relatives, and partial strangers the Borodins shared their meals with a colony of cats, bold animals of both sexes and varying sizes which walked on the table, examined the food, leaped on the backs of the

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an engineer, a chemist, an army or navy officer. Balakirev alone, at the beginning, was a full-time musician; the others were amateurs, Sunday composers whose innocence of the size of the task they set themselves allowed them to accomplish it. From the left, after Glinka, the "Russian Five": Borodin, Mili Balakirev, César Cui, Nikolai Rimsky-Korsakov, and Modest Moussorgsky.

diners, and in general treated the household as a feline liberty hall.

One could say, in a literal sense, that Catherine kept a disorderly house, but she was in poor health: her tuberculosis progressed very slowly, and it was complicated by severe asthmatic attacks which gave her sleepless nights. When the climate of St. Petersburg grew too severe, she would go on long visits to her mother in Moscow, leaving Borodin to shift for himself. Yet, instead of complaining about his ambiance, Borodin thrived on it, despite a rather nervous temperament and an intermittent sequence of psychosomatic ailments. The fact that Borodin had been raised in a household of adults, without siblings, may account in part for his intellectual precocity, but his evident satisfaction with his wife and her domestic arrangements suggests an element of reaction to his mother, whose household, though populated by a series of lovers, was on the surface well ordered and "proper." Catherine's physical and emotional dependency on him must have filled some emotional need in Borodin, supplying something of which he had been deprived as a child. The host of free-loading relatives Rimsky-Korsakov describes were hers, and the constant needs of the ubiquitous Protopopoffs for advice, intercession with officials, and medical care provided Borodin with a ready-made family of his own.

UNDER such circumstances it is not surprising that the First Symphony was not finished until 1867. Indeed, Borodin's reputation rests on only a handful of major works. If we exclude juvenilia and ephemera, we have an opera (*Prince Igor*), two complete symphonies and two movements of a third, two string quartets, and a tone poem (*In the Steppes of Central Asia*). Borodin was an intermittent composer. He began work on *Prince Igor* at Stasov's suggestion in 1869-1870, laid it aside

for a few years, began his Second Symphony and worked on that from 1869 to 1873, resumed work on the opera in 1874, and worked on it piecemeal until his death in 1887, leaving it unfinished. We know *Prince Igor* today in the score completed by Rimsky-Korsakov and Glazunov; its first performance took place in 1890. Moreover, the Second Symphony was not completed until 1876. In between times during the 1870's, when tired of working on the symphony and when inspiration faltered in *Prince Igor*, he composed the String Quartet No. 1, in A Minor, also in fits and starts, from 1874 to 1879. Only twice did Borodin begin a composition, stick with it, and see it through to completion without interruption; these works were the tone poem *In the Steppes of Central Asia* (1880) and the String Quartet No. 2, in D Major (1881). The two movements of his Third Symphony were composed in 1886-1887; they were in rough form at his death, and Glazunov finished off the scoring. Apart from this handful of important compositions, between 1867 and 1885 Borodin wrote about a dozen art songs. Although they are among the most beautiful in the Russian literature, they are rarely heard in concert in Western Europe or America.

One finds a similar pattern in Borodin's work as a research chemist. During his years as a graduate student and a traveling fellow (1858-1863), he completed and had published thirteen separate scientific papers, but during the more than two decades of his tenure as full professor at the Academy there were only another thirteen papers actually put into final draft and published. Some of his important contributions were delivered at local meetings of the Chemical Society at St. Petersburg and reported briefly in the published proceedings, but were never written up in full. During these two decades, however, he taught the undergraduates, trained his graduate students, traveled to scientific meetings, and undertook

a major role in the development of medical training for women in Russia. This last activity merits special comment, for Borodin's pioneering work did not begin to bear fruit until after the Bolshevik Revolution, and today Russia leads the world in the number of women doctors, over fifty per cent of the medical graduates being women.

Among the items affected by the liberal reforms of Tsar Alexander II (1855-1881) was the revision of the entire Russian educational system. No longer was the emphasis exclusively on classics and the humanities; there was an upsurge of interest in science, both pure and applied, and the impulse for it was derived from the highest official circles. Under the influence of such high-minded paternalism, general interest developed in higher education for women in a number of fields. In 1872, Borodin and some colleagues founded the Women's Medical College of St. Petersburg. He himself assumed the duties of professor of chemistry and treasurer. He was deeply committed to the cause of medical education for women at a time when it was almost unheard of in Western Europe, and he devoted endless hours to administrative details of organization and management. At the same time his tasks at the Academy were increasing, for Professor Zinin, whom he idolized, was old and in failing health. The duties of giving a double set of lectures and training an extra group of graduate students fell on Borodin. Small wonder that both music and chemical research progressed in fits and starts!

Unfortunately, Tsar Alexander's reform program moved too slowly to satisfy the radicals, and he was assassinated by Nihilists in 1881. Alexander III (reigned 1881-1894), immediately adopted a policy of reaction and repression. Many of the social and educational gains were abolished. Some of the more outspoken students (we would call them liberals today) were harassed by the police, and Borodin did his best to protect them. In 1882 the government took steps to abolish the Medical College for Women; Borodin and his associates tried in vain to have it repleved, but the institution was closed and its influence was felt again only after the revolution.

One of the most significant events in Borodin's life was his meeting with Franz Liszt in 1877 at Weimar. He was rather shy about presenting himself to the "grand old man" of European music, but Liszt received him warmly. Borodin showed him the score of the B Minor Symphony and even played the Scherzo for him in a piano-duet arrangement. Liszt praised the symphony and encouraged Borodin, saying "Go on working, even if your music is not performed or published, even if you get bad reviews. Believe me, your works will make their way through their own merit. You are immensely gifted and most original. I am not merely paying you compliments. I am an old man and it would not become me to say other than what I think." Again, this was a firm push

from a father figure; Borodin returned to St. Petersburg, worked hard on *Prince Igor*, finished the A Minor Quartet, and then, in 1880, set himself firmly to work on *In the Steppes of Central Asia*, which he dedicated to Liszt, who after all had "invented" the tone poem. On a subsequent visit to Germany in 1881, Borodin was again able to combine attendance at a scientific meeting with a visit to Liszt. He showed him the score of this colorful orchestral piece, and Liszt was delighted with it. Liszt was a seminal influence on advanced music of the period, and his recognition of Borodin's merit must have been taken as a ratification.

Borodin's creative pace slackened somewhat during the last few years of his life. Increasing academic duties, travel to meetings, and official business conspired to keep him from finishing the Third Symphony and *Prince Igor*. In 1885 he suffered a severe attack of cholera and never regained his health or his strength. Yet he continued to serve his two masters, chemistry and music. He died suddenly while attending a ball at the Academy in the early winter of 1887. He had arrived in high spirits, wearing a red blouse and black leather boots, a sort of native costume. While chatting and joking with friends, he collapsed and died within a minute or two.

BORODIN was buried in the cemetery of the Alexander Nevsky Monastery; his grave is not far from those of Dostoyevsky, Tchaikovsky, and Anton Rubinstein. On his casket was placed a silver plate sent by the women doctors he had taught, inscribed

To the founder, protector, and defender
Of the School of Medicine for Women.

After his death a monument was erected, somewhat ornate to twentieth-century eyes, but nonetheless rich in associations. An elaborately carved granite shaft with a central recess serves as the background for a bronze bust of the composer. Behind the bust, reproduced in mosaic, are quotations from his music—the theme from the first movement of the First Symphony, the motif for the chorus of Polovetsian Maidens from *Prince Igor*, the first bars of his *Song of the Dark Forest*, the opening theme of the Scherzo of the Third Symphony, and the opening notes of *In the Steppes of Central Asia*. On the face of the pedestal that supports the bust there is a carved image of a *kobza*, a traditional Muscovite folk instrument. The tomb is surrounded by an elaborate iron railing; in the center of it is a shield embossed with the formulas of chemicals Borodin had isolated or synthesized. It is an old-fashioned, sentimental monument, but it serves to recall the several facets of Borodin's peculiar genius.

William B. Ober, like Borodin, is a member of the medical fraternity and has an avid avocational interest in music. He is currently a pathologist at Knickerbocker Hospital in New York City.

Though some vast computerized science of the future may eventually pinpoint for us the source of artistic inspiration, it is today as mysterious a spring as it was for the ancient Greeks. In the case of musical creation, they found the usual convenient pigeonhole: blame it on the gods. Thus Athena was credited with inventing the flute, Pan the reed pipe, and Hermes the lyre. Greatest of the musicians was half-mortal Orpheus, whose mother was Calliope, chief of the nine Muses, and composers have acknowledged his inspirational powers for millennia. In the Christian Era, however, the old gods retired to Olympus, and musicians discovered a new patron in St. Cecilia. Composers, recognizing a debt unpayable elsewhere, have been dedicating works to her for centuries, and music lovers have founded many organizations to honor her—Rome's *Accademia di Santa Cecilia* will be familiar to readers of record-jacket notes. But who was St. Cecilia, and how did she come to be associated with music?

MUSIC'S ST. CECILIA

By H. C. Robbins Landon



THE LIFE of Saint Cecilia, Virgin, Martyr, and Patroness of Musicians, is known to us only in the vaguest terms. She was a young Roman lady of noble birth who became engaged to a Roman patrician named Valerianus. A Christian, Cecilia persuaded her spouse to refrain from exercising his marital rights; she also succeeded in converting not only her husband, but also her brother-in-law, to Christianity, and the two brothers were baptized by Pope Urban I (reigned 222-230 A.D.). Cecilia is supposed to have converted some four hundred Romans to Christianity; her house became a secret church, but her activities came to the attention of the Roman Prefect Turcius Almachius (the Roman Emperor at this time was Alexander Severus—reigned 222-235), who forthwith summoned Valerianus and his brother and demanded that they renounce their new religion. They refused and were beheaded. Cecilia was subsequently murdered in her own bathroom. One report has it that they tried to strangle her and failed, while another suggests that she was placed in a dry bath with flames underneath, "which failing to terminate her existence as rapidly as her persecutors desired, they sent an executioner to despatch her by severing her head from her body." Even that attempt proved to be fraught with difficulty, for after three hefty strokes of the axe, her head was still joined to her body, and she is reported to have lived for another three days. Pope Urban buried her in the Calixtus Catacombs on the Appian Way, where her grave later became a shrine for visiting pilgrims. She seems to have been beatified in the fourth century, because she is explicitly mentioned in the *Martyrologium Hieronymianum*, which dates from the beginning of the fifth century. By the middle of the fifth century, a church had been erected in her name in the Roman suburb of Trastevere, her house was again turned into a church, and in 821 her remains, together with those of her husband and her brother-in-law, were

brought there. In 1959 the old church was rebuilt.

Just how Cecilia became associated with music is lost in legend. Tradition has it that an angel was attracted to earth by the charms of her singing, and an old German manuscript of the twelfth century says that "her prayers rose like a sweet-sounding organ to God." We know that she quickly became a favorite subject for poets and painters, and it was the custom to portray her playing an organ *positiv* (a small chamber organ).

In time, whole musical societies came to be established in St. Cecilia's name. One of the earliest of these was founded in Louvain, Belgium, in 1502, and we know of the society's existence because the statutes—a record of which is still preserved—had to be submitted to the town magistrate for approval. Another early society of this kind was formed at Evreux in Normandy in the year 1571 under the title "*Le Puy de Musique*." A solemn religious celebration took place in the cathedral "on the vigil," and the next day (November 22, St. Cecilia's feast day) high mass, vespers, and complin were celebrated. There was also a large banquet, and prizes were awarded for the best literary and musical compositions; Orlando di Lasso once won such a prize.

"The Musical Society" was formed in London in 1683 to celebrate the "Festival of St. Cecilia, a great patroness of music, on her name day, for the 22nd of November, being St. Cecilia's day, is observ'd through all Europe by the Lovers of Musick." Six stewards—"four persons of Quality and two Gentlemen of His Majesty's Musick"—were each year appointed to organize the event. They went to attend divine worship, usually at St. Bride's church, when a choral service and an anthem with orchestral accompaniment—often a work specially commissioned for the event—were performed with a large group of voices and instruments. There followed a sermon, usually in defense of "cathedral music" (which had been prohibited under the Puritans), after which the

group went to another place, usually Stationers' Hall, for a banquet. At this feast, an ode in praise of music was performed; the finest poets of England, among them Dryden (in 1687 and in 1697), Shadwell, Congreve, and Pope (in 1708) wrote the words, while the flower of London's composers set them to music—Henry Purcell, John Blow, Jeremiah Clarke, and later George Frideric Handel.

On the Continent, similar societies flourished. One of the most interesting was the "Cecilia Brotherhood" in eighteenth-century Vienna, where the finest vocal and instrumental virtuosos foregathered in the venerable Cathedral of St. Stephen on November 22nd each year to celebrate high mass. Florian Leopold Gassmann, a talented contemporary of Haydn, wrote a *Missa Sancta Caecilia* in 1765, and Haydn himself wrote the longest and most elaborate of his masses, the *Missa Sanctae Caeciliae* (1773?), for this Viennese group.

Although, in the nineteenth century, the old tradition never quite died out, with the advent of the modern symphony and established choral societies, the old St. Cecilia brotherhoods and societies no longer fulfilled such an urgent need. Attention gradually became centered on individual works written to honor the patron saint of the art. As late as 1823 we find the ubiquitous Louis Spohr composing a "Hymn to St. Cecilia" for the Cecilian Society in Kassel, but this was nearly the end of the tradition. The most celebrated nineteenth-century Cecilia composition was Charles Gounod's *Messe Solennelle Ste. Cécile* (1885).

In our own century, certainly the finest inspiration, both poetically and musically, to come from "bright Cecilia" is W. H. Auden's beautiful poem, set to music by Benjamin Britten in 1942: "Hymn to Saint Cecilia."

A representative, though by no means comprehensive, selection of St. Cecilia music is currently available on discs. All the major works are available, but very few of the lesser-known compositions (such as those by Blow or Clarke, which are beautiful). Of the major works, practically none except the Gounod and, curiously, the Britten, was available before the advent of microgroove—another proof, if any be needed, of what the long-playing record has done for the diffusion of classical music. The compositions discussed below have been arranged in chronological order, and if more than one recording is available, the preferred version is listed first.

- PURCELL: *Ode on St. Cecilia's Day*, 1683 ("Welcome to all the Pleasures") for soli, choir, string orchestra, and harpsichord. Words by Christopher Fishburn. In 1683, Purcell published "Sonatas of III parts, two Violins and Basse to the Organ or Harpsichord" with an engraved portrait of himself at the age of twenty-four attached. These twelve sonatas, written in the newest Italian manner, caused considerable excite-

ment among musical amateurs and professionals in London, and their success may be part of the reason why the new "Musical Society" mentioned above decided to engage the young composer to write the very first Cecilia Ode for the group.

Unlike Purcell's second *Ode for St. Cecilia's Day*, which will be considered below, "Welcome to all the Pleasures" is basically an intimate work; yet, within the small frame, we find those jarring dissonances and that fine sense of melody which characterize so much of Purcell's writing. The dissonances, in fact, surprise and occasionally shock even today. In a hundred small ways, Purcell's first Cecilia Ode is close to the greatest English opera ever written, his *Dido and Aeneas*, whose date of composition is uncertain but is now believed by authorities to have been produced in 1689, six years after the Ode.

Recording: April Cantelo, Eileen McLoughlin, Alfred Deller, Gerald English, Owen Grundy, and Maurice Bevan; Kalmar Orchestra of London, Walter Bergmann (harpsichord), Alfred Deller cond. VANGUARD BACH GUILD BGS 5015, BG 5015. Your feelings about this beautifully recorded and stylishly performed record will ultimately be dictated by whether you like Alfred Deller or not. The countertenor voice is a kind of falsetto singing which Deller has mastered—indeed, Purcell himself used to sing the alto parts "with incredible graces"—but the

St. Cecilia is customarily represented pictorially as playing the organ—as here, in a detail from an engraving by Zacharias Dolendo after Netherlands painter Jacob de Gheyn II (1565-1619).





Translations of the Latin text that may have been responsible for connecting St. Cecilia with music ("Cantantibus organis Caecilia...") usually render "organis" as "organ." But St. Augustine writes that it can mean any musical instrument. Thus, Cecilia has also been represented playing the harp (see cover), the bass viol (left, by Domenichino, 1581-1641), and the violin (right, by Cavallino, 1622-1654).

sound is not for everyone. There are some critics who have described Deller as one of the geniuses of present-day concert life; there are also those who shudder when they hear his voice.

- PURCELL: *Ode for St. Cecilia's Day*, 1692 ("Hail! Bright Cecilia") for soli, choir and orchestra. Words by Nicholas Brady. Purcell printed his first Cecilia Ode shortly after its initial performance, but the present large-scale ode remained in manuscript until it was resuscitated by the Musical Antiquarian Society some hundred and fifty years afterward. The second ode is twice as long as the earlier one, and requires a large orchestra—including woodwinds, trumpets, and kettledrums—which the composer uses with great skill and daring. There are arias with only trio-sonata (two violins and *basso continuo*—i.e., harpsichord and lower strings) accompaniment, such as the alto solo "The airy violin and lofty viol quit the field." There is also another alto solo, "The fife and all the harmony of war," with solo trumpets and drums, minus all the upper strings (violins, violas), which must have been revolutionary in its day. If this second ode lacks the dissonance-ridden intimacy of "Welcome to all the Pleasures," it contains the grandeur and polyphonic splendor that we usually associate with Handel—in fact, it is obvious that the second ode exerted a profound influence on Handel.

Recording: April Cantelo, Alfred Deller, Wilfred Brown, Peter Salmon, Maurice Bevan, and John Frost; George Eskdale (solo trumpet), Ambrosian Singers, Kalmar Chamber Orchestra, Michael Tippett cond. VANGUARD BACH GUILD BG 559. The Kalmar Orchestra

contained, in its day, many musicians who have subsequently become famous in their own right, such as Denis Vaughan, their then *continuo* player, and their leader, Leonard Friedman. There are a number of outstanding things about this recording: a well-known modern English composer directs, and the trumpet soloist is none other than Eskdale, whose trumpet playing in the old Adolf Busch Second Brandenburg Concerto created gramophone history before the war. Again, the crux of the matter is whether you adore ("... the name of Alfred Deller has the stature of a Weingartner in Beethoven, a Casals in the cello repertoire...") or loathe ("... a disgusting, emasculated sound...") the sound of Deller's countertenor voice, here joined by a second countertenor, Salmon. In any case, the music of both these odes is so magnificent that no one ought to pass them up.

- HANDEL: *Alexander's Feast or the Power of Musick (Ode to St. Cecilia)*, 1736 ("Twas at the royal feast") for soli, choir, and orchestra. From the ode by John Dryden originally written in 1697, with additions and adaptations by Newburgh Hamilton. The original Dryden ode had been set to music by Jeremiah Clarke and again by Thomas Clayton in 1711. Dryden wrote two odes to St. Cecilia, both of which were later set to music by Handel; Handel's first ode was Dryden's second. Of the two Handelian settings, this is the largest and perhaps most impressive. Mozart, to continue the pattern of everything in twos, re-orchestrated both of Handel's settings much in the same manner as he re-orchestrated *Messiah*. His rewriting of *Alexander's Feast* was done in July 1790 for Gottfried van Swieten, later the librettist of Haydn's *Creation*, *Seasons*, and *Seven Last*

Words, and patron of the young Beethoven (the First Symphony was dedicated to Swieten). To keep the record straight, all the recordings discussed here of both Handelian settings use the original Handel score.

Alexander's Feast, preceding as it does the great line of oratorios (*Saul, Israel in Egypt, Messiah, and Samson*), occupies a central position in Handel's creative life. He had written to English words before, in the famous Coronation Anthems and in the two Biblical dramas *Esther* (1732) and *Deborah* (1733). But *Alexander's Feast* marked a turning point in the new "massive" Handel, the composer of whom Mozart said "he strikes like a thunderbolt" and whom Haydn called "the master of us all." Handel used his orchestra and chorus to move and shake the emotions of his audience. A typical effect: he reserves the entrance of the trumpets and kettledrums until the beginning of Part Two, where the solo tenor calls "A louder yet, and yet a louder strain! Break his bands of sleep asunder/And rouse him, like a rattling peal of thunder." The effect is stupendous, especially since Handel repeats the last two lines in a gigantic chorus. Handel himself was once described as listening sorrowfully to one of his choruses, murmuring, "Oh, if I had a cannon!"

Alexander's Feast was first performed at Covent Garden on February 19, 1736. "Never was upon like Occasion so numerous and splendid an Audience at any Theatre in London, there being at least 1300 Persons present. . . . It met with general Applause," reported the London *Daily Post*. It was a major triumph in Handel's life, and it must have been a particular comfort to the composer, whose affairs, the year before, had been described in a letter as being dismal: "Handel, whose excellent compositions have often pleased our ears, and touched our Hearts, has this Winter sometimes performed to an almost empty Pitt."

Recording: Honor Sheppard, Max Worthley, and Maurice Bevan; Oriana Concert Choir and Orchestra, Alfred Deller cond. VANGUARD BACH GUILD BGS 70666/7, BG 70666/7, two discs, boxed. Deller, as conductor, gives a fine, clean-cut performance which is, as usual with Vanguard, spaciouly and faithfully recorded. The soloists are not in the Schwarzkopf/Patzak class, but they are good musicians, and the orchestra, apparently one of London's fabulous pick-up groups comprising the best musicians from various leading orchestras, is very good indeed. It is scarcely credible that this should be the first, and only, recording in the catalog of this great and noble piece of music. But let us not quibble: "At last divine Cecilia came."

• HANDEL: *Ode for St. Cecilia's Day, 1739*, for soli, choir, and orchestra. Words by John Dryden, 1687. Dryden's ode, the first of two settings (the other was written ten years later), was originally set to music by G. B. Draghi and had been performed by the famous "Musical Society." Handel, that old and cynical plagia-

rizer, lifted large chunks of two harpsichord suites by Gottlieb Muffat (1690-1770) and used them, with widespread changes, in the present ode. But plagiarisms and all, it is a full-blooded and magnificent work. Who could resist the solo kettledrums in "The double, double beat of the thundering drum," or the final number in which, as in the end of *Israel in Egypt*, the solo soprano, entirely unsupported, sings each line alone, to be followed by the full strength of the chorus and the orchestra, bright with D trumpets?

Recordings: (1) Adele Addison and John McCollum; Rutgers University Choir, F. Austin Walter, choirmaster; New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6206, ML 5606. (2) Teresa Stich-Randall and Alexander Young; London Chamber Singers; London Chamber Orchestra, Anthony Bernard cond. MUSIC GUILD MS 101, MG 101. There is no doubt that Bernstein is in his element here, and the recording is sensationally good, as is the playing of the orchestra and its soloists (John Wummer, flute; Laszlo Varga, cello; and a smashing unnamed first trumpet player). Bernstein is in many ways a Baroque figure, and this is music peculiarly suited to his musical personality. If one has a small reservation, it is the soprano; Miss Addison approaches many of the high notes, particularly in slow arias, with almost gingerly tact. One feels the whole part is rather high for her, and on this count the young Stich-Randall's voice is fresher, more in tune, and, quite simply, far more beautiful. Altogether, the late Anthony Bernard's record is a good one, but the Bernstein, reservations above excepted, is better. There are also one or two cuts in the Bernard which were not, I think, necessary.

• HAYDN: *Missa Sanctae Caeciliae (1773?)* for soli, choir, and orchestra. This is Haydn's longest and structurally most complex mass. It has pensive moments (the wonderful slow introduction to the Kyrie), stormy moments (the menacing, aggressive Benedictus), lyrical moments (the dreamy slowish-fast fugue "*Gratias agimus*" in the Gloria), and many, many exciting ones. Perhaps the most thrilling fugue Haydn ever wrote is the end of the Credo, "*Et vitam venturi*," which even uses high trumpets (up to two octaves above middle C) in the Baroque fashion. It recalls in vivid colors the pageantry and glory of eighteenth-century Vienna.

Recordings: (1) Rosl Schwaiger, Sieglinde Wagner, Herbert Handt, and Walter Berry; the Akademie Choir; Vienna Symphony Orchestra, Hans Gillesberger cond. HAYDN SOCIETY 2028, two discs, boxed (not yet reissued, but an Erato pressing still exists in France). (2) Maria Stader, Marga Höffgen, Richard Holm, and Josef Greindl; Michael Schneider (organ); Choir and Orchestra of the Bavarian Radio, Eugen Jochum cond. DEUTSCHE GRAMMOPHON 138028/9, 18545/6, two discs. Old though the Haydn Society recording is—it was made in 1950—and badly though the original tape was processed (ends chopped off the choruses, for example), the performance was one of Gillesberger's great ones. The music flamed in his interpretation. Jochum's reading is pedantic and lifeless by comparison, and the recording is very strange indeed. You can't hear the woodwinds, trumpets, and drums



Song for St. Cecilia's Day

*In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.*

*Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on the top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.*

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughters, come down and startle
Composing mortals with immortal fire.*

© 1943 by W. H. Auden

St. Cecilia seems to be almost as popular with poets as with musicians. And although "occasional" composition seldom brings out the best in any artist, W. H. Auden's strikingly beautiful text (reproduced in part above) for Benjamin Britten's Hymn to St. Cecilia must certainly be counted as a brilliant exception.

half the time, nor even the high trumpet passage at the end of the Credo. What is really needed is a brand new recording of this great work.

• GOUNOD: *Messe Solennelle Ste. Cécile* (1855) for soli, choir, and orchestra. I recall that B. H. Haggin, that cranky and interesting music critic, once divided Brahms into "the good Brahms" and "the bad Brahms." People tend to have equally strong opinions about the music of Charles Gounod; they seem either to love it or to hate it. Arguments about Gounod in French intellectual circles often end nowadays in the participants' not speaking to each other. Probably we are too near the

Victorian era to be able to judge him without prejudice, but there are passages of this interesting work which strike many as being intolerably saccharine, reminiscent of French or Italian prints of little boys at prayer, their eyes rolled upwards like a Baroque saint in ecstasy. But there is no doubt in my mind that it is the wholly sincere expression of a deeply thinking and religious man. When he was composing the work, in the countryside near Avranches, Gounod wrote: "During the afternoons I generally go to the woods and read some chapters of my beloved Saint Augustine. I have made myself a translation of them; that is my time for reflection. Afterwards I think about my Mass."

Recordings: (1) Pilar Lorengar, Heinz Hoppe, and Franz Crass; Choeurs René Duclos; Orchestre de la Société des Concerts du Conservatoire de Paris, Jean-Claude Hartemann cond. ANGEL S 36214, 36214. (2) Irmgard Seefried, Gerhard Stolze, and Hermann Uhde; Tschechischer Sängerkhor; Czech Philharmonic, Igor Markevitch cond. DEUTSCHE GRAMMOPHON 139111, 39111 (a co-production with Supraphon, Prague). The difference between these two records is stupendous. Not only are the voices of the Angel production more suited to the music, but they are on the whole more pleasant. Seefried, that glorious Mozart singer of the 1940's and 1950's, is, quite frankly, past her prime; she sounds terribly strained. But apart from that, the Angel recording is far more idiomatic; in a word, it serves Gounod better. This is no doubt partly because Paris, primarily Catholic, is a better and surely more obvious place to record a Gounod mass than Communist Prague; it is also because Hartemann, though not a famous virtuoso conductor of Markevitch's class, understands the music more intimately and deeply.

• BRITTEN: *Hymn to St. Cecilia* (1942), words by W. H. Auden. There can surely be no controversy about this attractive and beautifully written choral piece. If you are frightened by "modern" music à la Webern or Stockhausen, you can't help liking this open, clear music.

Recording: Jennifer Vyvan, Helen Watts, Peter Pears, Owen Brannigan; Chorus of the London Symphony, London Symphony Orchestra, George Malcolm cond. L'OISEAU-LYRE SOL 60037, 50206. A magnificent achievement: the best soloists England can offer and the (at present) finest orchestra in London. This record is an ideal introduction to another side of Britten's activity, one less known than the operatic or symphonic, but highly characteristic and most sympathetic. There are a thousand felicitous touches, such as the tender setting of Auden's "O dear white children, casual as birds." A most attractive record in every way. The work was also available at one time on Kapp KC 9057-S/9057 in a performance by the Columbia University Chapel Choir, Searle Wright conducting. The disc included a performance by the same forces of a cantata *To Saint Cecilia* by Norman Dello Joio, the text being adapted from Dryden's 1687 *Song for St. Cecilia's Day*.

H. C. Robbins Landon, one of today's outstanding musicological researchers and writers, was last represented in the pages of HiFi/STEREO REVIEW by his vivid delineation of "Haydn's Castle."

POP GOES PARIS

☆☆☆☆☆ By DIDIER DELAUNOY ☆☆☆☆☆

Returning to the scene of youthful triumphs, a former resident finds that French popular music—live and recorded—is about to be MODernized completely



THE FIVE-COLUMN headline across the front page was so huge it pushed the news of General de Gaulle's return from his worldwide tour to the bottom of the page. I wondered what the austere general must have thought of this serious blow to his dignity, though I knew it wasn't the first time it had happened. As a matter of fact, several weeks before, the daily edition of the same newspaper, *France-Soir*, had run a front-page picture topped by this sensational headline: "Johnny has a new 'copain': Charles de Gaulle." It was true enough that the young fellow seated near Johnny Hallyday, the idol of French rock-'n'-roll, bore a strong resemblance to the chief of state, but the caption went on to explain that he was the General's grandson, a fond admirer of Johnny.

Dismayed, I looked again at the paper the maid had just brought to my room. Outside, on this early September day, the sun glittered, giving a last sparkle of spring-like beauty to the city I had not seen for the past four years. I could vaguely hear the sounds of an accordion somewhere in the street, probably a beggar exercising his talent for a sidewalk-café audience. I had arrived the evening before, and this was the news. I started reading the article which explained, with almost total absence of detail, that France's foremost singing idol had come back exhausted from a recording session in England—a trip made necessary by a strike of French musicians—had shown up at a party, then had secluded himself in the bathroom, where he had attempted to take his life. A mere "*fait divers*" which, in view of the singer's popularity, had become a national tragedy.

Even in the United States I had heard of Johnny's tremendous impact on French youth. For three or four years, he had been uncontested champion of the younger generation's cause, a kind of Gallic Elvis Presley. He

was the "*copain*," the pal, who had risen from poverty to a multi-million estate, the spokesman of a generation trying to assert itself. In 1965, his marriage to Sylvie Vartan, another singing idol, had taken on the allure of a national event, receiving in the French press a coverage equal to that of the troubles of Eddie Fisher and Debbie Reynolds in this country.

However, his star had seemed to take an adverse course during the past few months. The first blow came with the sudden rise of Antoine, a long-haired, flowered-shirted newcomer who had challenged Johnny's position as France's idol of the youth. (Antoine is the fellow who says he delivers "message" songs; in one of them, he imagines a dialogue between President de Gaulle and himself, and to the President's question: "Antoine, what should we do to save France?", he answers: "Put the contraceptive pill on sale in the five-and-ten.") Almost at the same time, Sylvie announced her intention of leaving Johnny, for reasons that ranged from mere mental cruelty to total irresponsibility. Finally, the government, that huge hydra with a thousand heads that need constantly to be fed, asked the young man for a fortune in back taxes. This was apparently too much for him, and, after trying for weeks to cope with these petty details, he had given up.

To take my mind off the sad news, I turned to the entertainment pages. What attracted me first was an unusual ad: Georges Brassens and Juliette Greco, together for the first time, at the Théâtre National Populaire. It was unusual in many respects: the T.N.P., as it is known for short, is a legitimate theater that had never before competed with such houses as the Olympia, the Alhambra, or any of the places where such entertainers usually appear. But what was most surprising was the price charged for the show (6 francs top, or \$1.20, as

of yesteryear, Beethoven, Mendelssohn, Satie, and Bach.

After what seemed like an hour—but was in fact a mere twenty minutes—I left the store. Les Compagnons were still living (for the umpteenth time) in their submarine, and I left them there, knowing they wouldn't sink anyway, and crossed the avenue to meet Paul Durand.

RUBBISH, rubbish! My dear Didier, we live in a strange period: anybody who can strum a guitar is immediately a star; anybody who can beat a pigskin becomes a famous drummer; anybody who can utter two unintelligible sounds in a falsetto voice is a great singer. It all amounts to one thing: be extravagant, make as much noise as you can—the sound deafens the audience so much it can't possibly hear anything anyway—and you'll become a billionaire overnight."

The usually exuberant, round-faced little man whom I had met several years before, and with whom I had become friendly, seemed gloomy. He went on: "Believe me, there are times when I wonder whether I wouldn't make more money by simply popping a wig on top of my head and gyrating on the stage of the Olympia... yé, yé!"

A mini-skirted lovely passed by, her mini K-7 (a small portable tape recorder) pouring out a flow of Mireille Mathieu's latest songs.

"What about her?" I queried.

"Lovely. Quite lovely. I wish at times I were ten years younger..."

"No, no, I meant Mireille Mathieu."

"Oh, her? Entirely made by publicity. Of course, she has a good voice, but that's what I meant when I told you those youngsters become stars in no time. It took Piaf years of struggling to become the famous singer everyone knew. Almost overnight, Mireille Mathieu has achieved similar recognition, under the pretext that she sings like Piaf. Personally, I don't think so; no one can sing like Piaf. At any rate, that kid has a lot to learn before she can be considered an international star."

Our discussion then covered all the current great names of the French recording industry. Durand was pessimistic: "Charles Aznavour has become too Americanized, at this point, to be truly of interest to the general French public. Gilbert Bécaud, though I admire tremendously what he does, is much too cautious, too careful about his possibilities. In a sense, he restricts himself, and naturally he is overwhelmed by those newcomers. Jacques Brel has decided to call it quits after his last series of recitals. But mostly, what is killing talented singers is the radical change in the policy of radio networks. A few months ago, they still had a chance to be heard on some 'peripheral' stations. But now? France-Inter is fighting like mad to take over Europe No. 1's position as the most-listened-to radio station,

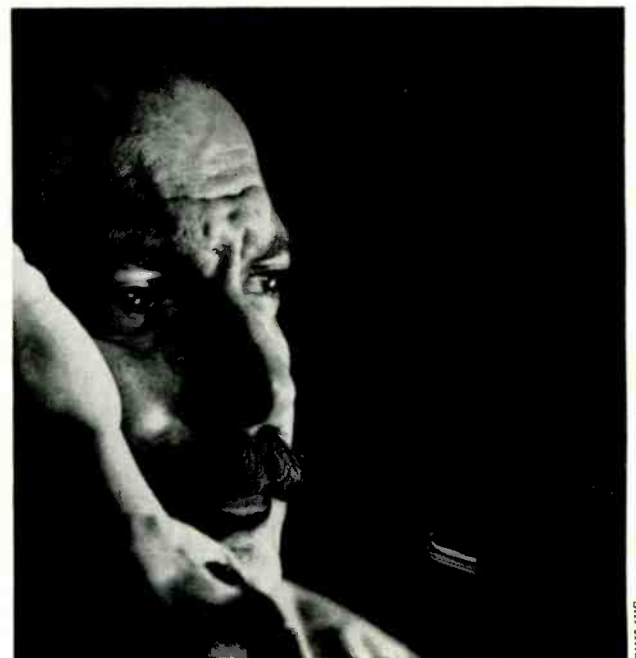
and Radio Luxembourg has axed its most popular series, *La famille Duraton*, which had been broadcast for the past twelve years or so. And for what, I ask you, for what? So that, day and night, the same kind of rubbish can be played over and over again: songs by Edouard, Antoine, Johnny Hallyday, Tom Jones, les Beatles, etc. There is no longer any place for good music."

Since there was no place for good music on the air, I decided to go hunting for good places with decent live music. A friend obligingly provided me with a list of must-see Paris underground clubs, so-called not because they are forbidden, but because they are located for the most part at underground level.

Had it been four years before, I most probably would have started my *tournee des Grands-ducs*, as it is often called, in Pigalle, like any tourist. This time, however, I knew that Pigalle was definitely OUT, and that other clubs were IN. I went to nine such clubs, nine different places where, all night long, you can enjoy yourself for no more than two or three dollars per club. The first place I went to, the James Paladium, 11 bis, rue du Mont-Dore, is where most celebrities meet. Salvador Dali, Peter Ustinov, Jane Fonda, Roger Vadim, François Truffaut, Claude Chabrol, and Antoine were there the night I dropped in. They're there all the time! In fact, despite the presence on stage of such popular English groups as the Ingoes, the Lemons, and Arthur Brown, the real show took place in the room where, as it turned out, the favorite game was to look like Mr. Everybody Else.

Not far from the James Paladium is the club's twin, the Bus Paladium, where I decided to go once I discovered the idiocy of trying to hold onto a glass at the James. The Bus, at 6, rue Fontaine, was slightly less crowded, but less inspiring too. It is much smaller, and when I arrived Dick Rivers was crooning a version of

Georges Brassens' pensive face masks a mordant wit. Though once banned from French radio for obscenity, he is a major star.



Roger Miller's *England Swings*—in French, mind you.

I left the Bus for La Locomotive, another club a few blocks away at 82, boulevard de Clichy. It was a disappointment in that it was nearly empty. "It's too early," the manager told me. "Why don't you come back at one or two in the morning . . . ?" So, I went on to the Golf Drouot, at 2, rue Drouot. I knew the place; five years before I had worked on a television show that was shot almost entirely at the Golf. Now the club was just warming up. Georges Chelon and a slow rock helped me relax a moment in the arms of a lovely mini-skirted blonde, pretty but dumb. I left the blonde, Chelon, and the Golf, and headed for Milord Mod's, at 5, rue de Beaujolais, which has the reputation of being the most elegant club of all. The door was closed. I knocked, and Cerberus opened it.

"Are you a member?" he asked me.

"A member of what?" I politely queried.

"Europe No. 1's fan club."

"Do you mean to say it's a private club?"

"Sure is."

"But I'm a journalist, the roving correspondent of . . ."

"We're not interested."

" . . . an AMERICAN magazine . . ." I finally managed to interject through the brash sound of the music coming from inside the club.

"That's different," said the mellowed Cerberus. "Here, we *like* Americans."

He started giving me an earful about how I should apply to the head office of the Europe No. 1 radio station, rue François-1er, speak to the president of the station, who would surely be delighted to see me (" . . . because all the foreign correspondents go to London, they never come to Paris," he pouted), and come back as their full-fledged V.I.P. guest. Forget it! Too much bother for too little. Besides, the night was young, and

A stunning performer, Gilbert Bécaud met with great success as writer of Et maintenant, known here as What Now My Love?



PHILIPS

other pleasures and palaces were waiting for me elsewhere—at Les Écuries du Lion d'Argent (The Stables of the Silver Lion), for instance, where they didn't even ask me whether I was a journalist, a member of what-have-you, or anything. The Stables are at 9, rue Léopold-Bellan, and it is a place I recommend wholeheartedly. It is set in the former stables of a private house, beautifully redecorated to fit the tastes of 1966, though the surroundings are pure sixteenth century. The club is often visited by theatrical people from around the corner: actors, stage managers, prompters, and the lot. When I came in, the Shadows were playing one of their great hits. Don't ask me which one; it was so loud that I had to leave after admiring the decor and a temptress in dungarees.

My next stop happened to be Le Bilboquet, on the Left Bank at 13, rue Saint-Benoit. "Happened to be" because I had no intention of going there at all. It is the "innest" club of Paris, and you must be chaperoned to get past the door. On my way, I met an old acquaintance who was a member, and he dragged me there. No wonder it's private—Sylvie Vartan, who didn't seem too affected by Johnny's attempted suicide, Sacha Distel, Sophia Loren, and other familiar faces from the silver screen were all there. It was swinging, baby, and Murray the K could go there and learn some more about his trade—if they let him in, of course!

However, I still had a lot to see, and leaving the adorable Françoise Hardy, with whom I had danced the "jerk" (she looks like Julie Christie and sings like an angel), I stepped into the middle of the night, took a cab, and went to Club '65. Located at 1, rue du Four, it is known as the craziest club in Paris by far. Eccentric, stupendous, mad, it is one of the funniest places to visit. As for the dancing, it's on the same level as everywhere else. If you can stomach it, fine, but after a while your

Success never spoiled Juliette Greco, nor did her films; the sometime singer in existentialist boîtes is now a polished pro.



PHILIPS

head feels like a drum, and your arms and legs automatically adopt any kind of position as long as they're in motion.

Needing at this point to walk for a while, I left the club with a brunette who told me her name was Micky—short for Michèle. Micky was in a romantic mood, and I was again in a swinging mood. After walking for a few moments, we returned to join the jet set where the action was, this time at the Top Ten, right on the Champs-Élysées. Is it the youngest club, the best club, the swingiest club? I really couldn't say. All I remember is that Micky left before I did (with a long-haired fellow), and left me moving, rather than dancing, with Chris—short for Christine—and that I woke up the following

morning in my hotel room with bizarre sounds floating through my head, a tremendous hangover, and legs as weak as if I had walked a thousand miles. Paul Durand was right: nine clubs, but no place for good music. But oh, that dancing!

Outside, I could hear an accordion, probably the same one as yesterday, playing an old valse-musette. The maid had brought in the newspaper, and I read that Johnny Hallyday was in a "critically fair condition," or something to that effect. Somewhere, a radio loudly played Mireille Mathieu's *Mon Credo*. It was raining. I closed my eyes, and thought with delight that tonight I would enjoy another evening of action in Paris. . . . First, a classical concert at the Salle Pleyel, and then. . . .

THERE are many French popular records available in the United States. In fact, Capitol regularly imports many albums, sold under the Pathé and Odeon labels, which feature such outstanding talents as Gilbert Bécaud, Charles Aznavour, Barbara, Léo Ferré, Edith Piaf, or such "yé-yé" stars as Dick Rivers. I have selected below a handful of albums which, in my opinion, are representative of the mainstream of French talent. The selection is far from being complete, but it should prove a good basis for starting your own collection of French popular recordings.

● *Aznavour* (REPRISE R(S) 6227): By far the best album yet made by Charles Aznavour. It contains twelve recent titles, four of which are from the singer's successful musical comedy *Mr. Carnival*. Orchestral background is by Paul Mauriat, which is another indication of the quality of this album.

● *Bécaud: His Newest Songs* (LIBERTY LRP 3470, LST 7470): Almost every record made by Bécaud is a worthwhile experience. I prefer this one for a specific reason: it was done "live" during the singer's February 1966 recital at the Olympia, and you can feel that he is giving the best of himself to please a knowing—and difficult—audience.

● *Brassens Sings of the Birds and the Bees* (PHILIPS PCC 218, PCC 618): This is a selection of Brassens' most popular songs. I have, however, a few reservations concerning this album: the liner notes are the most ridiculous I've ever read, and the electronic stereo is a bust.

● *The Poetic World of Jacques Brel* (PHILIPS PCC 220, PCC 620): This is probably the best album in the Philips Connoisseur Series. The selections are well chosen and give a good idea of Brel's bitter style. The second side was made during an actual recital at the Olympia.

● *Maurice Chevalier* (LONDON GH 46001-4, GHS 56001-4): This set of four records encompasses songs Chevalier has sung since 1905 and is, if not a complete retrospective, at least a large view of his remarkable career. Well illustrated, well recorded. I don't think there could be any finer album to recommend to Chevalier's fans.

● *Yves Montand's Paris* (COLUMBIA CL 2234, CS 9034); *Paris Recital* (PHILIPS PCC 202, PCC 602): Two excellent albums. The first one presents a collection of tunes written about Paris—and who sings them better than Montand?

● *Michel Legrand: I Love Paris* (HARMONY HS 11131): Probably the most famous orchestral album of French pops in America. It deserves its reputation.

● *Jacqueline François: Magnifique* (PHILIPS PCC 200, PCC 600): An aptly titled album, and definitely Miss François' best to date. The singer is powerfully backed by Paul Durand and his orchestra.

● *Edith Piaf* (PATHÉ FSX 154 to 163); *The Definitive Edith Piaf* (CAPITOL TBL 2193): Among the many recordings of Piaf, which can be found on several labels, these two sets represent the singer's best and most complete achievements. The first, available only in mono, is imported and consists of ten records, including Piaf in the narrative of Jean Cocteau's poem "*La voix humaine*." The second is a selection of Piaf's best tunes, and those with which she has been most often identified.

● *Mireille Mathieu* (ATLANTIC SD 8127, D 8127): The first album by the already famous new French singer, and your best chance to decide whether she may be the new Piaf. The orchestral background is provided by François Rauber and Paul Mauriat.

● *Maurice Larcange: Avec moi à Paris* (LONDON SP 44013, 91287); *Emile Prud'homme: Accordéon à la Piaf* (EPIC LF 18051, BF 19051): The *accordéon musette* is as much a part of Paris as, say, the Eiffel Tower. Among the many fine recordings that exist, I have selected these two recent releases. Larcange and Prud'homme are real virtuosos, and both albums have excellent sound.

● *A Man and a Woman* (UNITED ARTISTS UAL 4147, UAS 5147); *The Umbrellas of Cherbourg* (PHILIPS PCC 216, PCC 616): Few sound tracks from France find their way to this country, and we still have to "discover" such composers as Michel Magne, Georges Garvarentz, and Georges Delerue. Here are two recent albums, composed respectively by Francis Lai and Michel Legrand. Both are truly outstanding achievements in terms of "musical atmosphere."

● *Jacques Loussier: Recital at the Théâtre des Champs-Élysées* (LONDON LL 3454/5, PS 454/5); *Django Reinhardt* (CAPITOL TBO 10226): Though few French jazzmen have gained as much recognition as their American counterparts, there is no doubt that Loussier, originator of "Play Bach" or Bach 'n' jazz, and Django Reinhardt, the famed gypsy guitarist, have contributed to introducing new jazz concepts in France.

Didier Delunoy, a French journalist now residing in the United States, is a regular contributor to a number of publications covering current developments in popular music here and abroad.

HI FI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS BEST OF THE MONTH



CLASSICAL

PIERRE BOULEZ'S *LE MARTEAU SANS MAÎTRE*

The composer conducts in Turnabout's striking release of an inimitable modern masterpiece

THE Hammer without a Master," a setting by the French composer Pierre Boulez of poems by René Char, is one of the few works in a contemporary idiom to have had a really wide diffusion and acceptance. Scored for alto, alto flute, viola (also called *alto* in French), xylorimba, vibraphone, guitar, and percussion (including bongos, maracas, claves, and a whole lot of metallic matter), it has become, since the time of its composition (1954, revised in 1957), more or less *the* musical classic of the European avant-garde. It is usually described as "totally serial" or "post-Webern," but it marks quite clearly—both in Boulez's own development and in European music generally—the move away from Determinism and Webernism toward a freer and more natural kind of expression, linking up, in Boulez's case, quite naturally with Debussy and certain aspects of the French musical tradition.

It may seem strange to talk about "tradition" in a work so apparently radical as this one, but in fact it has an almost classical purity in its careful development of certain ideas, combined with the kind of sensuousness and performer virtuosity that have become more and more meaningful to composers in the past ten years. Yet, at the same time, indicative as it is of a new musical approach, the widely performed and widely imitated *Marteau* is inimitable—even Boulez has had trouble following it up.

What is most immediately striking about the piece is its use of instrumental color: the darker, "off" timbres of the G flute and

the viola and the special twang of the guitar are set against the incredible clang and clatter of the vibes and xylorimba, the whole being framed in a precise, imaginative patter of percussion sound. The work is arranged in nine parts, each with its own instrumentation (there are, despite the composer's protests and anti-Schoenberg bias, many analogies to *Pierrot Lunaire*). There are three poems and four vocal movements (one poem is set twice). The instrumental movements are preludes, postludes, and commentaries on the vocal settings. None of this, however, even begins to suggest the incredibly complex richness and imagination of this music, built up as it is in accent, in color density, and in dynamics.

Curiously enough, although the composer conducts here, the piece is not played with any great degree of precision, least of all in the incredibly complex, tumbling fast sections. But it has style. In fact, style, or manner, is important to Boulez; he once criticized a far more accurate American performance of this same work for its lack of this quality. *Le Marteau sans maître* is precisely and complexly notated, but its complexity results partly from Boulez's attempt to write down the very things that, a few years later, would be indicated in some kind of open, free, flexible, performer-choice notation. Boulez today plays it as though it had in fact been written that way. In compositional terms, *Marteau* is a big step beyond the earlier super-rational approach toward new virtuoso performer-practice music.

But a pox on looking at every-



PIERRE BOULEZ
The authenticity of style



Conductor André Previn:
undeniable authority
and flair

thing as a transition from this and an anticipation of that. *Marteau* has its own inner values—a kind of vibrant, abstract, purified sound (like the non-objective paint on a very vital abstract-expressionist canvas)—that are given a new concreteness and expressive imagery through an incredible explosion of rhythmic attack, nuance, and timbre. Boulez had here the vision of a non-linear, non-narrative music which crystallizes and holds in an extraordinary state of suspension precise musical and expressive images of extraordinary and original flexibility and character.

If this work stays with us (and it has a good chance to), we will eventually want more information—and more accurate information—out of its performances. But here, for the moment, we get sensuous color and style (which is its own kind of authenticity), and the recording, made in France a while ago and now finally released here, gets the music across brilliantly. *Eric Salzman*

© (M) BOULEZ: *Le Marteau sans maître*. Jeanne Deroubaix (alto); instrumental ensemble, Pierre Boulez cond. TURNABOUT TV 34081S \$2.50, TV 4081* \$2.50.

WALTON'S EXUBERANT FIRST SYMPHONY

*André Previn leads the London Symphony Orchestra
in a brilliant new recording of a neglected work*

ALTHOUGH I remember some enthusiastic talk about it during my student days, I had never heard William Walton's *Symphony No. 1* (1935) until I set

RCA Victor's brilliant new recording of the work spinning on my turntable. The *Symphony* is hardly ever played in this country, and after hearing this flashy performance by André Previn and the London Symphony Orchestra I would have immediately sat down to write letters to conductors of a few American orchestras demanding explanation if I thought there was the remotest chance of getting enlightening answers. Let us waive the pointless question of the symphony's ultimate "value" or "importance." It is one of those wonderfully young period pieces which, through its sheer talent and exuberance, simply leaves one feeling good. I was mildly depressed about something or other when I started playing it; when it was over, I must admit I felt rather like giving a party.

Apart from the simple pleasure it gives, there are some remarkably interesting things about the piece. I have read, for example, that it reflects the strong impression Sibelius made on English composers of the period. I suppose it's *in* Walton's symphony if you listen for it—particularly in the first movement and in the more intensely climactic moments of the third—but the work as a whole is so animated rhythmically, harmonically, and contrapuntally in precisely the way that Sibelius' music most characteristically *isn't* that I'm not sure the influence wouldn't have gone by me if I hadn't been briefed.

What I am very much more aware of is how much the work sounds like a lot of symphonic music that was starting to be composed in the United States at about the same time. The use of undiluted jazz mannerisms, so apparent in a piece of pure camp like Walton's *Façade* (1925), is assimilated into the rhythmic

fabric of his symphony in very much the same way that Americans were to go about it. Asked, cold, to play musical guessing games during the second-movement *presto*, I would probably have thought it to be by an American. And while flashy fugues in the finales of "modern" symphonies usually give me the pip, I find the cracklingly jazzy one that so impishly asserts itself in the midst of the British Monarchical fanfare of Walton's closing movement a perfect joy. The work's final pages, by the way, will make you think a little of the end of Respighi's *The Pines of Rome*—rather discreetly and soberly tailored by Bond Street, of course. And there is, amidst all of this, an extremely warm and sensitive slow movement of the sort that used to turn up in Walton's work before his personal, but eclectic, lyricism went cold on him.

I haven't been an easy man to persuade on the subject of André Previn's emergence into the world of serious concert music, but the authority and flair of his conducting in certain of the more conservative areas of contemporary symphonic literature are becoming undeniable. His tendency to overstate, moreover, does no disservice to a work as structurally disciplined and whistle-clean as Walton's symphony.

RCA Victor has provided excellent recorded sound and effective stereo treatment for the occasion. And I hope that Previn's recording will provide at least one possible answer for those conductors who claim to be in perpetually hopeless pursuit of contemporary works that will not frighten their balking subscribers.

William Flanagan

© ® WALTON: *Symphony No. 1*. London Symphony Orchestra, André Previn cond. RCA VICTOR LSC 2927 \$5.79, LM 2927* \$4.79.

ENTERTAINMENT

TOPICAL SONGS AND SKITS: TWO SCINTILLATING REVUES

Upstairs at the Downstairs, New York's last haven of sophisticated humor, releases a double dose of wit

IN THE old days (before television), they tell me, New York was fun. Women used to drag silver-dyed mink across the floor at the Stork Club, Rodgers and Hart kept busy writing songs about the town, and every male not ogling the girls in some new Cole Porter revue was punishing the parquet at El Morocco.

Today the swingers have all moved to San Francisco, and the only people to be found on the streets after 2 A.M. are panhandlers and debutantes leaving the

Plaza Hotel ballroom. Almost. There's still one pre-dawn haven of last resorts, dedicated to keeping the flame alive, where the most sophisticated part of the Thirties meets the jaded intellect of the Sick Sixties. The last of such hangouts, it's called the Upstairs at the Downstairs, and for the past few years everything new, original, funny, way out, introspective, retrospective, and hip that has happened in New York has happened there first.

The people at the Upstairs have now had the good judgment to combine two of their cleverest revues on one two-disc set selling for the unbelievably low price of \$5. A bargain at five times that much, this album is a must for everyone who likes his humor with a dash of tartar on the side, who likes to laugh with his intellect instead of being smashed in the head with a wet brick from some simple-minded TV show. Everything on these four sides is New York-oriented, filled with barbed comments, brilliant songs (I particularly liked the one about Ronald Reagan), and performed "live" by a group of daisy-fresh young people creating their own moods without the aid of costumes, sets, elaborate lighting effects, or more than a handful of props. It is everything a civilized and sophisticated evening in New York should be. It is also unlike anything you will ever see

JANIE SELL AND LARRY MOSS
Whatever became of Holden Caulfield?



WERNER J. KUHN

in cheap duplication anywhere else, because it has an urbanity, a rhythm, a point of view, a *style* that cannot be manufactured anywhere else but in an elegant, old, reconverted townhouse on Manhattan's elegant, old, reconverted West 56th Street.

The material deals with voyeurism, mixed marriages, whatever became of Holden Caulfield of *The Catcher in the Rye*, the Spoleto Festival, the Civilian Review Board, Bobby Kennedy, the camp craze, disc jockeys, politics, Shakespeare, suburban housing, dietetic fads, fetishism, and your friendly neighborhood psychiatrist—everything, in fact, pertinent to the times we live in and to the national pastime of one-upping the nebbishes across the street. The performers are eloquent and talented, the skits seem to have been written by hipsters with very big ears for Nichols and May, and the songs are cleverer than anything turned out on Broadway lately. Rod Warren, who conceived, produced, and supervised both shows for this recording, is to be complimented for lighting up the record scene and making it safe again for the recording of revues, thought of nowadays by most producers as bastard children of the legitimate theater. The sketches he has compiled here are like polished silver in a world full of dirty brass. *Rex Reed*

⑤ AN EVENING AT THE UPSTAIRS AT THE DOWNSTAIRS: *Mixed Doubles* and *Below the Belt*. (Original-cast recordings.) UD 37W56, Vol. 2, two discs (compatible stereo) \$5.00. Available from Upstairs at the Downstairs, 37 West 56 St., New York City, N.Y.

JAZZ

THE IMPERIOUS VOICE OF JUNIOR WELLS

New Vanguard release absorbingly communicates the yearning and bitterness of urban blues

ONE of the more penetrating singers in Vanguard's excellent three-volume set called "Chicago/The Blues Today" was Junior Wells. In the same label's new "It's My Life, Baby!", Wells has an album all to himself, and it is an exemplary documentation of the essential heart of contemporary black urban blues singing and playing.

Wells' voice is lean but vibrant, and his harmonica is also an imperious voice—it has many of the same speech cadences and a mordant harshness of color that complements the dark yearning and occasional bitterness of Wells' singing. The guitar of Buddy Guy provides a third voice—more mellow, yet more tensile, and always pulsating with a surety and depth of swing that keep the insistent drums and bass from being inflexible.



VANGUARD

JUNIOR WELLS

Lean and vibrant blues conversations

The result is a series of absorbing conversations in the blues. The tempos change, the moods shift, but at the core of this truth-telling are the images, the loneliness, the satisfactions, the distinct rhythms, and the wit of the black city subculture, the subculture so illuminatingly explored in Charles Keil's recent book *Urban Blues* (University of Chicago Press).

Part of this album was recorded in Pepper's Lounge on Chicago's South Side and the rest in a studio. But even in the studio location, Wells seems to be speaking directly to an audience whose own lives form the subjects of his songs. The songs focus on particular times of the day and night, on the elemental concern of trying to stay whole amid the pressures and impermanencies of urban ghetto life, and on the overwhelming need to love and be loved. The recording is crisp and spacious, and the stereo quality heightens the interplay of the vocal and instrumental voices.

Nat Hentoff

⑤ ④ JUNIOR WELLS: "It's My Life, Baby!" Junior Wells (vocals, harmonica), Buddy Guy (guitar), Freddie Below and Little Al (drums), Leroy Stewart (bass), Walter Beasley (rhythm guitar in the studio sessions). *It's So Sad to Be Lonely*; *Shake It Baby*; *Early in the Morning*; *Slow, Slow*; and eight others. VANGUARD VSD 79231 \$5.79, VRS 9231 \$4.79.

AR Extends Turntable Guarantee From 1 to 3 Years



Consolidated Press

AR TURNTABLE GETS ITS FINAL TESTS: Operator checks each AR turntable as it comes off the production line. Turntables must conform to professional NAB Standards for rumble, wow, flutter, speed accuracy, and speed regulation in order to pass.

Increase Applies Retroactively to Present Owners

CAMBRIDGE, MASS. Dec. 1. Roy Allison, plant manager of Acoustic Research, has announced that on the basis of favorable field experience the AR turntable guarantee, formerly for a one-year period, has been extended to three years. The extended guarantee applies retroactively to all AR turntables bought less than three years ago.

Covers All Repair Costs

The new guarantee, like the old one, covers all repair costs plus U.S. freight charges to and from the factory and a new carton when necessary. AR turn-

tables are guaranteed to meet NAB specifications for professional broadcast equipment on rumble, wow, flutter, and speed accuracy.

Move Criticized

Critics of AR's latest move have called it an empty gesture, since, they claim, AR products never fail. Mr. Allison denied the charge, saying that while the return rate of AR turntables is indeed outstandingly low for a device of this nature, it is not zero. He cited AR records to show that of turntables manufactured during 1965, 4.9% have needed repair or adjustment under the guarantee.

Speaker Guarantee Extended to 5 Years in 1961

In 1961 the AR speaker guarantee, which has the same features as the turntable guarantee,

was also extended retroactively to its present five years. Mr. Allison pointed out that here, too, the increase of protection was meaningful, since the return rate of most AR speaker models over the 5-year life of the guarantee is almost one per cent.

The price of the 2-speed AR turntable—\$78 including an oiled walnut base and transparent dust cover—remains the same.

This isn't a real newspaper clipping, but the extended guarantee is entirely real.

ACOUSTIC RESEARCH, INC.,
24 Thorndike Street,
Cambridge, Massachusetts 02141



CREDITING BOYCOTT

Continued Fro

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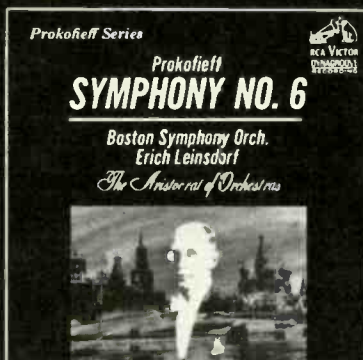
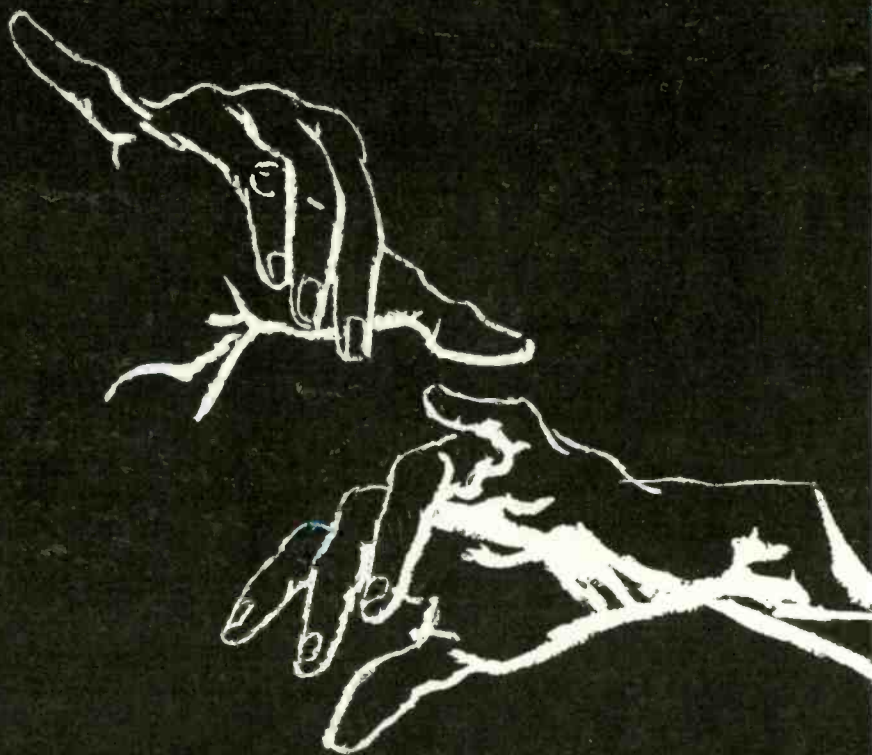
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When you hear this electrifying new recording of Prokofieff, you'll swear Leinsdorf conducted with a lightning rod!

PROKOFIEFF SERIES PROKOFIEFF
SYMPHONY No. 3/SCYTHIAN SUITE (Ala and Lolly)
BOSTON SYMPHONY ORCHESTRA/ERICH LEINSDORF



The Boston Symphony under Erich Leinsdorf performs the *Symphony No. 3* and *Scythian Suite*... welcome additions to their acclaimed Prokofieff series. Here is the fiery, emotional side of Prokofieff. And the Bostonians under Leinsdorf have captured the spirit of Prokofieff's genius. The relatively unknown *Symphony No. 3* contains sweeping fireworks of brilliant orchestration. And the *Scythian Suite* sustains all the high voltage tension and excitement. Discover the electricity of Prokofieff, the Boston Symphony and Leinsdorf soon. You're in for a surprisingly pleasant shock.



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CIRCLE NO. 53 ON READER SERVICE CARD

HIFI/STEREO REVIEW



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS • ERIC SALZMAN

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ALBÉNIZ: *Iberia; Navarra*. Alicia de Larrocha (piano). EPIC BSC 158 two discs \$11.59, SC 6058 \$9.59.

Performance: **Compelling**
Recording: **Good**
Stereo Quality: **Good**

Your interest in Epic's remarkably convincing new recording of Albéniz's masterpiece, *Iberia*, will depend on two factors—apart from your feeling for the music itself. First of all, rather like Moussorgsky's *Pictures at an Exhibition*, the solo-piano original lends itself so compellingly and convincingly to orchestral adaptation that, should you have grown up with the more celebrated and effective orchestral excerpts (like *Fête-Dieu à Séville*), all your most determined purist convictions may go out the window in disappointment over the original. Furthermore, the original piano work is long, inordinately difficult to sustain effectively, difficult to supply with sufficient variation of dynamic contrast and articulative and rhythmic impulse. Put simply, it isn't an easy piece to make *work* at the piano.

So saying, we can deal with Alicia de Larrocha's admirable new recording of the work in piano solo. She impresses one immediately by hanging onto all the notes as if she had the hands of a man, and, in the biggest passages, she does so with an impressively voluminous sound that just *has* to be more than canny electronics. Furthermore, she shapes each piece convincingly, personally, and always with distinction.

It is only in the area of what used to be called "color" that one might question her work here—and even in this area, it is perhaps a legitimate matter of taste. I myself tend to differentiate Spanish nationalism from the French Impressionism that, in so many cases, drew upon the former by precisely this coloristic approach. The impressionistic thing is multi-colored, subtle, rarefied in my mind; the Spanish thing is more startling in sharply contrasted blacks and whites, with a strong, unyielding rhythmic drive to heighten the effect—if not more "primitive," at least less *raffiné*, less subtly nuanced.

There is, then, a good deal of what I think of as French in Miss de Larrocha's approach to this music. But even offering

this as a qualification to the excellence of her work here, I recognize the fact that it may very well be the key to her having sustained the work over its considerable length as successfully as I have ever heard it done.

Epic's recorded sound and stereo seem to me to be effective. *W. F.*

AURIC: *Overture* (see SATIE)

BACH: *Arioso* (see VILLA-LOBOS)



ANGEL

JANET BAKER

Bach cantata-singing of dramatic force

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Ⓢ Ⓜ BACH: *Cantata No. 159, "Sebet, wir geb'n hinaus gen Jerusalem"; Cantata No. 170, "Vergnügte Ruh, beliebte Seelenlust."* Janet Baker (mezzo-soprano); Robert Tear (tenor); John Shirley-Quirk (baritone); Roger Lord (oboe); Philip Ledger (organ and harpsichord); Academy of St. Martin-in-the-Fields. Neville Marriner cond. L'OISEAU-LYRE SOL 295 \$5.79, OL 295* \$5.79.

Performance: **Exceptional**
Recording: **Excellent**
Stereo Quality: **Fine**

Perhaps the most impressive thing about these performances (more so than even the superior quality of the vocal and instrumental renditions) is the meaningfulness of the interpretations. In both the Cantata 159 (which includes three singers) and the more familiar 170 (a cantata for solo alto with

organ obbligato) the words and the religious sentiment are so sincerely and dramatically set forth that most other Bach cantata performances on records must sound very off-hand in comparison. I particularly admire Janet Baker's No. 170, a performance that is on the same high plane vocally as that of Aafje Heynis on a now deleted Epic disc. The orchestral playing, however, is far superior to what one usually hears in Bach cantatas; the phrases are exceptionally well shaped and the pacing is quite convincing. Let's hope that Miss Baker tackles Cantatas 53, 54, and 35 with these same forces. L'Oiseau-Lyre's reproduction is outstanding, and full texts and translations, in addition to program annotations, are provided. *I. K.*

BACH: *Violin Concerto No. 1, in A Minor* (see MOZART)

Ⓢ Ⓜ BARBER: *Concerto for Cello and Orchestra*. Raya Garbousova (cello); Musica Aeterna Orchestra, Frederic Waldman cond. BRITTEN: *Serenade for Tenor, Horn, and Strings*. Charles Bressler (tenor); Ralph Froelich (horn); Musica Aeterna Orchestra, Frederic Waldman cond. DECCA DL 710132 \$5.79, DL 10132 \$4.79.

Performance: **Musicianly**
Recording: **Good**
Stereo Quality: **Good**

Both of these works are familiar fare to those contemporary music enthusiasts who like their music conservative. The Barber Concerto (1945) is, to be sure, one of the earlier manifestations of his stylistic burgeoning out from the lyrical conservatism of his earlier music—it is, in its way, even a little thorny and convoluted as musical structure—but it is still rooted in the post-Romantic tradition.

Britten's *Serenade* represents the British composer in full control of his highly personal and fluent vocal style and is, almost every bar of the way, a work that has worn very well indeed. Unfortunately, I don't feel that either the Barber Concerto or the Britten piece has been done maximum service here in terms of performance. The playing of the Musica Aeterna Orchestra, while proficient enough, seems a little stilted and impromptu. In the Concerto, cellist Garbousova creates the impression of struggling with the notes even as it is clear that she has mastered them. Charles Bressler, moreover, makes lovely sounds in the Britten piece, but here I have the feeling that only the surface of the music has been dealt with.

The recorded sound and stereo are generally good. *W. F.*

(Continued on next page)

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording
- * = mono or stereo version not received for review

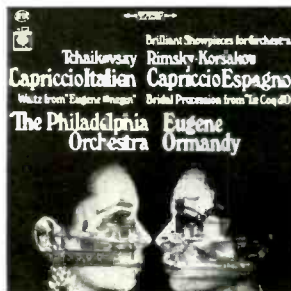


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Performance: Extraordinary "Pathétique"
Recording: Superior
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Moravec's way with Beethoven is personal but not capricious, always musical but not always orthodox. His interpretations invariably say something to the listener, and this is not only unusual but extremely welcome in an age when pianists tend to sound mechanized. Moravec's "Moonlight" and his *Für Elise* are first-rate performances, although one can hear many other recordings which, particularly in the case of the "Moonlight," provide equivalent satisfaction. His "Pathétique," however, is an extraordinary achievement altogether, so gripping is it in its impact and intensity. This is a performance no Beethoven lover can afford to miss. Connoisseur Society, as usual, has provided some of the richest piano sound to be heard today on discs. I am not convinced of the relevance to the music of the album cover (a moonlit nude torso—female, of course—against the water), but if it encourages people to listen to Moravec's "Pathétique," I can think of no cause for complaint. I. K.

BEETHOVEN: Quintet in E-flat, for Piano and Winds (see MOZART)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *String Quartet No. 13, in B-flat, Op. 130 (original version with Grosse Fuge finale)*. Smetana Quartet. CROSSROADS 22 16 0056 \$2.49, 22 16 0055 \$2.49.

Performance: Hard-driving
Recording: Spacious
Stereo Quality: Good

Compared with the intimately miked and infinitely nuanced Amadeus Quartet reading of this music for DGG, this performance by the Smetana Quartet is characterized by sharp dynamic contrast, steady onward drive, and, in the formidable *Grosse Fuge*, slashing virtuosity. The quartet is played here as Beethoven originally conceived it: the simpler and shorter alternate finale that he wrote later is replaced by the *Grosse Fuge*, the work's first finale.

As I intimated above, the fast movements come off beautifully; but the anguished *Cavatina* fares less well—too cool to convince, to bring about genuine involvement on the part of the listener. But there is no gainsaying that the *Grosse Fuge* performance is a humdinger, and the rather bright and spacious recording enhances its effect.

Those who desire a separate recording of Op. 130 in its original form will find good value here, though for \$9.95 one can obtain the excellent Concert-Disc album with the Fine Arts Quartet playing this music and all the other late Beethoven quartets. D. H.

BOULEZ: Le Marteau sans maître (see Best of the Month, page 69)

Ⓢ Ⓜ BRAHMS: *Symphony No. 3, in F Major, Op. 90; Academic Festival Overture, Op. 80*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6909 \$5.79, ML 6309 \$4.79.

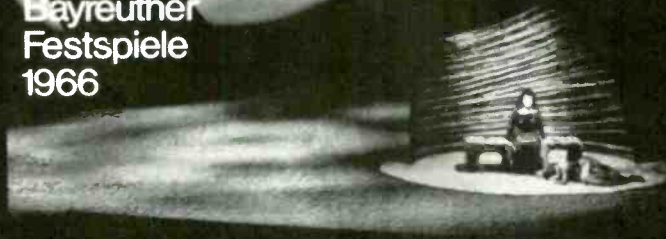
(Continued on page 80)

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—Howard Klein, *The New York Times*

Ⓢ Ⓜ BRAHMS: *Symphony No. 3, in F Major, Op. 90; Variations on a Theme of Haydn, Op. 56a.* Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLP M 138926 \$5.79, LPM 18926* \$5.79.

Performance: Bernstein fervent, Karajan refined

Recording: Columbia big, DGG elegant
Stereo Quality: Both good

Neither of these readings of the Brahms Third Symphony impels me to discard either my Szell or my Klemperer recording. Bernstein's treatment is broadly gauged and fervent, gaining an added dimension through the use of the repeat of the first-movement exposition. The real high point of his disc, however, is the *Academic Festival Overture*, the most rousing treatment of this work since the legendary Willem Mengelberg pre-war 78's with the Amsterdam Concertgebouw. This is alone worth the price of the record.

Karajan is all elegance and refinement, both in the symphony and in the Haydn Variations, with sound to match from DGG. Both these Karajan performances have been available heretofore in other couplings, the Variations as a filler to the Brahms *German Requiem* and the symphony as part of the integral album of the four issued a couple of years ago. D. H.

BRITTEN: *Serenade for Tenor, Horn, and Strings* (see BARBER)

Ⓢ Ⓜ ELGAR: *String Quartet in E Minor, Op. 83.* SIBELIUS: *String Quartet in D Minor, Op. 56. "Voces intimae."* Claremont Quartet. NONESUCH H 71140 \$2.50, H 1140* \$2.50.

Performance: Musicianly

Recording: Fine

Stereo Quality: Good

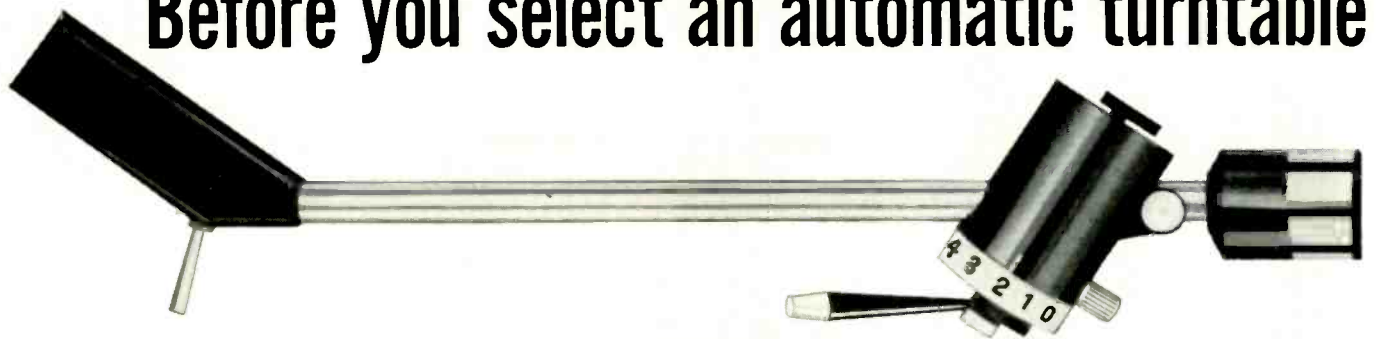
While the idea might seem like an interesting one, the musical results of coupling a pair of string quartets by two composers who worked most consistently and successfully in the symphonic medium are rather less than compelling. The Elgar Quartet, at least, is a respectable enough exercise in the medium. Its post-Brahmsian manner suits the medium. The piece is tightly, if rather academically, constructed, and its central slowish movement has moments of eloquence. But generally, the material itself is conventional—if not weak—and, so far as the medium itself goes, the composer has merely met its minimal demands.

The Sibelius Quartet doesn't manage even that. Even with the full symphony orchestra for coloristic distraction, I have always found Sibelius' most celebrated symphonic works painfully tenuous: over a harmonic-rhythmic span in which almost any composer might use four chords, Sibelius is likely to drain a single triad dry. In a string quartet, this procedure is patently absurd. Only in the characteristic passages of peasant-like scurrying does he give his players much to do; the remainder is, for the most part, pure default. Either the man loathed counterpoint, or simply didn't know how to write it.

Both works are played with great elegance and care by the Claremont Quartet, and both recorded sound and stereo are lucid and tasteful. W.F.

(Continued on page 82)

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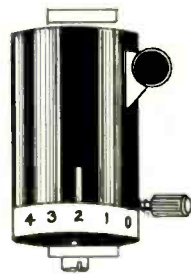
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FRANCAIX: *Concertino for Piano and Orchestra* (see SATIE)

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© ® **GLUCK: Orfeo ed Euridice.** Maureen Forrester (contralto), Orfeo; Teresa Stich-Randall (soprano), Euridice; Hanny Steffek (soprano), Amore. Akademie Choir and Vienna State Opera Orchestra, Charles Mackerras cond. VANGUARD BACH GUILD BGS 70686/87 two discs \$11.58, BG 686/87 \$9.58.

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

Instead of making available another conventional version of *Orfeo ed Euridice*, the producers of this set embarked on an adventure in creative musicology which resulted in a performance that differs from any heretofore recorded. Without retelling here the complicated tale of this opera's history—which is informatively dealt with by John W. Barker and Charles Mackerras in the set's annotations—suffice it to say that all previous recordings (and virtually all contemporary stagings) are based on the "Berlioz version" of 1859. The present version, however, which was edited in Vienna with access to Gluck's manuscript, is based on the original (1762) conception. It is to Mr. Mackerras' credit that his eager search for the "Urtext" did not blind him to Gluck's post-1762 improvements; three vital sections of the opera which were added for the Paris version of 1774 are retained in the present recording.

Thus the differences between this performance and other recordings are manifold. The text is Calzabigi's original Italian libretto and not the compromise that resulted from the re-translation into Italian of the French text Berlioz used in 1859. Amore's aria is heard in a longer form, while Orfeo's first-act aria, "Addio o miei sospiri," considered by many authorities to be an interpolation, has been omitted. Trumpets and trombones are prominent in the orchestra, and the harpsichord is allotted a very active role. Even more significantly, the vocal parts are interpreted with faithful regard to eighteenth century performance practices in the matter of embellishments and appoggiaturas. While some of these changes may elude the superficial listener (for example, the perfectly sensible yet unconventional dotted figures introduced in "Che furò senza Euridice"), Orfeo's "Che puro ciel" emerges with a virtually "new" melodic line.

It is not the purpose of this review to pass judgment on the musicological validity of this experiment, and it is certainly not my intention to imply that such previous *Orfeo* authorities as Berlioz, Toscanini, Beecham, and Monteux were guilty of stylistic misinterpretation. But it is undeniable that this performance works; the editing is logical and respectful, the embellishments are unexaggerated (this is Gluck and not Bellini!), and the singers are both capable and eminently musical. Maureen Forrester in the role of Orfeo represents particularly happy casting. She is a true mistress of the classical style as well as that rare contemporary phenomenon, a true contralto. With a sumptuous and steady voice she responds to Mackerras' vigorous leadership and creates a character of strong and vital presence. As Euridice,

Teresa Stich-Randall is just about perfect, offering a warm, womanly, vocally captivating interpretation.

On the negative side, however, I must note that while Mr. Mackerras brings vigor and excitement to the music, he does this at the expense of refinement. There are imprecise attacks and occasional lapses of "togetherness," and the choral work is very often ill-balanced and lacking in incisiveness. He conducts much of the second act at a rather inflexible tempo, and his pacing for the *Dance of the Furies* is decidedly hurried. A further debit is due in the area of textual communication: Miss Forrester's Italian pronunciation could stand improvement, and Miss Steffek's is downright offending. These reservations prevent me from recommending the set as the decided preference among the opera's contemporary versions, but they do

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by Henry Pleasants

A Buyers' Guide to
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by Julian Hirsch

not dampen my admiration for the many stimulating qualities of the enterprise. G. J.

© ® **GOUNOD: Faust.** Franco Corelli (tenor), Faust; Nicolai Ghiaurov (bass), Mephistopheles; Joan Sutherland (soprano), Marguerite; Robert Massard (baritone), Valentine; Monica Sinclair (contralto), Martha; Margreta Elkins (mezzo-soprano), Siebel; Raymond Myers (baritone), Wagner. Ambrosian Opera Chorus; London Symphony Orchestra, Richard Bonyngue cond. LONDON OSA 1433 four discs \$23.16, A 1433* \$19.16.

Performance: Spectacular but unconvincing
Recording: Outstanding
Stereo Quality: Excellent

Hitched to three operatic super-stars, this *Faust* promises to be the most lavishly promoted recording of the year. It will undoubtedly be a strong seller too, justifying the expectations of the marketing people who must have had a hand in planning the recording of Gounod's opera with this extravagant cast. Considering the investment involved, they are entitled to nothing less. But if we turn from commercial to artistic con-

(Continued on page 84)

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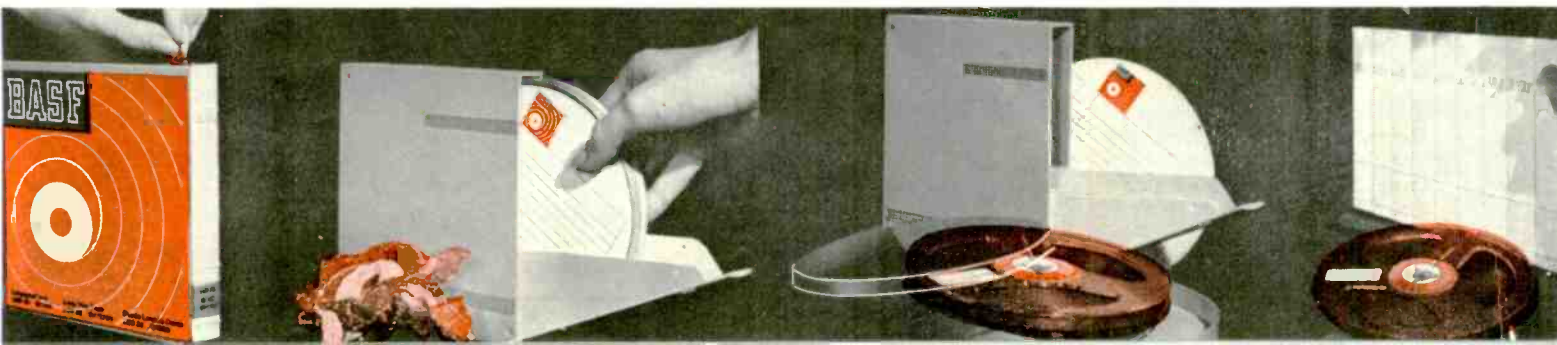
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siderations, several reservations are in order.

It is not likely that the three principals ever sang a *Faust* performance together prior to this recording. This in itself is not unusual, and frequently an exceptional conductor can forge a true ensemble unity out of such centrifugal forces. This is not the case here. Of the three, only Nicolai Ghiaurou emerges as a convincing, in fact a born, interpreter of his role. He dominates the enterprise and, actually, saves it from becoming a failure. His Mephistopheles is not the suave, insinuating Devil of the Plançon-Journet tradition, but a coarse and frequently brutal presence. It is broadly acted, at times overdramatized, but the image is valid and powerfully vivid. Ghiaurou's command of the French text, though not completely idiomatic, is quite serviceable, and vocally he is nothing short of magnificent.

Neither Joan Sutherland nor Franco Corelli is happily cast. Sounding very much like a misplaced Lucia, this Marguerite makes a languid and distraught appearance at the Kermesse and remains unrelievedly languid and distraught to the end. There are some exquisite moments: the Jewel Song is impressive in an uninvolved sort of way and we hear some lovely *piano* singing in the Prison Scene, but the overall portrayal is mannered, unvaried, and lacking in spontaneity. Franco Corelli's *Faust* is thoroughly Italianate, but the lack of Gallic style and flavor is frequently redeemed by his sensuous flow of sound. Much more difficult to take are his frequent vocal mannerisms, which are cruelly exposed in "*Salut! demeure*": an explosive recitative followed by a *cavatina* in which the climactic high C is reached by way of unwritten passing notes!

Although Robert Massard's Valentine is no more than good routine, it offers the welcome touch of French authenticity. Margreta Elkins is a Siebel above the usual opera-house average, and Monica Sinclair is a lively Martha. The chorus is very good and the playing of the London Symphony Orchestra is exquisite.

Richard Bonyngé keeps the performance together, but all too frequently he abdicates leadership to his stars. His tempo choices in Act I are sometimes uncomfortably fast, not allowing the music time to breathe. On the other hand, the Garden Scene duet stretches out interminably while star soprano and star tenor are locked in a scooping contest. It is hardly surprising that Mr. Bonyngé's best work is done in the crisply paced ballet, with no singers to be concerned about.

The technical production rates with London's best. It remains to be said—and with gratitude—that this is the most complete *Faust* ever recorded. The Garden and Prison Scenes contain some music always omitted in performances, and an entirely "new" scene with arias for Marguerite and Siebel (No. 12 in the Schirmer vocal score) is heard before the Soldiers' Chorus. The Church Scene follows Valentine's death instead of preceding it—a procedure for which there are historical precedents. The accompanying booklet is full of valuable background information and rare illustrations. G. J.

© M HANDEL: *Cantata, "Apollo e Dafne."* Agnes Giebel (soprano); Dietrich Fischer-Dieskau (baritone); instrumentalists of the Berlin Philharmonic Orchestra, Günther Weissenborn cond. DEUTSCHE GRAM-

MOPHON SLPM 139153 \$5.79, LPM 39153* \$5.79.

Performance: Very commendable
Recording: Very good
Stereo Quality: Excellent

Although this cantata consists mainly of *da capo* arias interspersed with recitative and a few duets, and has only two characters, there is considerable variety of mood and instrumental scoring. This is relatively early Handel (1708), but there is nothing immature about the composer's treatment of the subject. The performance, which includes some modest efforts at decorating the vocal *da capos*, is an extremely good one, somewhat more polished than I recall the older L'Oiseau-Lyre version to have been. The two vocalists are well suited to the parts, though Giebel tends to skimp the dramatic possibilities. The individual instrumental soloists are first-



THE YOUNG FRANZ LISZT
Engraving (1832) by Tavernier

class, the chamber orchestra is excellent, and the reproduction, except for a harpsichord continuo that is too far back, is most satisfactory. Texts and translations are included. I. K.

HERDER: *Movements for Orchestra* (see NONO)

LALO: *Cello Concerto in D Minor* (see SAINT-SAËNS)

LEES: *Concerto for Orchestra* (see NONO)

© M LISZT: *Songs. Im Rhein, im schönen Ströme: Die Loreley; Vergiftet sind meine Lieder; Mignons Lied: Freudvoll und leidvoll; Der du von dem Himmel bist; Über allen Gipfeln ist Ruh; Kling leise, mein Lied; Es muss ein wunderbares sein; Die drei Zigeuner; Oh, quand je dors; Comment disaient-ils; Enfant, si j'étais roi; Gastibelza; Three Petrarcha Sonnets: Go not, happy day.* Maria Werner and Margit László (sopranos); Judit Sándor (mezzo-soprano); Alfonz Bartha, József Simándy, and József Réti (tenors); György Melis (baritone); Zsolt Bende (bass); Pál Arató, Kormél Zempléni, and Magda Freyman (piano). QUALI-

TON SLPX 1224/5 two discs \$11.96, LPX 1224/5* \$9.96.

Performance: From adequate to excellent
Recording: Good
Stereo Quality: Minimal

This is the most comprehensive recorded documentation ever assembled of Franz Liszt as a composer of songs, comprising about one third of his entire output and including several first recordings. Eight singers and three accompanists are involved, ostensibly to match each song with the best available (Hungarian) interpreter. The album is attractively packaged, with excellent annotations and pertinent historical data. Why should the Hungarian record industry, with its relatively modest output, be the source of such an unusually elaborate production? Because, for all his cosmopolitan and universalist tendencies, Hungary has never ceased to claim Franz Liszt as her own.

The song form attracted Franz Liszt on and off and on again throughout his long artistic life. Here, as in other fields, he followed many influences and worked in many idioms. His choice of poets (Petrarch, Goethe, Heine, Schiller, Lenau, Hugo, Tennyson) shows high discernment, though his musical treatment of the texts was not always respectful. Seldom succumbing to the virtue of understatement, he had a tendency to inflate the poetic utterance, to repeat lines or otherwise become redundant and formless. Brief poems, in particular, were not Liszt's *métier*, and it is not surprising that his *Im Rhein, im schönen Ströme* is no match for Schumann's treatment.

But Liszt did have the magic of individuality, and his boldness of conception, richness of pictorial detail, and harmonic adventurousness are to be admired even in his most unbridled moments. His *Loreley* may be uneven, but its wild Romantic evocation is far more exciting than the folk-like simplicity of Silcher's better known treatment. And, of course, there are a number of real gems among the songs which, not surprisingly, are all here: *Oh, quand je dors; Die drei Zigeuner; Es muss ein wunderbares sein*; the Petrarch Sonnets. Not the least of their attractions are, predictably, the powerful and brilliant piano parts.

The outstanding interpretive art of a Fischer-Dieskau, who has recorded seven of these eighteen songs on DGG 138793, is not matched by any of the Hungarian singers, but the new set offers many creditable achievements. The big surprise is a heretofore unknown lyric tenor named József Réti, who discloses not only a voice of exceptional beauty and evenness, but also refined vocal art and flawless Italian diction in the three Petrarch sonnets. Soprano László and baritone Melis are also up to a high international level, and so is the young basso Bende, who performs the interesting, if overlong, ballad *Gastibelza*, full of Meyerbeerian vocal flourishes. The other singers are considerably less impressive, and some renditions also suffer from plodding tempos and a general lack of sparkle.

The accompaniments are never less than competent; in the case of Zempléni, they are quite often exceptional. The sound is clear, full, and well balanced. Altogether, a welcome, instructive, and very praiseworthy release. G.J.

(Continued on page 86)

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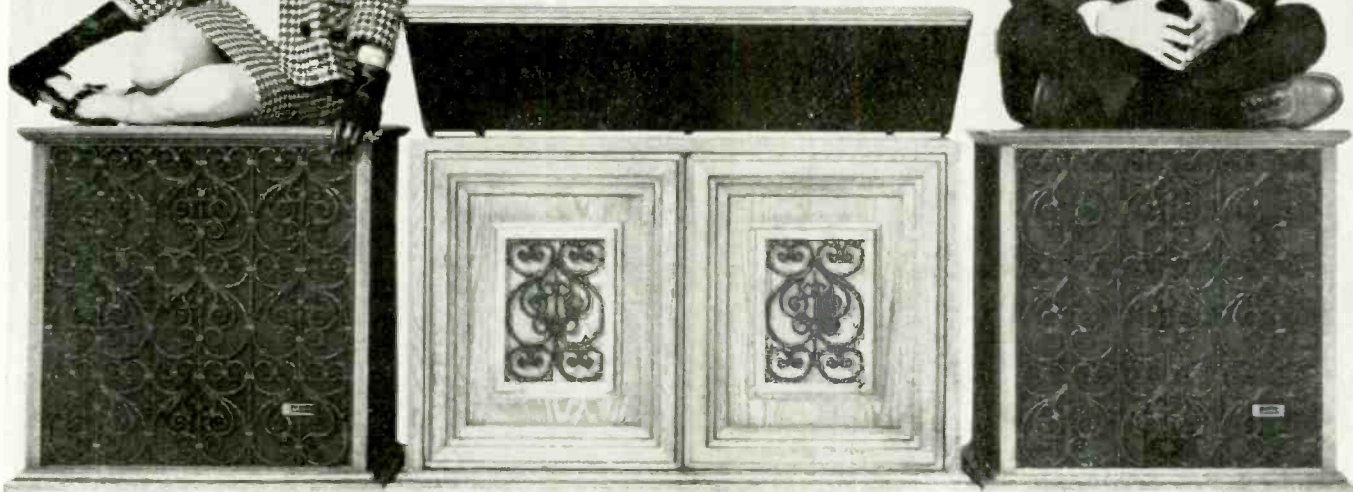
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*optional with dealer



MILHAUD: *Le Boeuf sur le toit* (see SATIE)

Ⓢ Ⓜ MILHAUD: *Symphony No. 3, "Hymnus ambrosianus," with Chorus; Concerto for Two Pianos and Orchestra.* Ina Marika and Genevieve Joy (pianists); Elisabeth Brasseur Chorale; Conservatoire Orchestra, Darius Milhaud cond. WESTMINSTER WST 17101 \$4.79, XWN 19101 \$4.79.

Performance: The composer's say
Recording: Good
Stereo Quality: Good

While we generally think of Milhaud's most vital work as coming out of the Twenties and Thirties, both the *Symphony No. 3* with Chorus (1947) and the *Concerto for Two Pianos and Orchestra* (1949)—each composed during the composer's residence in the United States—are works of sharp musical profile and intense creative energy. They are, as well, craggy, massive musical edifices, mixing those elements of the just-short-of-ponderously epic and the French sassiness that have long been the composer's most favored expressive gestures.

Of the works heard here, I am inclined to *admire* the symphony more and to take the greater pleasure from the two-piano concerto. The former is full of Milhaud's richest song, most complex textural detail, startling choral-instrumental effect, and, I suspect, deepest feeling—since it was composed to celebrate the end of World War II in Europe. Still, in some odd way, it bends—if it does not quite break—under its own weight, and the final effect is as exhausting as it is moving.

The two-piano concerto, on the other hand, seems to shape up quite handsomely, in spite of a slow movement that begins beautifully but stretches out a shade tenuously. The piano writing is bright and inventive, the score runs high on melodic invention, and the work as a whole mixes solemnity and jollity with impressive sleight of hand.

As for the performances, I continue to find Milhaud's interpretations of his own work a shade perfunctory and lacking in brilliance, but the piano work in the concerto is most stylish. The recorded sound is clear enough, but a little short on resonance. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MOZART: *Concerto, in E-flat Major, for Two Pianos and Orchestra* (K. 365); *Sonata, in D Major, for Two Pianos* (K. 448); *Fugue, in C Minor, for Two Pianos* (K. 426). Alfred Brendel and Walter Klien (pianos); Orchestra of the Vienna Volksoper, Paul Angerer cond. TURNABOUT TV 34064S \$2.50, TV 4064* \$2.50.

Performance: Lively
Recording: Good
Stereo Quality: Wide separation

All of Mozart's completed music for two keyboard instruments (several fragments also exist) fits conveniently onto one record. Although all the pieces are well known and often recorded (the C Minor Fugue, however, in its later string arrangement), this is the only disc to combine them. The performances are not new (they were once available on the higher-priced Vox label), but they are as sound as one may hear. The lively ensemble work is splendid, the inter-

pretation is highly satisfying, and the reproduction (save for slight deterioration at the end of side two) is very good. My review copy, however, was somewhat warped and wouldn't track for the first fraction of an inch at the outset of each side. Stereo is used for maximum separation between the instruments. *I.K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MOZART: *Quintet in E-flat, for Piano and Winds* (K. 452). BEETHOVEN: *Quintet in E-flat, for Piano and Winds, Op. 16.* Vladimir Ashkenazy (piano); London Wind Soloists. LONDON CS 6494 \$5.79, CM 9494* \$4.79.

Performance: First-rate
Recording: Balanced clarity and depth
Stereo Quality: Attractive

Coincidences like this don't just happen. Beethoven's Quintet, written in 1797 for a musical evening at the house of his fat fiddler friend Schuppanzigh, was obviously meant to provide another piece of repertoire besides the Mozart for a particular assembled ensemble (wind quintet without flute). But there was no real requirement to write it in E-flat, in three movements with slow introduction and so forth. It was the fancy of a young man very sure of himself to go so obviously into competition with Mozart—and Beethoven almost gets away with it. The pastoral first movement, the lyrical second, and the *Singspiel* finale have the best qualities of Beethoven's first period. But the Mozart, written in Vienna in 1784, is also one of that composer's most superb creations, and one of his most original. While the Beethoven is a very lively *concertante* piece, rather florid and somewhat conventional in form, the Mozart is in a class by itself, unique in its genre—somewhere between the concerto, the divertimento, and true chamber music.

Both pieces are handled magnificently here. Ashkenazy and his colleagues have just the right combination of clarity, articulation, big phrase, forward motion, and flexibility to make up a really meaningful and expressive classic style, and everything they do is enhanced by the excellent recording. Highly recommended. *E. S.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MOZART: *Violin Concerto No. 4, in D Major* (K. 218). BACH: *Violin Concerto No. 1, in A Minor* (BWV 1041). Erica Morini (violin); Princeton Chamber Orchestra, Nicholas Harsanyi cond. DECCA DL 710134 \$5.79, DL 10134 \$4.79.

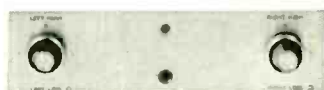
Performance: Warm-hued
Recording: Likewise
Stereo Quality: Good

At least a half-dozen violinists of major stature are represented in competitive recorded versions of one or both of these works, though only Decca has seen fit to pair the two on one disc.

Erica Morini brings to her solo performance flawless taste in phrasing and dynamics, impeccable technique, and a beguiling warmth. I have heard some dreadfully cramped performances of the Bach at various times, and it's a pleasure to hear one that flows so easily. The harpsichord con-
(Continued on page 88)

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tinuo (played by Igor Kipnis) is audible and in proper perspective, and is a real contribution in a musical sense.

The Mozart performance is an almost equal joy, save for occasional slackness of line in the orchestral accompaniment in the first movement. Otherwise Nicholas Harsanyi and his Princeton players do a thoroughly creditable job. The recorded sound is of a spaciousness and warmth quite in keeping with the character of the performance. *D. H.*

Ⓢ Ⓜ NONO: *Uno Espressione*. LEES: *Concerto for Orchestra*. HERDER: *Movements for Orchestra*. Louisville Orchestra, Robert Whitney cond. LOUISVILLE LS 665 \$8.45, LOU 665 \$7.95.

Performance: Fair
Recording: Dull-ish
Stereo Quality: Not noticeable

The Nono work is an early post-Webern serial piece in the brief *Punkmusik* mode that was popular back in 1953; its scraps of percussion and pitched sound have a kind of wan delicate hue and faded charm which is not without considerable poetic effect. The work was, in any case, important in the development of postwar European music and is still attractive and worth performing and recording.

But why—it seems reasonable to ask now after years of patience—does Louisville so persistently fail to find American music at least comparable in interest and importance to the European works it records? The Nono here lasts only a few minutes, and nothing in the musical contents, the performances, or the recording of the rest of this disc justifies the high price you have to pay to get at it. Benjamin Lees is an American of Russian descent born in China; but this could not explain or excuse the embarrassing string of reminiscences and clichés cheerfully borrowed from Bartók and others and stuck together with some vague, coy, Oriental touches in a manner that betrays no particular skill or invention. Ronald Herder's *Movements for Orchestra* have a certain piano-and-percussion drive, but they never seem to be driving anywhere in particular. Perhaps in its original form as a dance score it meant something, but in concert form it sounds like a splice job out of the mood-music file marked "anxiety" or "impending disaster." I don't know what the financial status of the Louisville project might be these days, but aesthetically speaking, I'm afraid there are causes here for anxiety and some genuine fears of impending disaster. *E.S.*

Ⓢ Ⓜ B. PASQUINI: *Fifteen Sonatas for Two Keyboard Instruments*. Marie-Claire Alain and Luigi Ferdinando Tagliavini (harpsichords, and organs of San Petronio Basilica, Bologna). MUSIC GUILD MS 139 \$2.39, MG 139 \$2.39.

Performance: Commendable
Recording: Good
Stereo Quality: Advantageous

These fifteen brief sonatas, most of them in three movements, stem from a manuscript collection in the British Museum (the second of three keyboard volumes by Pasquini), which can be dated about the turn of the eighteenth century. The most curious thing about these pieces is that only the bass line is provided: the performers must improvise or write out the right-hand part. This has

been accomplished with good style here, and both Alain and Tagliavini play this somewhat slight music quite scintillatingly (although all the trills begin incorrectly on the main note).

Written originally for harpsichords, the sonatas are divided here between pairs of harpsichords and organs—certainly a permissible practice and one that provides a greater degree of variety. I would not, however, recommend listening to too many of these pieces in a row, since the format of one instrument repeating the statements of the other can eventually become tedious, although individually they are entertaining. The sonic reproduction of both sets of instruments is quite satisfactory, and the mechanical noises of the organs did not seem as obtrusive to me here as in the recording of the Soler concertos by these same performers. The Third Sonata here, incidentally, was also included in the program "Music of Bologna"



CHARLES MACKERRAS
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(Music Guild MS/MG 130) in what sounds like the identical performance. There is an error in the jacket listing, indicating that the first side is devoted to the organs with the second to harpsichords, whereas the reverse is true. Finally, the stereo version, for obvious reasons, is to be preferred, although the mono copy on its own terms is quite well reproduced. *I.K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ PURCELL: *The Indian Queen*. April Cantelo (soprano); Wilfred Brown, Robert Tear and Ian Partridge (tenors); Christopher Keyte (bass); Raymond Leppard (harpsichord); St. Anthony Singers; English Chamber Orchestra, Charles Mackerras cond. L'OISEAU-LYRE SOL 294 \$5.79, OL 294* \$5.79.

Performance: Excellent
Recording: Excellent
Stereo Quality: Very good

Henry Purcell's *The Indian Queen*, written in the last year of the composer's life, is one of those curious Restoration productions in which the music is of the incidental variety, having relatively little to do with the plot. Other than two arias, one of which is the familiar "I attempt from love's sickness to

fly," the vocal pieces are sung by characters who are subsidiary to the plot. And what a plot! The Indian Queen is a Mexican lady, Zempoalla, who falls in love with Montezuma, a Peruvian soldier, who in turn desires an Incan girl but switches allegiance to the Mexicans when he is not allowed to have her hand in marriage. He manages to capture the Incan chief and the daughter he loves, whereupon the Indian Queen's son falls in love with the girl. After further complications, which include the suicide of Zempoalla and her son, the story ends happily (?) with Montezuma, now recognized as the rightful King of the Mexicans, receiving the hand of the Incan girl.

Almost none of this complicated and twisted tale is set to music. What is set, however—and this has to do mainly with introductory pieces, dances, masques, and supernatural characters—is surpassingly beautiful. There is, of course, the famous Third Act Trumpet Overture, the Act II Symphony which is identical with the opening of "Come Ye Sons of Art," and (to mention just two more among many highlights) the marvelously sibilant trio "What flattering noise is this, at which my snakes all hiss?" and the solemn, moving choruses of Act V. There is no finer Purcell to be heard anywhere.

There have been previous recordings of excerpts as well as one version of the complete incidental music, but these must now all defer to this new recording, conducted in superb fashion by Charles Mackerras. It would be difficult to imagine a more stylish rendition of the score, from the contributions of a first-rate vocal cast, through the imaginatively conceived continuo harpsichord of Raymond Leppard, to the sprightly, transparent, and expressive playing of the orchestra. With this recording, Mackerras has made an important contribution to the Purcell discography, and he has solidified his position as one of the most able conductors of Baroque music before the public today. L'Oiseau-Lyre's recording is excellent (except for a slight loss of clarity during the choral finale on side two), and the jacket provides both notes and texts. *I. K.*

Ⓜ RUBBRA: *Symphony No. 5, in B-flat Major*. VAUGHAN WILLIAMS: *Dives and Lazarus; Oboe Concerto*. Evelyn Rothwell (oboe), London Symphony Orchestra, John Barbirolli cond. ODFON HQM 1016 \$4.79.

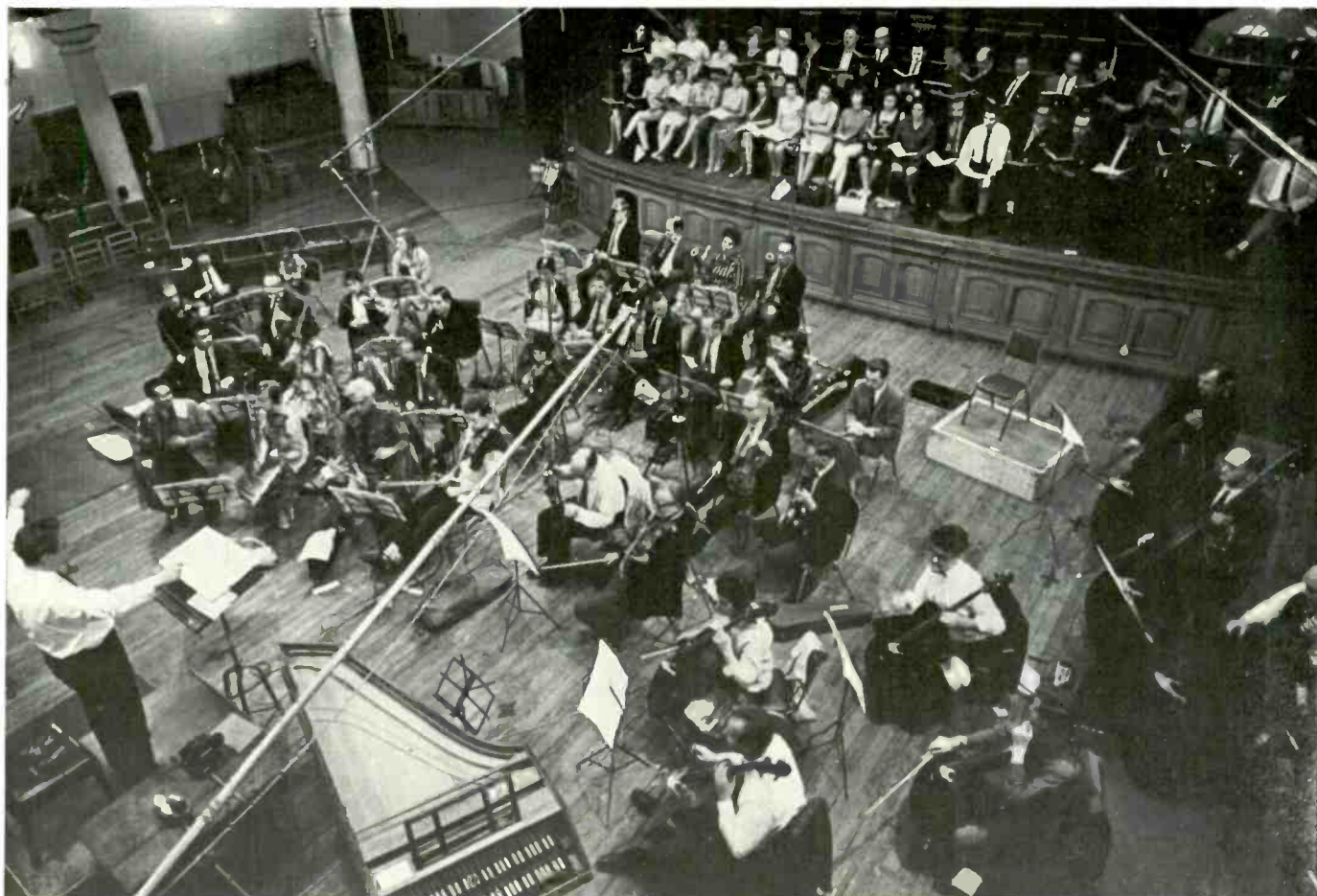
Performance: Eloquent
Recording: Middling

Granting a certain strained and curiously awkward eloquence, this symphony by the little-known British composer Edmund Rubbra (b. 1901) is something less than a successful or even particularly convincing work of art. I say this in spite of the fact that the man speaks with a quite personal accent and that, furthermore, the creative impulse seems authentic. What's the trouble, then? It isn't easy to pinpoint. For one thing, what some might take for originality strikes me as intermittent crudity of craft: for example, the orchestration is respectable student work; the movement shapes don't quite work; the mal-function is so rudimentary that one gets the impression the composer doesn't quite know where the fast music should come, where the slow music should come. There seems

(Continued on page 90)

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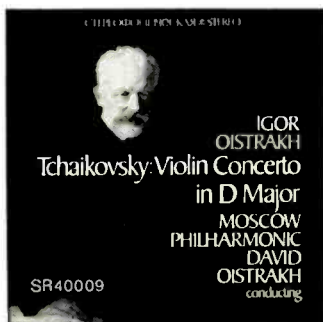


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to be an essential lack of what, for the lack of a better phrase, I will call a "sense of theater" here. Still, he is a composer whose work I know little of—he seems fairly prolific, too—and his Fifth Symphony, for all its apparent failings, makes me more than ordinarily curious to know more.

There are no flies on Vaughan Williams' relatively unfamiliar *Five Variants of Dives and Lazarus* (1939)—a work for string orchestra that is an obvious brother to the more familiar *Tallis Fantasia*. It is a simpler, warmer, less rhetorical work than the *Fantasia*, and comparisons of fine things being odious, I shall simply say that it—along with the graceful Oboe Concerto—makes a beautiful second side to Odeon's reissue.

No one living has more authority with this school of English music than Sir John Barbirolli, and nothing more, then, need be said about the performances. I wish the recording were more up-to-date because the release is an uncommonly interesting one. And, after having written out my critical grievances, I find myself thinking more highly of the Rubbra Symphony than my first paragraph concedes. **W. F.**

Ⓢ Ⓜ SAINT-SAËNS: *Cello Concerto No. 1, in A Minor, Op. 33*. LAJO: *Cello Concerto in D Minor*. André Navarra (cello); Lamoureux Orchestra, Charles Munch cond. EPIC BC 1322 \$5.79, LC 3922 \$4.79.

Performance: Dramatic
Recording: Resonant
Stereo Quality: Good enough

Among the other "major-label" recordings of these two sharply contrasting works are those by Fournier and Martinon for DGG and by Starker with the London Symphony (Dorati and Skrowaczewski conducting) on Mercury. The DGG couples the concertos on the same disc. I am familiar only with Starker's Saint-Saëns performance, which is a beauty.

There is nothing to fault in André Navarra's solo work here, nor for that matter in Munch's baton work, which shows to better advantage in the operatic rhetoric of Lalo than in the elegance of Saint-Saëns. But the orchestra sounds far in the background by comparison with the soloist, and the rather pronounced reverberation period, very noticeable on rests that follow *tutti* releases, also becomes disconcerting at times. I can't speak about the other recordings of the Lalo, but certainly the Starker Saint-Saëns offers better sound with equally fine playing. *D. II.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SATIE: *Parade*. MILHAUD: *Le Boeuf sur le toit*. FRANÇAIX: *Concertino for Piano and Orchestra*. AURIC: *Overture*. Jean Françaix (piano); London Symphony Orchestra, Antal Dorati cond. MERCURY SR 90435 \$5.79, MG 50435* \$4.79.

Performance: Excellent
Recording: Fine
Stereo Quality: Good

This record, which Mercury has entitled "Paris 1917-1938: Sophisticated Orchestral Music by French Composers," might be a little too much of a nice enough thing for the casual listener, but it is pretty much bound to be the Francophile's delight. In recording Satie's *Parade*, a novelty to the

current Schwann catalog, Mercury has done us all a distinct service by making this legendary work available to those who have heard of it but never heard it in performance.

Parade, a ballet réaliste on a theme by Jean Cocteau, is a celebrated work of the modern School of Paris and made its first appearance in 1917. Cocteau's scenario, like the music itself, was the epitome of simplicity: a parade before a circus. The production was designed by Picasso, and it remains to this day as celebrated as any aspect of the work as a whole, which was staged by the Ballets Russes under Diaghilev's direction.

As for Satie's score, it—like most of this composer's music—will be regarded as extraordinarily influential by those listeners informed enough to know the far-reaching effects of the aesthetic of simplicity that lies behind it, even though they might question the significance of the music itself. Personally, I find it a thoroughgoing pleasure—although most certainly no match for a masterpiece like *Socrate*. And here, as ever with Satie, one must not be fooled by its impudent plainness: there is much more subtlety here than first meets the ear.

I find at least two statements in Felix Aprehian's notes that, at the very least, patronize, and at the most, distort the point of the music on this disc. When he states, for example, that, "It originated, however, in a reaction from [*sic*] a more romantic and expressive kind of musical aesthetic," he fails to take into account that it was a reaction, as well, to and against the increasingly chromatic and textural complexity of much music of the post-Romantic era. By attempting to bring music down from the Central European Ivory tower, the French composers of the period were raising anew the whole question of musical function. Similarly, by describing the score to *Parade* as one of "blameless simplicity in itself" (italics mine) the annotator seems to be ignoring the half-point he has previously made.

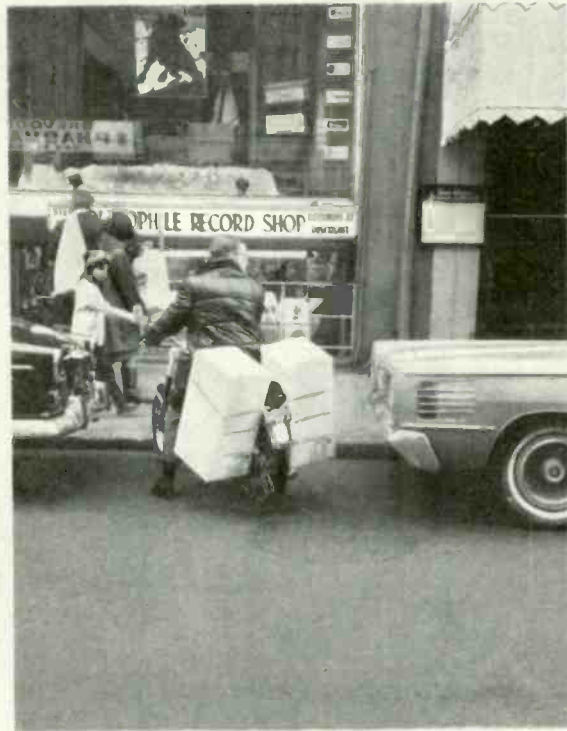
Certainly, none of the rest of the music on this disc, all of which postdates *Parade*, could have existed without Satie's influence. *Le Boeuf sur le toit*, Milhaud's aural-kaleidoscopic impression of a visit to Rio, dates from 1919 and is one of the delights of the composer's catalog. Quintessential simplicity, somewhat modified by a veneer of neo-classicism, also characterizes Jean Françaix's elegant little *Concertino for Piano and Orchestra*. Auric's *Overture* (1938), for all its good cheer, is less memorable on its own account than the rest of the music on the disc, but it too, at even so late a date, reflects the power of Satie's influence.

The music is all most elegantly performed with a particularly fine attention to musical detail, and Mercury's sound and stereo treatment are excellent. **W. F.**

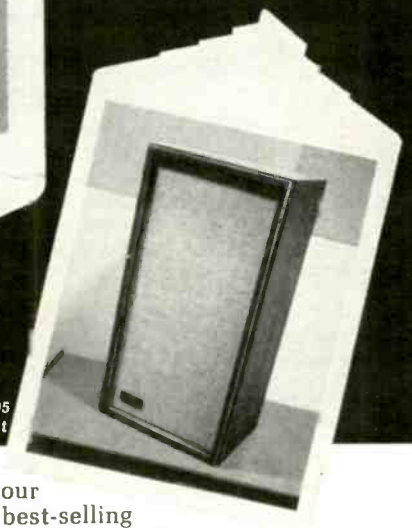
Ⓢ Ⓜ SCHUBERT: *Quintet for Piano and Strings, in A Major ("Trout," D. 667); Notturmo, in E-flat, for Piano, Violin, and Cello (D. 897)*. Christoph Eschenbach (piano); Rudolf Koeckert (violin); Oskar Riedl (viola); Josef Merz (cello); Georg Maximilian Hörtnagel (bass). DEUTSCHE GRAMMOPHON SLPEM 136488 \$5.79, LPM 36488* \$5.79.

Ⓢ Ⓜ SCHUBERT: *Quintet for Piano and Strings, in A Major ("Trout," D. 667); Quartet Movement, in C Minor (D. 703)*.
(Continued on page 92)

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Vlado Perlemuter (piano); Pascal String Quartet; Hans Fryba (bass). MONITOR MCS 2106 \$2.50, MC 2106* \$2.50.

Performance: DGG taut; Monitor lyrical
Recording: Both good
Stereo Quality: Both good

A choice between these two recordings of Schubert's ever-amiable and lovely "Trout" Quintet depends on whether one wants a brilliant concert performance or a more relaxed reading in the spirit of informal home music-making. It always has seemed obvious to me that the latter type of reading is more in keeping with what Schubert wrote, and this is what Vlado Perlemuter and his French colleagues offer us on the Monitor disc. The Pascal Quartet, whose memorable readings of the Beethoven quartets were once available on the now inactive Concert Hall label, makes a long awaited return to the Schwann Catalog listings with this disc. This is a performance full of warmth, delicacy, and essential vitality—though perhaps without quite the bounce that we get from Peter Serkin and the Schneider Quartet on Vanguard. Of equal distinction and vitality is the Pascal Quartet's reading of the intensely dramatic C Minor quartet movement—a more exciting filler than the rather languorous *Notturno* offered on the DGG disc.

The Koeckert-led DGG ensemble plays brilliantly, but to my way of thinking rather joylessly—and with a somewhat wiry first-violin sound, too. This is not to my taste, though it may be fine for those who insist on even their *Hausmusik* Schubert in high-voltage style. D. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SCHUBERT: *Die schöne Müllerin*, Op. 25. *Der Einsame*; *Frühlingsglaube*; *An Sylvia*; *Heidenröslein*; *Ständchen*; *Liebhaber in allen Gestalten*; *An die Musik*. Fritz Wunderlich (tenor); Hubert Giesen (piano). DEUTSCHE GRAMMOPHON SLP 139219/20 two discs \$11.58, LPM 39219/20* \$11.58.

Performance: Entrhralling
Recording: Very good
Stereo Quality: Natural

All the admirable qualities noted in Fritz Wunderlich's earlier recording of *Die schöne Müllerin* (Eurodisc, reviewed in February, 1966) are present in the new version: the voice is free and ringing, the approach suitably ardent, the style unmannered and uncompromisingly artistic. There are no basic changes between the two interpretations. Eurodisc's engineering gives the voice more forward prominence and more brilliance; DGG's more distant perspective creates a mellow impression. In a few instances—a more suitable choice of tempo for *Das Wandern*, a stronger suggestion of despair in *Trock'ne Blumen*—interpretive touches can be noted which reveal deepening artistic maturity. The overall performance, however, continues to place more emphasis on tonal beauty and direct communication than on subtleties of vocal coloration or inflection.

A cursory view may perhaps dismiss this kind of lieder singing as "operatic," but I refuse to see it in a negative light. Singing that reveals so much lyric beauty and natural expressiveness carries its own artistic validity, and further stress on "interpretation"

may rob it of the magic of spontaneity. Furthermore, while there is no shortage of intelligent and thoughtful interpreters, the gift of beautiful vocalism blended with strong musicality is far less common. The seven songs that make up the fourth side of the disc are all admirably suited to bringing out the best in the artist. The accompaniments of Hubert Giesen are always competent, the recorded sound is fine. All's well here except for the distressing thought that the splendid voice and art of Fritz Wunderlich are forever stilled. G. J.

SIBELIUS: *String Quartet in D Minor*, Op. 56 (see ELGAR)

Ⓢ Ⓜ TARTINI: *Violin Concertos in E Major, F Major, G Major, and D Major*. André Gertler (violin); Zurich Chamber Orchestra, Edmond de Stoutz cond. VAN-



FRITZ WUNDERLICH
Lyrical expressiveness in Schubert songs

GUARD EVERYMAN SRV 213 SD \$2.50, SRV 213 \$2.50.

Ⓢ Ⓜ TARTINI: *Violin Concertos in D Major, G Major, and E-flat Major*. Eduard Melkus (violin); Capella Academica, Vienna, August Wenzinger cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73270 \$5.79, ARC 3270* \$5.79.

Performance: Both accomplished
Recording: Both excellent
Stereo Quality: Fine for both

Although Giuseppe Tartini was the violinist *par excellence* of the first half of the eighteenth century, relatively little of his violin music has been recorded other than a handful of popular display pieces, notably the *Devil's Trill* Sonata. What's worse, those violin works, solo or concerted, that are available on records are invariably substandard on stylistic counts. The situation seems to be changing for the better; Vanguard's collection of four Tartini violin concertos promises to be the first of a series, and the manner of performance is on the whole quite commendable. Gertler takes full advantage of the display possibilities—and, it must be pointed out, these concertos are basically vehicles for virtuosity. They are tuneful, not terribly profound, but also

stuffed full of cadenzas at every least opportunity. The Hungarian-born violinist, to the best of my knowledge, does not add anything to the scores (which is rather a shame), but what he plays is sensible and stylishly conceived. The orchestral accompaniments are excellent.

Eduard Melkus, playing three entirely different concertos on Archive (presumably on a violin that is unaltered—I have not seen the annotations), does add embellishments and quite liberally. It is obvious that he has absorbed Tartini's own treatise on the subject to the hilt, and the results are most accomplished. On the other hand, Melkus is neither temperamentally nor technically the equal of some of his confreres, and although his contribution is the most stylish Tartini to be heard, it does not have the sheer dash, the variety of color, or the technical security of Gertler's. Now if Gertler would only read that Tartini treatise. Archive's sound is first-rate, as is that of Vanguard, and Wenzinger's accompaniments are properly adroit though not as sparkling as those of de Stoutz on the Vanguard disc. I. K.

VAUGHAN WILLIAMS: *Dives and Lazarus* (see RUBBRA)

Ⓢ Ⓜ VILLA-LOBOS: *Concerto for Guitar and Small Orchestra* (1951). S. L. WEISS: *Suite in A Minor*. BACH: *Arioso*. Laurindo Almeida (guitar); Concert Arts Chamber Orchestra, Stanley Wilson cond. CAPITOL SP 8638 \$5.79, SPI 8638* \$4.79.

Performance: A little opaque
Recording: Good
Stereo Quality: Good

Without ever having thought Villa-Lobos the Almighty's answer for twentieth-century music, I've always been rather partial to the unaffected lyricism and easy stylistic naturalism of his work, and its utter lack of affectation. He was never a composer to get into a state about—either one accepted the beautifully natural grace of his way with a long-lined tune, or else one simply shrugged one's shoulders indifferently.

But so saying, I'm not very happy with the *Guitar Concerto* (1951) recorded here. Either the guitar writing is rather self-consciously fussy in its figurational detail or Senhor Almeida manages to make it *sound* that way in his playing of it. The piece is, furthermore, a little crudely orchestrated—or, again, is it the composer trying unsuccessfully to be adventurous? Worst of all, I don't find myself in the least enchanted by the larger part of the melodic material, which is the area in which I would look for compensation for what I regard to be the other shortcomings of the work.

The Weiss transcription—if it is true to the Baroque lute suite from which it was arranged—strikes me as but rarely having been worth the trouble in terms of musical interest. But since almost all such transcriptions (including the present one of the *Arioso* from the Harpsichord Concerto in F Minor by J. S. Bach) seem to me to emphasize the ingenuity of the guitarist rather than the music itself, I am perhaps ill-equipped to deal with the entire second side of this release. The recorded sound and stereo treatment are good. W. F.

(Continued on page 94)

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CIRCLE NO. 36 ON READER SERVICE CARD

Ⓢ Ⓜ WAGNER: *The Flying Dutchman: Overture; A Faust Overture; Lobengrin: Prelude; Rienzi: Overture*. Cleveland Orchestra, George Szell cond. COLUMBIA MS 6884 \$5.79. ML 6284* \$4.79.

Performance: **Controlled and brilliant**
Recording: **Clear and clean**
Stereo Quality: **Good**

I like a somewhat airier acoustic envelope around my Wagnerian sonorities than what is provided for George Szell's interesting sampler of pre-*Tristan* and pre-*Ring* Wagneriana. The high point here is the highly dramatic and harmonically prophetic *Faust Overture* (1840, revised in 1855), which comes off splendidly under Szell's baton. There is plenty of passion and rhythmic kick in the climaxes and a fine brooding quality to the opening pages.

Would that the *Lobengrin* Prelude performance had more spacious sound, for it is all too seldom that one hears the opening and closing pages of this music played with such impeccable intonation. The *Rienzi* and *Flying Dutchman* readings seem a bit hard-driven to me, but I recommend this disc all the same for the *Lobengrin* and *Faust Overture* performances. D. H.

WALTON: *Symphony No. 1* (see Best of the Month, page 70)

WEISS: *Suite in A Minor* (see VILLALOBOS)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ZACHAU: *Cantata, "Lobe den Herrn, meine Seele"; Cantata, "Ich will mich mit dir verloben."* Friederike Sailer and Barbara Lange (sopranos); Claudia Hellmann (alto); Georg Jelden (tenor); Jakob Staempfli (bass); Hermann Baumann and Willi Rutten (horns); Maurice André and Wilhelm Ackermann (trumpets); Gyorgy Terebesi (violin); Pierre Pierlot and Jacques Chambon (oboes); Amaury Wallez (bassoon); Eva Hölderlin (organ); Helmut Walz (harp/sichord); Heinrich Schütz Chorale of Heilbronn; Pforzheim Chamber Orchestra, Fritz Werner cond. WESTMINSTER WST 17103 \$4.79, XWN 19103 \$4.79.

Performance: **Most commendable**
Recording: **Very good**
Stereo Quality: **Excellent**

Friedrich Wilhelm Zachau (1663-1712), who was organist of Our Lady's Church in Halle, Germany, is best known today for having been Handel's teacher. His representation on records until now has been virtually non-existent (a Christmas cantata, a very attractive work, is available on DGG Archive ARC 73227/3227), and the present two cantatas will make a most pleasant introduction for Baroque fanciers. The longer by far is "*Lobe den Herrn*," with its theme of thanksgiving; both pieces show an adventurous use of obbligato instruments, notably the horn parts of the first cantata. There is a certain solemnity to these scores, but also an attractive festive mood, especially in the rousing choruses. The performance in general is a good one, with a group of vocal soloists who are for the most part well equipped to handle the florid passages. The orchestral playing is very capable, as is the choral work. Werner's direction is perhaps

more *gemülich* than stimulating, but in spite of a few dragged moments the interpretations are thoroughly enjoyable. The sonic reproduction is satisfactory—the stereo version features wide separation. No texts are included, however. I.K.

COLLECTIONS

Ⓢ Ⓜ ARCHIVE OF PIANO MUSIC: HAROLD BAUER PLAYS BEETHOVEN. Beethoven: *Sonata No. 8, in C Minor, Op. 13 ("Pathétique"); Sonata No. 23, in F Minor, Op. 57 ("Appassionata")*. Harold Bauer (piano rolls). EVEREST X 910 \$4.98, 910* \$4.98.

Ⓢ Ⓜ ARCHIVE OF PIANO MUSIC: ALFRED CORTOT CONCERT. Saint-Saëns: *Étude en forme de valse, in D-flat Major, Op. 56, No. 2*. Fauré: *Dolly, Op. 56: Berceuse*. Albéniz: *Sout le palmier, Op. 232, No. 3*. Liszt: *Hungarian Rhapsody No. 11,*



ALFRED CORTOT

A keyboard poet ill-served by recordings

in A Minor. Chopin: *Étude in A Minor ("Winter Wind"), Op. 25, No. 11; Andante Spianato and Grande Polonaise brillante, in E-flat Major, Op. 22*. Schubert (arr. Cortot): *Litaneï*. Schubert: *Impromptu in B-flat Major, Op. 142, No. 3*. Alfred Cortot (piano rolls). EVEREST X 908 \$4.98, 908* \$4.98.

Ⓢ Ⓜ ARCHIVE OF PIANO MUSIC: ENRIQUE GRANADOS PLAYS GRANADOS. Granados: *Danzas Españolas, Op. 37: No. 1 (Lento), No. 2 (Oriental), No. 5 (Andaluza), No. 7 (Valenciana), No. 10 (Allegretto); Improvisation: Reverie Improvisation; Maria del Carmen: Prelude; Goyescas: Quejas o la Maja y el Ruiseñor; El Pelele*. Enrique Granados (piano rolls). EVEREST X 909 \$4.98, 909* \$4.98.

Ⓢ Ⓜ ARCHIVE OF PIANO MUSIC: JOSEF HOFMANN CONCERT. Liszt: *Valse impromptu in A-flat Major*. Moszkowski: *Étincelles, Op. 36, No. 6; Caprice espagnole, Op. 37*. Schumann: *Fantasiestücke, Op. 12: No. 2, "Aufschwung."* Anton Rubinstein: *Melody in F Major, Op. 3, Op. 1*. Mendelssohn: *Andante and Rondo Capriccioso in E Major, Op. 14; Song Without Words in A Major, Op. 62, No. 6*

(*"Spring Song"*). Rachmaninoff: *Prelude in C-sharp Minor, Op. 3, No. 2*. Josef Hofmann (piano rolls). EVEREST X 905 \$4.98, 905* \$4.98.

Ⓢ Ⓜ ARCHIVE OF PIANO MUSIC. IGNACE JAN PADEREWSKI PLAYS CHOPIN. Chopin: *Ballade No. 1, in G Minor, Op. 23; Ballade No. 3, in A-flat Major, Op. 47; Étude in G-flat Major, Op. 25, No. 9 ("Butterfly"); Mazurka No. 13, in A Minor, Op. 17, No. 4; Mazurka No. 17, in B-flat Major, Op. 24, No. 4; Polonaise No. 3, in A Major, Op. 40, No. 1 ("Military"); Scherzo No. 3, in C-sharp Minor, Op. 39; Waltz No. 2, in A-flat Major, Op. 34, No. 1; Waltz No. 5, in A-flat Major, Op. 42*. Ignace Jan Paderewski (piano rolls). EVEREST X 902 \$4.98, 902* \$4.98.

Performances: **Open to suspicion**
Recordings: **Very good**
Stereo Quality: **Seemingly natural**

These are five of some seventeen discs devoted to piano-roll recordings that Everest has just released under the general title "Archive of Piano Music." In almost all cases, the executants are distinguished keyboard artists of the early part of this century, but, on the basis of the present sampling, one would be hard put to recommend the recordings without considerable qualifications. The recent piano-roll recordings on Argo, featuring Lhevinne, Rachmaninoff, Rosenthal, *et al.* (see my review in the February 1967 issue), have largely resolved doubts as to the reliability of piano rolls as an accurate reproducing medium, but those recordings were made under rigorous conditions: for instance, much attention was given to the restoration of the piano reproducer, so that the original dynamics, shading, and pedaling were retained intact. In the case of the Everest material, taken from Ampico (the Argo source) and Duo-Art rolls, the preparation seems to have been far less thorough. One is struck immediately by the unevenness of the playing, sometimes between works played by the same artist. Josef Hofmann, who negotiates the Moszkowski *Étincelles* faultlessly here, appears to have technical difficulties with a far simpler piece, Domenico Scarlatti's *Pastorale* and *Capriccio* (in the Tausig arrangement); not only are passages in thirds clumsy and erratic in rhythmic execution, but the tempo is far slower than that of Hofmann's acoustic recording of the same piece. Another seeming curiosity is the same pianist's *Andante* and *Rondo Capriccioso* of Mendelssohn, ordinarily played in about six minutes, but done here most insensitively in four and a half. Alfred Cortot's *Andante Spianato* and *Grande Polonaise* also suffers from what seems to be excessive speed; Cortot was a formidable technician as well as a genuine keyboard poet, but here the poetry is minimal and the virtuosity is beyond the capability of any set of human fingers. Enrique Granados strikes one here as a less impressive pianist than his colleagues in the set: much of his playing sounds eccentric and curiously lacking in Spanish flavor; on an earlier Welte-Mignon roll of Granados' fifth *Spanish Dance* (Telefunken), the piece is played somewhat faster than it is in this Duo-Art version, so again one wonders about the correctness of the speed here. Would some of the lumpiness in the Paderewski items disappear at a slightly faster tempo? Would his exquisite rubato

again sound normal? And how does one explain the Polish pianist's relatively dry pedaling here? Harold Bauer's two Beethoven sonatas point up a few more problems heard sporadically in the recitals: there are some glaring mistakes in the slow movement of the "Patbétique," and towards the end of the "Appassionata" the left-hand part seems to disappear from time to time. This means that either the reproducing piano or the rolls themselves were at fault, certainly a disservice to Bauer, who was a splendid pianist. It must be pointed out that not every item on these five discs suffers from the faults I have detailed here; many selections are quite adequately reproduced, and the 1929 Steinway on which these rolls are played has been recorded warmly and with considerable presence. Nevertheless, these discs raise too many questions to be taken as reliable; certainly there can be no doubt that the amazing set of piano-roll recordings on Argo comprises more accurate representations. Everest's pressings have occasional crackling faults, and the liner-note listings of the discs' contents are studded with errors and inconsistencies. For those interested, the additional records in the series are, briefly, as follows: X 901, "Paderewski plays Paderewski and Liszt"; X 903, "Josef Hofmann plays Beethoven"; X 904, "Josef Hofmann plays Chopin"; X 906, "Ferruccio Busoni Concert" (Bach, Chopin, Liszt); X 907, "Serge Prokofiev Concert" (Prokofiev, Moussorgsky, Scriabin, etc.); X 911, "Harold Bauer Concert" (Saint-Saëns, Bach, Chopin, Schubert, Weber); X 912, "Maurice Ravel plays Ravel"; and X 913, "Percy Grainger plays Grainger." I. K.

③ ④ BAROQUE FANFARES AND SONATAS FOR BRASS. Works for varied brass ensembles and voices by Speer, Löwe von Eisenach, Pezel, and others. Christina Clarke (soprano); Margaret Cable (alto); Hubert Dawkes (organ); Joshua Rifkin (harpsichord); The London Brass Players, Joshua Rifkin cond. NONESUCH H 71145 \$2.50, H 1145* \$2.50.

Performance: Enjoyable in small doses
Recording: Very good
Stereo Quality: Fine

Joshua Rifkin, who directs this collection and also plays harpsichord continuo, has gathered together here most of the rather sparse Baroque repertoire for combined trumpets and trombones (the two did not usually play together), but the actual performances make use of modern instruments rather than the slightly less brassy and penetrating ones contemporary with this period. Perhaps for this reason, and in spite of a well-conceived plan of varying the instrumentation on each side, the effect of the pieces in succession is a little too similar.

Most impressive are the Hammerschmidt vocal sonatas and the early Massaino canzona for eight trombones and continuo; and some of the brief sonatas and fanfares by Daniel Speer (1636-1707) are pleasant if inconsequential novelties. The performances are earnest and accurate. The singers are quite satisfactory, and the album as a whole represents an interesting collection of rarities, whose effect is most enjoyable when taken in small doses. Nonesuch's recording is spacious and clear. I. K.

(Continued on next page)

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RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ENGLISH CONSORT MUSIC. Byrd: *Pavan and Galliard à 6; Fantasia No. 3 à 3; Miserere; Fantasia No. 2 à 6*. Lawes: *Suite No. 2, in F Major; Sonata No. 7, in D Minor; Suite No. 3: In Nomine*. Tomkins: *A sad Pavan for these distracted times (1649)*. Veronike Hampe (gamba); Gustav Leonhardt (harpsichord and organ); Leonhardt Consort, Gustav Leonhardt, director. TELEFUNKEN SAWT 9481 \$5.79, AWT 9481* \$5.79.

Performance: **First-rate**
Recording: **Excellent**
Stereo Quality: **Fine**

The bulk of this collection is divided between music by William Byrd and William

—not the better-known Henry—Lawes (1602-1645), a pupil of Coperario and musician in ordinary to Charles I. With two exceptions, the repertoire consists of pieces for broken, or mixed, consort (combining, in this case, members of the viol and violin family), and these are most beautifully rendered here. The exceptions are an organ Miserere (based on the ground "*Gloria tibi trinitatis*") by Byrd, and the harpsichord piece written by Tomkins on the death of Charles I, "A sad Pavan for these distracted times." Lawes' music looks ahead to Purcell in its complexity, and Byrd's works on this disc sound rather light-hearted in comparison. The performances throughout are expert and thoroughly enjoyable; the recording is rather high-level but clean and the stereo quality is good. I. K.

Ⓢ Ⓜ GERAINTE EVANS: *Three Centuries of Baritone Art*. Handel: *Berenice: Si trait ceppi. Semele: Leave me radiant light*. Mozart: *Le Nozze di Figaro: Non più andrai. Don Giovanni: Madamina, il catalogo. Die Zauberflöte: Der Vogelfänger bin ich. L'Oca del Cairo: Ogni momento*. Beethoven: *Fidelio: Ha! welch' ein Augenblick!* Leoncavallo: *Pagliacci: Prologue*. Donizetti: *Don Pasquale: Un fuoco insolito*. Verdi: *Otello: Credo. Falstaff: L'onore! Ladri!* Britten: *A Midsummer Night's Dream: Bottom's Dream*. Moussorgsky: *Boris Godunov: Tchelkalov's Aria*. Geraint Evans (baritone); L'Orchestre de la Suisse Romande, Bryan Balkwill cond. LONDON OS 25994 \$5.79, 5994* \$4.79.

Performance: **Variable**
Recording: **Excellent**
Stereo Quality: **Excellent**

The program speaks for itself: challenging, imaginative, a far cry from the stereotyped "baritone recital." But then Geraint Evans, an unusually versatile and resourceful artist, can be expected to disdain the predictable. In spanning the three centuries that separate Handel from Britten, he moves with complete assurance and a keen stylistic awareness, projecting intelligent and strongly inflected characterizations that are illuminated by an exceptional clarity of enunciation.

Regrettably, however, Mr. Evans is far less effective on records than he is on stage, where his considerable theatrical powers support his work. Here, he is most satisfying in the stately *Semele* aria, which lies in the effective lower half of his range, and where he rolls out a steady stream of warm and rounded tones. His handling of the *Fidelio* excerpt is also very fine—in coloration and dramatic force his is an ideal voice for Pizarro. But everywhere else his performances suffer from the limited effectiveness of his high register and from a tendency to spread notes around true pitch. Particularly disappointing is the graceless "*Der Vogelfänger*," since I would have thought Evans to be an ideal Papageno.

The somewhat rushed and inflexible tempos of the conductor are not too helpful, particularly in "*Madamina*" and "*Non più andrai*," which the artist can surely perform more expressively than he does here. The sound, however, is sumptuous. G. J.

Ⓢ Ⓜ HANNOVER—EINE FESTLICHE SOIRÉE IN HERRENHAUSEN. Schmelzer: *Sonata con arie (1672)*. Sartorio: *Sinfonia from "L'Adelaide"*. Lully: *Suite from "Les amants magnifiques"*. Steffani: *Aria, "Il dolce respiro" from "Il Turco"*; "*La Lotta*" from "*La Lotta d'Ercole con Acheloo*." Handel: *Sinfonia and four arias from "Amadigi"*. Venturini: *Overture in A Minor*. Teresa Zylis-Gara (soprano); Ursula Terhoeven (mezzo-soprano); Eugen Muller Dombois (lute); Helmut Hucke (oboe); Hugo Ruf (harpsichord); other instrumental soloists; Consortium Musicum, Fritz Lehan cond. ODEON SMC 91118 (compatible stereo) \$5.79.

Performance: **Stylish**
Recording: **Excellent**
Stereo Quality: **Fine**

This is another one in the series of Odeon issues devoted to old towns and palaces, the particular location this time being Hannover (Continued on page 99)

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COLUMBIA RECORDS

PABLO CASALS: COMPOSER AND CONDUCTOR

By Eric Salzman



THIS generous portion of *Casaliana* displays the Catalonian maestro in several roles: as a composer, and as a conductor of Baroque, classical, and early Romantic orchestral music. All of these recordings were made at the Marlboro Festival—the Beethoven and Mendelssohn in 1963, the others this past summer. The most important document here is the Beethoven-Mendelssohn record; the most disappointing element is Casals' own music.

The existence of these performances and recordings is a tribute to the canniness of Rudolf Serkin. Serkin is, of course, the guiding spirit of Marlboro, which attracts each summer the best solo and ensemble players from all over the country. A number of years ago, Serkin persuaded Casals to come up and give master classes and then subtly edged him into "study rehearsals" of chamber-orchestra groups. When Marlboro's concert hall was opened in 1963, Serkin got Casals onto the podium and the Columbia engineers in the house. Two of the three symphonies recorded at that time are now available and a third, the Mozart E-flat, is promised soon.

I don't suppose everyone feels this way, but I am skeptical of sacred-cow mythologies, and I am no blind Casals worshiper. But after these performances—I believe, I believe. The Beethoven especially is a triumph. I expected something overwrought and, I suppose, over-Romanticized. Nothing of the sort. Casals is brisk, brilliant, and always on top of the music. The first movement has drive and life that come, not only out of the brilliant tempo, but also out of the precise and meaningful projection of accents and phrase. It is a pleasure to hear an emphatic treatment of the third movement, which is not and

should not come out a namby-pamby, music-box minuet but a firm dance; again Casals does it right by taking the Beethoven accents seriously and by maintaining a strong tempo which is nonetheless flexible where it needs to be. Only in the last movement does the energy seem to flag, and then only slightly, in the long, long coda.

Much the same remarks can be made about the Mendelssohn, except that it is altogether a more leisurely conception. Again, it is a piece with a certain weight in the last movement, and again there is a little slackening of the tremendous, controlled energy and tension that otherwise underlies the conception.

THE Bach Suites are more problematic. There is scarcely a trace of Baroque performing style, and although the performances are not really over-Romanticized, Casals does miss that aspect of the music which is tied to its time (he goes far off by missing entirely the tempo of certain dances). He does get across a good deal of what is universal in Bach, and that comes most of all through the superb phrasing. As in the Beethoven and Mendelssohn, this is not only a matter of getting bowings, articulations, and accents in the right place; it is more profoundly a matter of getting a real arched shape for a phrase that carries the music from one point to the next—and that ultimately shapes its big form. This is nowhere more necessary than in dance music, and in this one respect some of these performances are more convincing than any others. For examples, listen to the Bourrées and Gavottes of the two D Major Suites with their extraordinary big phrases and forward motion.

The vocal record has its charms. The Dvořák and Mendelssohn duets are exquisite reminders of a by-gone era when music was made in the home by playing and singing it and when the best composers wrote for amateurs. These duets were once as well known as they are now neglected, the victims of the disappearance of the social conditions for which they were created. It is perhaps fitting that they should be recorded and therefore once again available—if in a slightly different form—for home consumption. Perhaps their obvious charms and delights here will spur a revival around the living-room piano.

Unfortunately, little information on the Casals songs came in with the test pressings sent for review, but they were composed over a span of sixty-five years. The settings, which are (at least partly) in Catalan, belong to a species of late-Romantic Latin adaptation of the lied; but they are, in fact, best when they are most Hispanic and least pretentious and northern. The group starts attractively but fails ultimately to sustain invention or interest.

The performances are superb all around. The Dvořák Moravian settings are sung with the original texts, which add a whole dimension to the music—especially in that extraordinary d-r-r-r-r-r sound that constitutes the Czech tongue trill. The Mendelssohn duets are ravishing, and nothing more need be said about the Marlboro Festival Orchestra except that it consists of the kind of fabulous young solo talent that also knows exactly how to function in an ensemble. The recorded sound is satisfactory; this includes the Beethoven-Mendelssohn, which does, of course, feature live-concert noises plus some of the loudest shushing in the archives of recorded sound.

Producer Thomas Frost has also prepared for Columbia a documentary record called "Casals: A Living Portrait" which contains interesting interview material and excerpts from Casals performances and rehearsals, with a commentary by Isaac Stern. The record is free with the purchase of either the Beethoven-Mendelssohn disc or the Bach Suites (but *not* with the vocal record) and is packed right in with those records. Make sure your copy has it.

Ⓢ Ⓜ BEETHOVEN: *Symphony No. 8, in F, Op. 93.* MENDELSSOHN: *Symphony No. 4, in A, Op. 90, "Italian."* The Marlboro Festival Orchestra, Pablo Casals cond. COLUMBIA MS 6931 \$5.79, ML 6331 \$4.79.

Ⓢ Ⓜ BACH: *The Four Orchestral Suites (BWV 1066/9).* Marlboro Festival Orchestra, Pablo Casals cond. COLUMBIA M2S 755 two discs \$11.58, M2L 335* \$9.58.

Ⓢ Ⓜ CASALS: *Six Songs for Soprano.* Olga Iglesias (soprano), Mieczyslaw Horszowski (piano). DVORÁK: *Four Duets for Soprano and Tenor, Op. 20.* Mary Burgess (soprano), John Humphrey (tenor); Luis Batlle (piano). MENDELSSOHN: *Six Duets for Two Sopranos, Op. 63.* Benita Valente, Ilona Kombrink (sopranos); Luis Batlle (piano). COLUMBIA MS 6936 \$5.79, ML 6336* \$4.79.

and the home of the Electors. As usual, the music chosen has some association with the locale, although in the case of the generous assemblage of five excerpts from Handel's tenth opera, *Amadigi*, the first performances took place in 1715 in London, albeit with the Hannoverian George I in attendance. Impressively festive is the Schmelzer orchestral sonata, as well as the brief Sartorio sinfonia, both featuring clarino (coiled) trumpets.

The quality of performance on all points is very high, with some very effective embellishing of the vocal *da capo*s (though such an elementary matter as vocal cadential trills seems to have been overlooked). The orchestral playing is first-rate, and the vocalists are particularly good. I. K.

Ⓢ Ⓜ PILAR LORENGAR: *Old Spanish Romances and Folk Songs*. Milán: *Romance for Soprano and Guitar*. Daza, Pisador, etc.: *Six Spanish Romances of the 16th Century*. Handel: *Spanish Cantata*. Mudarra: *Isabel, Isabel*. De Narváez: *Con qué la lavaré*. Nine Spanish folk songs. Pilar Lorengar (soprano); Siegfried Behrend (guitar); Richard Klemm (viola da gamba). DEUTSCHE GRAMMOPHON 139155 \$5.79, 39155* \$5.79.

Performance: Attractive
Recording: Intimately scaled
Stereo Quality: Subdued

Intimacy is the keynote to this recital. In contrast to her tonally more luxuriant compatriots Victoria de los Angeles and Montserrat Caballé, the qualities that characterize Pilar Lorengar are clarity, expressiveness,

and subdued communication. The present program is well suited to this approach—the songs are reflective, evocative, appealing in their classical simplicity—but not without the risk of some monotony for listeners not particularly attuned to the Spanish repertoire. The unfamiliar Handel cantata introduces an element of welcome variety, though it is by no means a very significant work. Miss Lorengar's singing is effective in its restraint; her characteristic vibrato is under good control. At times I wished that the atmospheric guitar accompaniments had been given more prominence, and that the overall sound had been less remote. G. J.

Ⓢ Ⓜ GÉRARD SOUZAY: *Operatic Arias*. Monteverdi: *La favola d'Orfeo: Tu sei morta mia vita*. Handel: *Partenope: Combattono il mio core*. Gluck: *Orfeo ed Euridice: Che favò senza Euridice; Che puro ciel!* Mozart: *Le nozze di Figaro: Vedrò, mentr'io sospiro*. *Don Giovanni: Deb vieni alla finestra; Finch'han dal vino*. Bizet: *Les Pêcheurs de perles: L'orage s'est calmé*. Massenet: *Thaïs: Violla donc la terrible cité*. Bizet: *La Jolie fille de Perth: Quand la flamme de l'amour*. Meyerbeer: *L'Africaine: O vin, dissipe la tristesse*. Massenet: *Manon: Épouse quelque brave fille*. Gounod: *Roméo et Juliette: Mab, la reine des mensonges*. Gérard Souzay (baritone); Lamoureux Orchestra, Serge Baudo cond. PHILIPS PHS 900109 \$5.79, PHM 500109* \$4.79.

Performance: Hard going
Recording: Adequate
Stereo Quality: Good

If musicianship and stylistic authority alone could do it, this would be a marvelous recital. As for *voix*—which is, after all, an ingredient one ought not to overlook in the consideration of an operatic program—Gérard Souzay appears to be severely over-matched by the task.

He brings rare authority to the "classical" portion of the program (Monteverdi to Mozart), where the sensitive shading and moving inflections he shows in the Monteverdi lament are as impressive as the ample breath support that allows the artist to spin out the winding Handelian phrases of *Partenope* with laudable smoothness. The Gluck arias, however, are not quite up to expectations, and if the *Don Giovanni* arias leave little to be desired in terms of elegance and crispness, the *Figaro* excerpt proves strenuous all the way. All selections suffer from various vocal limitations: insufficient resonance, straining for volume, or a persistent waver on sustained notes.

Invoking Titta Ruffo's classic renditions of the *Hamlet* and *L'Africaine* arias as points of comparison would hardly be fair to Mr. Souzay, but the regrettable fact is that he comes off second best against the more readily approachable standard of his present-day colleagues Robert Massard (*Thaïs*) and Michel Dens (*Roméo et Juliette*) as well.

The orchestral contribution is adequate, with some glossing over of details and insufficient definition. There is some distortion as well as artificial "enhancement" of the voice quality. In sum: an imaginative program, a gallant try—and a partial success. G. J.

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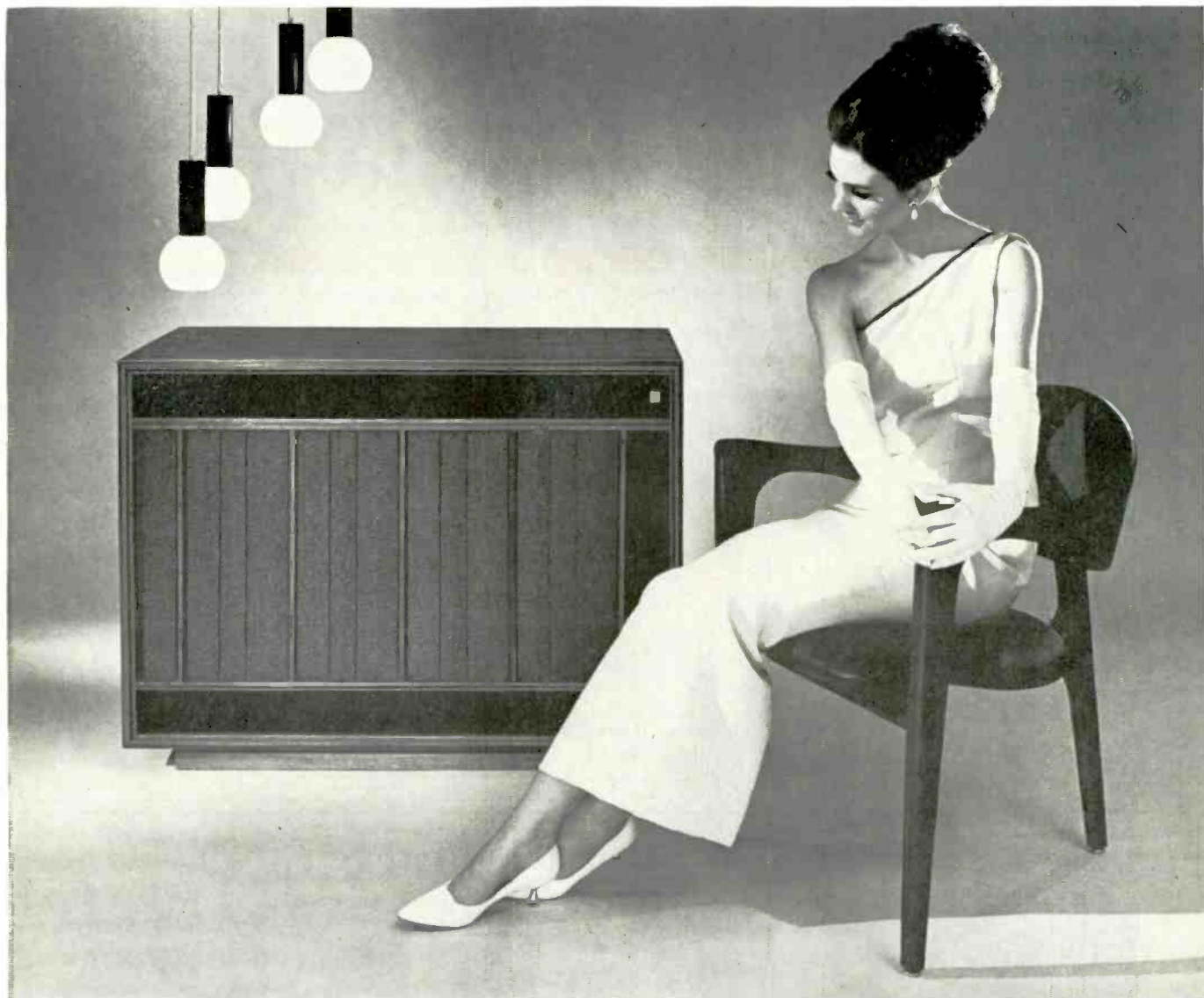
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Ⓢ Ⓜ THE BAROQUE INEVITABLE: *The Baroque Inevitable*. The Baroque Inevitable (instrumentals). *Turn Down Day*; *Wild Thing*; *Strangers in the Night*; *Eleanor Rigby*; and seven others. COLUMBIA CS 9387 \$4.79, CL 2587 \$3.79.

Ⓢ Ⓜ THE NEW SOCIETY: *The Barock Sound of the New Society*. The New Society (vocals); orchestra, Lincoln Mayorga cond. and arr. *Dawn of Sorrow*; *Of You*; *The Good Times*; *Child of Summer*; and eight others. RCA VICTOR LSP 3676 \$4.79, LPM 3676 \$3.79.

Ⓢ Ⓜ ANITA KERR SINGERS: *Slightly Baroque*. Anita Kerr Singers (vocals); orchestra; Anita Kerr arr. *Mona Lisa*; *One Note Samba*; *Love Lies*; *It's Not Unusual*; and eight others. WARNER BROTHERS WS 1665 \$4.79, W 1665 \$3.79.

Performance: **Pretty rocky**
Recording: **Adequate**
Stereo Quality: **Beside the point**

When the Swingle Singers first came to prominence on the pop music scene they were a delightful and ingratiating surprise. Since that time there has been a host of imitators, most of them pretty bad. Two of these albums are no exception to that trend, and the third (by the Anita Kerr Singers) has only its intense professionalism to recommend it.

Randy Sparks, who first loosed the New Christy Minstrels upon us, is responsible for the New Society. The liner notes tell of his search to find the appropriate components for this group. He feels that he was so successful that they (the New Society) are now referred to as "a work of art." Hardly. They sound like a group of well fed, clean-cut young people of no particular talent, who might be found performing at any church social (California style, that is). It's all very cheerful, very vapid, and very boring.

"The Baroque Inevitable" arrives fashionably gotten up with a pop art cover and insufferably cute liner notes. On the turntable it develops into a one-idea album stretched well beyond its limit. The idea of taking contemporary hits such as *Turn Down Day* and *Strangers in the Night* and performing them in Baroque style with an assortment of Baroque instruments and an occasional added electric guitar with the big beat isn't really

all that original, and the results aren't all that interesting.

"Slightly Baroque" is a slightly different case. The Anita Kerr Singers are a very good group, and I've enjoyed them on other albums. But their style, and the arrangements made for them here by Miss Kerr, really can't be adapted to any Baroque sound. Simply adding a few harpsichord notes here and there doesn't alter their lushness very much, so what we have here on most songs is a harpsichord obbligato added to standard interpretations. When they forget all the Baroqueries, as in *It's Not Unusual*, they sound like their customary splendid selves. P.R.



THE CAPITOLS
Vivid and gutsy music

Ⓢ Ⓜ ETTORE BASTIANINI: *Songs of Italy*. Ettore Bastianini (vocals); unidentified orchestra. *O sole mio*; *Vieni*; *La Serenata*; *Finesta che lucive*; and six others. LONDON SW 99412 \$4.79, TW 91412 \$3.79.

Performance: **Tasteful**
Recording: **Shrill**
Stereo Quality: **Good**

The late Ettore Bastianini, billed as a baritone for all seasons ("... Bastianini's talent is too broad and his repertoire too wide to be truly appreciated in just a single performance"), turned out to be quite an adept interpreter of light Italian music. All the old chestnuts are here, tastefully and well sung, although Bastianini's voice shows considerable strain at the top. The music naturally cannot bear any close critical scrutiny, and it would be unfair

to judge Bastianini's voice in the singing of it. Suffice it to say that if you have a particular fondness for this sort of thing, you will find the album a pleasant memento of the young baritone's career. Bastianini suffered from cancer of the throat for a number of years, but courageously continued to perform as long as possible. He died in Italy on January 25 at the age of forty-three. P.R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ THE CAPITOLS: *We Got a Thing*. The Capitols (vocals and instrumentals). *Knock on Wood*; *It's Googaloo Time*; *Let's Go Get Stoned*; *Wild Thing*; and eight others. Arco SD 33201 \$4.79, LP 33201 \$3.79.

Performance: **Very good**
Recording: **Excellent**
Stereo Quality: **Pronounced**

Some of The Capitols' songs may be in questionable taste, but they are a very alive and exciting group. *Let's Go Get Stoned* has lyrics that are good by any standard, as does *Working in the Coal Mine*. I think it might be a good idea if some of the carefully unbarbered protest singers listened to these two tracks and got a whiff of the real thing. In songs of love, The Capitols call the shots as they see them; the results may be a little too graphic for those who go around whistling *The Girl that I Marry*—but it is all quite real and vivid. In short, I couldn't find a trace of dishonesty or phoniness in their work. If you like gutsy music, I think you'll like The Capitols. P. R.

Ⓢ Ⓜ MARIA COLE: *Love Is a Special Feeling*. Maria Cole (vocals); orchestra. Gordon Jenkins cond. and arr. *On a Clear Day*; *He Touched Me*; *Blue Prelude*; *Viollets for Your Furs*; *The Music That Makes Me Dance*; and seven others. CAPITOL ST 2612 \$4.79, T 2612* \$3.79.

Performance: **Smooth**
Recording: **Excellent**
Stereo Quality: **Excellent**

Maria Cole's voice is like melted molasses poured on vanilla ice cream: it's sweet and old-fashioned, but one or two bites and you've had enough. Still, I don't mean to really knock a sound that is as warm and solid and graceful as hers. She sings well and in tune, and she is a real pro: capable, in charge of her music, and right on the note. It's just that there is nothing in Miss Cole's choice of songs (mostly tried-and-true, old-and-blue) or in Gordon Jenkins' overly lush string-section arrangements to spice up the collection.

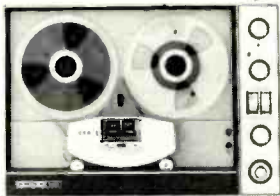
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A former Duke Ellington vocalist, she gave up singing after marrying Nat King Cole (except for rare appearances with her husband). This album is her first in several years. No newcomer, she knows music, musicians, and songs. It's nice to hear her tasteful female baritone massage the old songs nobody does any more, such as Matt Dennis' *Violets for Your Furs* and the old evergreen *Blues Serenade*. Happily, she has had the foresight to include the almost forgotten Ellington-John Latouche *Take Love Easy*, with which Dorothy Dandridge used to set audiences on fire. Less interesting is the new material, like the boring Morgan Ames-Johnny Mandel tune *Quietly There*. Maria Cole brings a heritage of classy but straight-as-a-poker musical knowledge to her work. The trouble is that this is the jet age, not *Make Believe Ballroom* time. R. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ VIC DAMONE: *Stay with Me*. Vic Damone (vocals); Ernie Freeman cond. and arr. *Pretty Butterfly*; *Girl from Ipanema*; *Quiet Nights*; *The Shining Sea*; *Stay with Me*; *You Are*; *A Time for Love*; and five others. RCA VICTOR LSP 3671 \$4.79, LPM 3671* \$3.79.

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

This disc of Vic Damone singing gentle jazz-inflected bossa-nova arrangements by Ernie Freeman (a jazz pro) is welcome to these tired ears. Vic has always been one of the most technically brilliant interpreters of popular music in America, but he had to outgrow some Grade Z MGM musicals in which he played second banana to the likes of Debbie Reynolds and Ann Miller before he learned what to do with his abilities. Now he seems to be entering a new, groovier phase of his career. The old power behind the ton-sils is still there, but like Mel Tormé and Mark Murphy, he seems to be *thinking* more about how to channel it. The beat is souflé-light, but there is convincing power. The material and the arrangements are lush, swinging, and sensitive at the same time. And the tunes—well, there isn't one dud on the entire disc.

Vic Damone is singing better than ever, and this recording provides some badly needed carbohydrates for both his own career and for listeners with serious pop-music tastes. R. R.

Ⓢ Ⓜ MARLENE DIETRICH: *Marlene Dietrich's Berlin!* Marlene Dietrich (vocals); orchestra, Bert Grund cond. *Das war in Schoeneberg*; *Berlin-Berlin*; *Solang noch Unter'n Linden*; and eleven others. CAPITOL ST 10443 \$4.79, T 10443 \$3.79.

Performance: Special
Recording: Good
Stereo Quality: Good

Last year Capitol released what was easily the best album Marlene Dietrich ever made. It was entitled "Marlene" and featured her in a collection of popular songs and folk songs sung in German, which displayed her as a glowing interpreter of contemporary music. It is still around, so if you have a chance, pick up a copy. As for "Marlene Dietrich's Berlin!", skip it unless you speak German very fluently and are totally familiar

with the broad Berlin dialect she uses throughout. It is a strictly parochial collection of songs about Berlin, apparently familiar to most Berliners from times past, all of which celebrate life and places in Berlin. Therefore, while a Berliner might get all choked up about Marlene crooning *Das war in Schoeneberg*, it left me a bit mystified and incapable of self-enlightenment, since there are no translations provided on the jacket. *Unter'n Linden* I liked very much, probably because it reminded me of the Dietrich of *The Blue Angel* days.

This album must, however, be considered a milestone of sorts for *die schöne* Marlene: it is the first time in my memory that any album of hers did not include a picture or drawing of her. P. R.

Ⓢ Ⓜ THE GEEZINSLAW BROTHERS: *Can You Believe The Geezinslaw Brothers?* The Geezinslaw Brothers (vocals and



VIC DAMONE
Souflé-light beat, convincing power

accompaniment). *Snook is the Only Town for Me*; *They Called Him Country*; *You Wouldn't Put the Shuck on Me*; *Take Me Back*; *Talking Guitar Blues*; *Four Kinds*; and six others. CAPITOL ST 2570 \$4.79, T 2570* \$3.79.

Performance: Nutty
Recording: Good
Stereo Quality: Very good

Although I will probably never listen to this kooky album a second time, I had an amusing time hearing it once. Imagine something as unlikely as two big-boned, thick-jointed hillbillies from Snook, Texas, playing guitars and mandolins for their classmates at the University of Texas, attracting the attention of Arthur Godfrey, and ending up as recording and TV stars. Well, this is still America, where stranger things happen daily, and the Geezinslaws are here (they hope) to stay. Don't ask what they sound like: would you believe Andy Griffith crossed with Wally Cox? Anyway, they are genuinely funny people, and their act is really a hip and shiny parody of country music. Singing lyrics like "May an elephant caress you with its toes. May your wife be plagued with runners in her hose. May the

(Continued on page 104)



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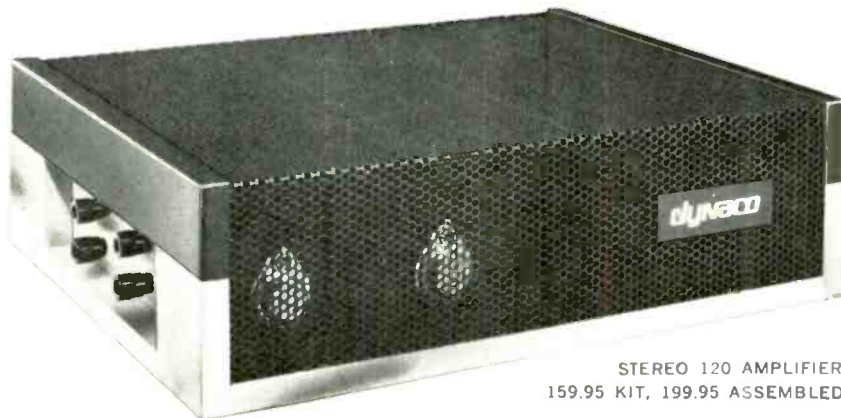
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bird of paradise fly up your nose," they have to be heard to be believed. R. R.

Ⓢ Ⓜ VINCE GUARALDI/BOLA SETE: *Live at El Matador*. Vince Guaraldi (piano), Bola Sete (guitar), unidentified bass and drums. *I'm a Loser: Black Orpheus Suite; People; Favela*; and two others. FANTASY 8371 \$4.98, 3371* \$3.98.

Performance: Bola's side is better

Recording: Superior

Stereo Quality: Very good

Part of a night at El Matador in San Francisco, the first side of this album focuses on pianist Guaraldi. He is an airy, crisply swinging musician whose conception often does not bear close scrutiny because it tends to be shallow though certainly cheerful. On the second side, Brazilian guitarist Bola Sete appears, and here the level of music-making is much higher. Sete constructs warm, sinuous lines over pellucid chording. A master of tonal shading, he plays with conversational intimacy. Guaraldi complements him exceptionally well. Special credit is due engineer James Easton for a model of what location recording can be. N. H.

ANITA KERR SINGERS: *Slightly Baroque* (see page 101)

Ⓢ Ⓜ JIM KWESKIN & THE JUG BAND: *See the Reverse Side for Title*. Jim Kweskin, Geoffrey Muldaur, Maria D'Amato, Fritz Richmond (vocals; various instruments including guitar, comb-and-tissue-paper, washboard, mandolin, kazoo, harmonica, jug). *Chevrolet; Richland Woman; Storybook Ball; Viola Lee*; and nine others. VANGUARD VSD 79234 \$5.79, VRS 9234 \$4.79.

Performance: Rambunctious and festive

Recording: Excellent

Stereo Quality: Very good

Jim Kweskin's jug band has a heterogeneous repertoire: ragtime, jug-band songs, popular novelties, blues, and some jazz numbers (in this set, *Onyx Hop* and *Christopher Columbus*, dating from the 1930's). The approach is usually light-hearted, with frequent infusions of high camp. They do not try to imitate any of their sources, neither the vintage jug bands nor the jazz groups. Instead, they have created their own casual, wholly unpretentious, and eclectic style that allows them to move freely into practically any idiom, including rock-and-roll. Only one track in this set falls entirely flat: *Turn the Record Over*, a studio joke that should have stayed there. The music of Kweskin and his revelers will not bear close analysis. It's fun and games. N. H.

Ⓢ Ⓜ JOHN D. LOUDERMILK: *Sings a Bizarre Collection of the Most Unusual Songs*. John D. Loudermilk (vocals and guitar); chorus. *To Hell with Love; Interstate 40; The Lament of the Cherokee Reservation Indian*; and nine others. RCA VICTOR LSP 3497 \$4.79, LPM 3497* \$3.79.

Performance: Bucolic

Recording: Fine

Stereo Quality: Superior

Here's a record from Nashville that lives up to its title. The genial, folksy Mr. Loudermilk tackles the most curious ballads—ditties on such off-beat subjects as a Southern lady who won't sell her house to make way

for the TVA, a child who is ordered not to play in the snow because a news item reports it's radioactive, and a fellow suffering agonies of guilt over a pheasant he shot on Christmas Eve. There's a "talking blues" about an affluent rock-and-roll singer who has his revenge on an automobile salesman who refuses to wait on him, a tirade against the artificiality of a world made up of paper plates and plastic spoons, and a catchy little number about a happy bum "walkin' and cussin'" down an immaculate new highway. There are also a few sticky songs of a sentimental nature, but these are balanced by unexpected pieces like *To Hell with Love*. If this album makes musical non-history, it's the monotony of the tunes which spoils an otherwise promising thing—that, together with the cooing chorus and a guitar with a dismally dogged beat. P. K.

Ⓢ Ⓜ MANFRED MANN: *Pretty Flamingo*. Manfred Mann (vocal group). *Pretty Flamingo; Tennessee Waltz; Machines*; and eight others. UNITED ARTISTS UAS 6549 \$4.79, UAL 3549* \$3.79.

Performance: Terrible

Recording: Harsh

Stereo Quality: Poor

Manfred Mann is the latest bizarre oddity to arrive from London, where almost any pop group can make money on the music scene as long as its sound is flat, loud, and inarticulate. Manfred Mann gets an A+ in all three categories. Since it is impossible to assess the value of a style that assaults the eardrums as cacophonously as this group's, I turned to their material (or what I could hear of it through the din of distorted lyrics). *Let's Go Get Stoned* advises the teen-age populace to knock itself unconscious with cheap gin. *Tired of Trying, Bored With Lying, Scared of Dying* is an attack on mothers of the world ("What d'ya want me to do/Am I expected to grow up into something like you?"). In *I Put a Spell on You* the sort of creepy organ that used to play in the background of creepy, second-rate, Southern cafeterias creaks along as the group sings about witchcraft. In *Machines* a teen-ager is unable to sleep because mechanized society is driving him insane. The rest is largely an unintelligible roar of discord.

No matter how hard I try to be objective about what's happening on the teen music scene (and some of it is amusing and clever), about the time I think I dig what's going on, something like Manfred Mann comes along to make me long for the sad, departed days when I thought the worst thing that could ever happen to music was Guy Lombardo. R. R.

Ⓢ Ⓜ CHARLEY MUSSELWHITE'S SOUTH SIDE BAND: *Stand Back!* Charley Musselwhite (vocals, harmonica), Harvey Mandel (guitar), Barry Goldberg (piano, organ), Bob Anderson (bass), Fred Below, Jr. (drums). *No More Lonely Nights; Help Me; Strange Land; Sad Day*; and eight others. VANGUARD VSD 79232 \$5.79, VRS 9232 \$4.79.

Performance: Only partly convincing

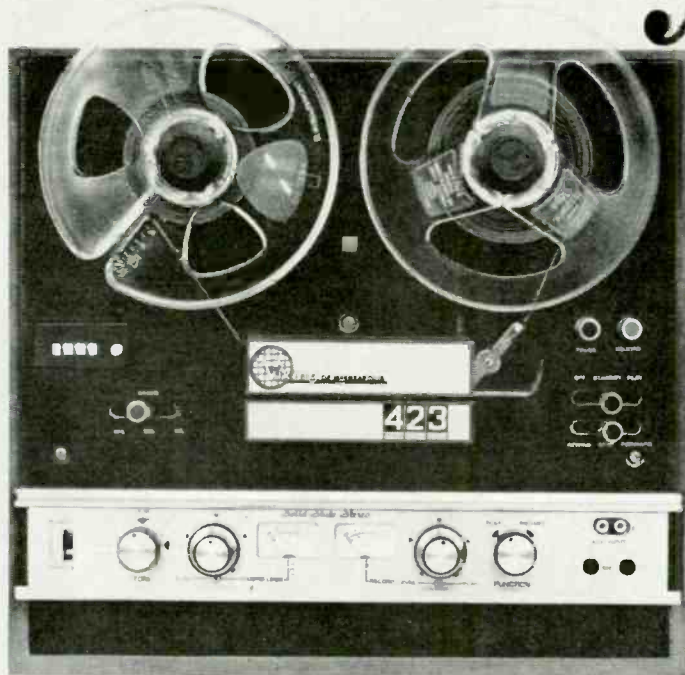
Recording: Good

Stereo Quality: Very good

Among the young white musicians who are
(Continued on page 106)

HIFI/STEREO REVIEW

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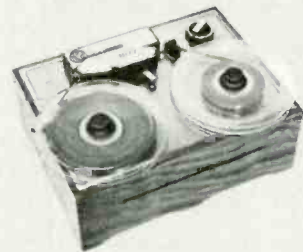
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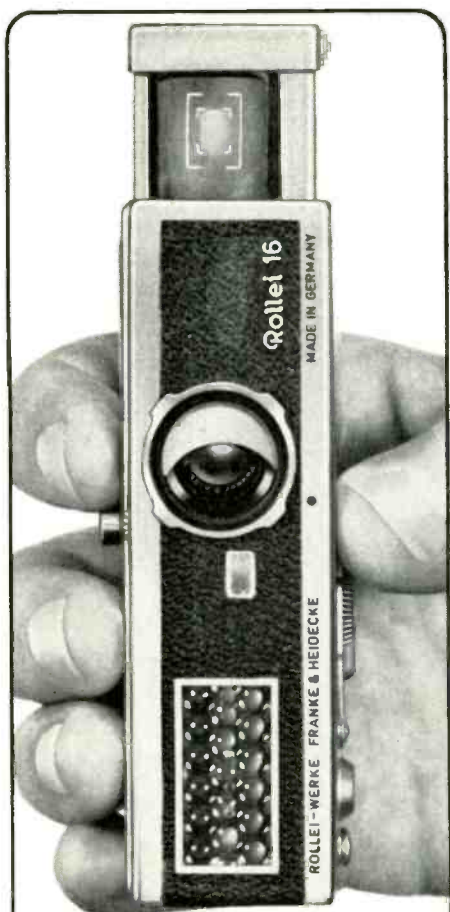
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trying to become part of the urban Negro blues tradition are twenty-two-year-old Charley Musselwhite and his colleagues on this set. He has, according to annotator Pete Welding, learned from, and played with, several of the most persuasive Negro bluesmen in Chicago. And it is true that the spirit of big-city black blues is rather well emulated in the instrumental sections of these performances. But when Musselwhite sings, he is still clearly a young white man trying to sound like a black man imprisoned in the ghetto. He knows the devices, but he hasn't lived the life, and the difference shows. Why listen to Musselwhite when you can get the real thing from Junior Wells? It is possible that, on the foundation of this idiom, the more devoted and talented white disciples—and Musselwhite is among them—will shape a style and repertoire which will reveal and explore their own personalities and experiences. But they haven't yet. N. H.

NEW SOCIETY: *The Barock Sound of the New Society* (see page 101)

Ⓢ Ⓜ **NEW VAUDEVILLE BAND:** *Winchester Cathedral*. New Vaudeville Band (vocals and accompaniment). *Winchester Cathedral*; *Lili Marlene*; *Whispering*; *Oh Donna Clara*; *Tap Your Feet*; and five others. FONTANA SRF 67560 \$4.98, MGF 27560* \$3.98.

Ⓢ Ⓜ **THE PALM BEACH BAND BOYS:** *Winchester Cathedral*. Palm Beach Band Boys (vocals and accompaniment). *Winchester Cathedral*; *Boo-Hoo*; *Let a Smile Be Your Umbrella*; *I'm Gonna Sit Right Down and Write Myself a Letter*; *Ida, Sweet as Apple Cider*; and five others. RCA VICTOR LSP 3734 \$4.79, LPM 3734* \$3.79.

Performance: Both boring
Recording: Both fair
Stereo Quality: Both good

We're dealing here with a song called *Winchester Cathedral* and a fad that might just as well be called by the same name. "It's right now," say the pretentiously cute notes on the Palm Beach Band Boys' record. "It's a sound. It's mod. It's way-back-when. It's a trend. It's *newstalgia*. Wonderful. Whimsical. It's *neustalgia*." Truth is, most of today's mod music has become so hysterical, vulgar, witless, and bizarre that something like the New Vaudeville Band, sounding as it does like old 78-rpm Rudy Vallee records played through a His Master's Voice Victrola, is almost nostalgically refreshing. It's not "so bad it's good"; it's so old it's historical. If there are any new musical ideas here, I'm unable to find them. Mostly this is a gimmick dreamed up for fast profit.

I didn't think I'd hear anything worse than the British New Vaudeville Band doing *Winchester Cathedral*, but leave it to the Americans. What either of them accomplishes in bringing back the tinhorn music of the Roaring Twenties is questionable, but of the two the Palm Beach Band Boys sound by far the worse. That's not to say that the New Vaudeville Band doesn't sound pretty forgettable itself. The major difference is that the Palm Beach Band Boys whistle a lot and go *doo-yah* a lot. They also clap hands between the whistles and the *doo-yahs* until the listener could scream with boredom. I'll be amazed if they are around a year from now. R. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **EDITH PIAF:** *The Best of Edith Piaf*. Edith Piaf (vocals); various accompaniments. *Milord*; *La Vie en rose*; *La Vie l'amour*; *C'est l'amour*; *The Poor People of Paris*; *Bravo for the Clown!*; *Je ne regrette rien*; and five others. CAPITOL DT 2616 \$4.79, T 2616* \$3.79.

Performance: Magnificent
Recording: Good
Stereo Quality: Spotty

What is there to say about Edith Piaf that has not already been said in print by the famous people of the world, and in private by the most adoring public any artist ever inspired? When she died in October, 1963, she was already a part of history. She had electrified the world with a legend only Piaf could sing of because only Piaf had lived it. She grew



EDITH PIAF
A legend in life and in song

up in the streets of Paris, knew every alley, every thief, every vice and sin. She sang about them all in some of the most hair-raising songs ever written, most of them subsequently recorded. The closest thing to Piaf America ever produced was Billie Holiday, but Billie never had a voice that could stir you past sadness almost to the point of causing a riot. Piaf could do that, and her voice still can—it will never die. She can still make the hair on the back of the neck stand at attention when she sings *La Vie en rose*, and her incendiary attack on *Milord* would be a classic whatever the language.

Don't expect the greatest stereo reproduction on these bands. They've been reconditioned into what Capitol calls "duophonic" sound, but they sound only as clear as might be expected of old recordings not made in stereo. A few of them are scratchy and almost blotted out, but it doesn't matter. I'd rather listen to Piaf through earphones on an overseas transmitter than to nine out of ten of the beautifully recorded shouters we have to put up with today. Life taught her everything, and she brought everything to a song. Thanks to the vast recorded Piaf library and to magnificent collectors' items like this, the world will never forget the lesson. R. R.

Ⓢ Ⓜ AMI ROUSSELLE: *Sugar and Spice and Everything Nice*. Ami Rouselle (vocals); orchestra, Sy Oliver cond. *Wouldn't it be Lovely*; *By Myself*; *Too Long at the Fair*; *Old Folks*; and eight others. DECCA DL 74778 \$4.79, DL 4778* \$3.79.

Performance: Interesting
Recording: Adequate
Stereo Quality: Poor

There's a lot of talk in the liner notes of this disc about newcomer Ami Rouselle's studies in vocal education at Wayne State University and what a fantastic musician she is, but I had trouble understanding what she was singing most of the time. I often grumble about singers who haven't the slightest idea what phrasing is all about, but equally unlistenable to me are singers like Miss Rouselle who spend so much time interpreting that the lyric's line is hacked to death and the melody destroyed.

An ex-teacher and chorus girl from *Golden Boy*, Miss Rouselle has a voice full of highs and lows, hots and colds. Sometimes, as on the old Dietz-Schwartz song *By Myself*, she is as theatrical as Lady Macbeth. At other times, as on Alan Jay Lerner's *He Wasn't You*, she breaks into soft, finger-snapping jazz. This demonstrates that she has versatility. But she swallows her vowels and slurs the ends of words to the point that her gifts become hard for me to appreciate. Emotionally she has a tendency to turn simple songs such as *Too Long at the Fair* into grotesque Strindbergian tragedies.

There's nothing wrong with Ami Rouselle that couldn't be cured by ditching the Streisand approach on the ballads, enunciating more clearly, and changing conductor-arrangers—not even a great singer backed by twenty years in the business could survive the appallingly cornball arrangements Sy Oliver has shackled her with here. Miss Rouselle has an interesting voice. If she is enough of a pro not to be too disturbed by a bad debut disc, maybe her next one will show her off better. R. R.

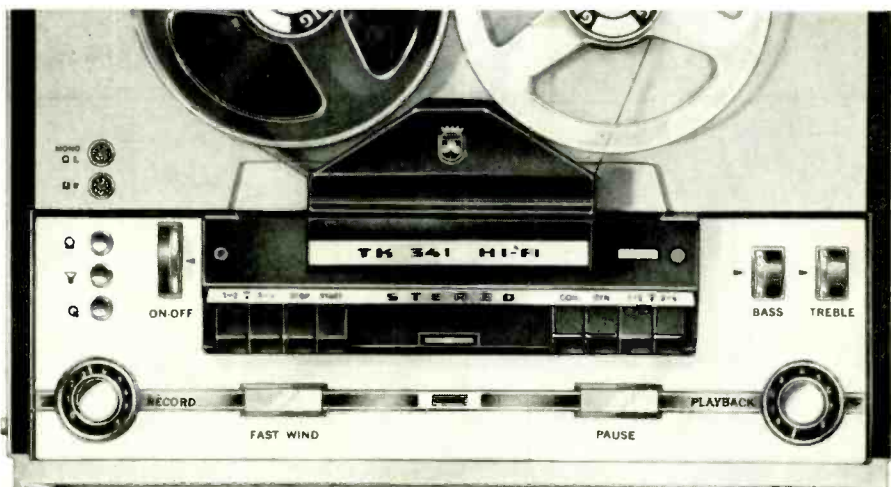
Ⓢ Ⓜ DOC SEVERINSEN: *Command Performances*. Doc Severinsen (trumpet), various accompaniments. *Summertime*; *Love for Sale*; *Bluesette*; *Stardust*; *In a Little Spanish Town*; *Stormy Weather*; and six others. COMMAND RS 904 SD \$5.79, 904* \$4.79.

Performance: Slick
Recording: Excellent
Stereo Quality: Good

If you have watched the *Tonight* show, either in its Johnny Carson or Jack Paar versions, you have probably seen and heard Doc Severinsen, who shares most of the trumpet solo work with Clark Terry. I was unaware that, as the liner notes claim, "In the spring of 1966, he formed a sextet built around the unique blend of trumpet and alto saxophone which took New York, and then the country, by storm." But I do know that he has made several pop albums for Command, and this release is compiled from six of them.

The alto-blended-with-trumpet is referred to here as the "Severinsen Sound," but I detect no readily identifiable sound at all. Rather, there is high professionalism in several different modes. There is some shuffle rhythm, some Tijuana-type brass, some overdubbed duets by Severinsen and himself, and some reminiscences of dance bands of the

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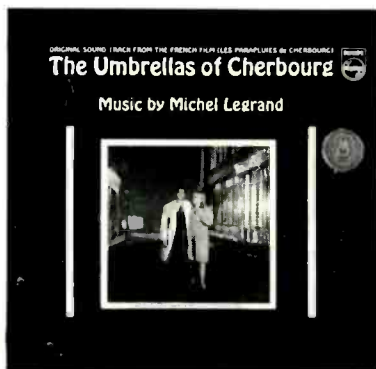
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J. G.

Ⓢ Ⓜ **FRANK SINATRA: *That's Life***. Frank Sinatra (vocals); orchestra, Ernie Freeman cond. and arr. *I Will Wait for You*; *What Now My Love*; *Winchester Cathedral*; *The Impossible Dream*; and six others. RE-PRICE FS 1020 \$4.79, F 1020 \$3.79.

Performance: In the tradition

Recording: Excellent

Stereo Quality: Excellent

Sinatra sounds sashed on the *Winchester Cathedral* track; he sounds great on the *I Will Wait for You* track. Neither will make much difference to many of the people who buy this album. To them, Sinatra long ago stopped being a singer and became a useful symbol. Considering his enormous talent and the excellent uses to which he has put that talent during a long and mostly successful career, his role as a symbol is more his fans' problem than it is Sinatra's. His private and professional life have, for the last several years, been splashed over all of our communication media, and he is now a part of the national consciousness. Sinatra deserves his fame. He is a superior performing artist, both as singer and as actor, and if his claque would allow me to forget their self-projections on him, I would probably be as fervent a fan as any.

These self-projections include: "Orpheus of the Underworld," a particular favorite of untalented and sleazy night-club singers who snap their fingers and sing their ballads at ringside to the ladies with the strange hair-dos who always seem to accompany the gentlemen with diamond pinkie rings and colorless nail polish; "Lover at Large," usually a salesman of something during the day and at night an insecure and not-so-young man who wanders from night club to late-spot to key-club in search of equally insecure young-young women who are amused and annoyed by him and who frequently capitulate because he is "so smooth"; "Mr. Dangerous to Know," a selfish near-alcoholic who gambles compulsively, has been jilted by his wife, and no-matter-how-fortune-batters-him is, underneath, "just a lost little boy" to an admiring battalion of virile ladies; "One-Man Minority Group," a self-pitying bore who was born of a minority group, cannot forget it, is unwilling to let others forget it, and spends most of his time trying, through aggressive and combative behavior, to provoke punishment from what he judges to be a uniformly hostile world; "King of the Hippies," a successful middle-aged adolescent who gathers a group of cronies about him and who, in the manner of boyhood secret societies, shares with them private jokes, private words, and a melodramatic sense of loyalty to each other.

The variations are endless, and several, at root, are relatively harmless aids in girl-catching. But that does not alter the fact that all of these pathetic types think they have divined much of their behavior in the behavior of Sinatra. They seem to disregard the fact that he is an acknowledged winner in a world where they are just as obviously losers. But they need the seal of approval on a way of life, and so identify with Sinatra. I think that is why a lot of them buy his albums, attend his films, and watch his television shows: to pick up new little words or mannerisms to flesh out their own im-

personalities. Sad, sad, sad. Just as sad as all the little girls running around imitating Streisand. After all, what makes Sinatra Sinatra is that he is one of a kind, as is Streisand.

Professionally, I admire Sinatra for his musicianship (which is absolute), his graceful and sensitive acting, and his easy and perceptive warmth in his night-club appearances, where I am always impressed by his ability to stay vulnerable to his audiences no matter how gigantic his billing and salary. Personally, I admire Sinatra for his proved guts, for his business ability, his generosity to friends in need, his self-imposed code of ethics and morality which seems to work for him, and probably most of all, for his ability to be his own man in a world that likes conformity.

No use pretending that Sinatra's voice as heard on this album is what it once was. It



FRANK SINATRA
As man and artist, one of a kind

is scratchy and worn. Aside from that, however, everything seems pretty much as it has been on most of his recordings for the last ten or fifteen years—i.e., superb. P. R.

Ⓢ Ⓜ **PERCY SLEDGE: *Warm and Tender Soul***. Percy Sledge (vocals), unidentified accompaniment. *Love Me Tender*; *It Tears Me Up*; *So Much Love*; *Heart of a Child*; and eight others. ATLANTIC SD 8132 \$4.79, LP 8132* \$3.79.

Performance: Overheated

Recording: Good

Stereo Quality: Okay

Percy Sledge sings pop material in the manner of a gospel singer. This, of course, is hardly news any more, especially since the days of Ray Charles and Aretha Franklin have been upon us. But Sledge gets right down to the nitty-gritty; his purpose seems to see how rapidly, from a standing start, he can escalate into the rarified strata of frenzied emotionalism. Most of the time, he manages to do it pretty quickly.

His accompaniment is not named, but is more or less standard for this kind of thing—loud, pulsating, and insinuating at the same time. The main trouble with Sledge himself is that his frenzied performances tend very quickly to sameness. The only one that sticks in my memory without playing it again is *Oh How Happy*, because it sounds uncomfortably like *Deutschland über Alles*. J. G.

© M ENZO STUARTI: *Soft and Sentimental*. Enzo Stuarti (vocals); Vic Schoen cond. and arr. *Love Letters: The Shadow of Your Smile; Strangers in the Night; Yesterday; If I Ruled the World; What Now My Love*; and four others. EPIC BN 26216 \$4.79, LN 24216 \$3.79.

Performance: **Mushy**
Recording: **Good**
Stereo Quality: **Good**

Whatever happened to the big powerful tenor sound that drove critics on Manhattan's tabloid papers to compare Enzo Stuarti to Mario Lanza? Not that I miss it any, but it was a lot easier to take than the new, sentimental, crooning sound on this release. We have cool ballad singers like Mel Tormé and Tony Bennett who already have a stranglehold on the love-song market. Maybe the Italian tenors would be wise to stick to *O sole mio*.

The accent here is on intimacy, with most of the songs half yawned in English and half warbled in Italian. Vic Schoen overcooks the arrangements with syrupy violins and an occasional wail from a high-pitched female chorus that makes almost every song sound gooey. Stuarti's voice occasionally surges through with the old magic on songs like Gilbert Bécaud's *What Now My Love*, but only a desire to appeal to the suburban set could have driven him to include such unappetizing fare as *Strangers in the Night* or *Merci Cherie*. Often his voice seems completely lost in the silky surroundings. So self-conscious, in fact, seems his effort to please the lowbrows that he finally sounds like a singing waiter on his day off. R. R.

COLLECTIONS

© M THE CRAZY HORSE SALOON OF PARIS. Orchestra. Albert Van Dam cond. UA INTERNATIONAL UNS 15503 \$5.79, UN 14503* \$4.79.

Performance: **Titillating**
Recording: **Loud**
Stereo Quality: **Hallucinatory**

If you are planning to turn your quiet little home into a Parisian strip-tease joint (am I reading your mind?). I can think of no better way to go about it than to acquire a copy of "The Crazy Horse Saloon of Paris" for a starter. The saloon in question, located on the Avenue George V, is described in the liner notes as "famous for its beautiful girls and excellent variety acts." "Never vulgar or cheap," the informative text continues, "but always in good taste, the girls take off their clothes in imaginatively staged production numbers. . . . Whether the luscious female be sweltering in a jungle or swinging on a hammock, the audience is unfailingly captivated by the 'plot' as well as the girl." Neither plot nor girl is supplied with the album, but the record, consisting of frantic orchestral arrangements of tunes by Mr. Van Dam, is ideal music for a wild party. Take *Bubbles Galore*, a bump-and-grind number gurgly with soapy sound effects; or *Voodoo Doll*, spiced throughout with a peppery pizzicato; or that noisiest of latter-day lullabies, *Girl in the Hammock* (Sshhh!). I myself favored the luxurious strains of the *Belly Button Bounce*. But to each his own. Just add the plot. And the girl. P. K.

(Continued on next page)



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JAZZ



Ⓢ Ⓜ JULIAN AND NAT ADDERLEY: *Them Adderleys*. Julian Adderley (alto saxophone), Nat Adderley (trumpet), Horace Silver (piano), Paul Chambers (bass), Roy Haynes (drums). *Watermelon; I Should Care; Crazy Baby; New Arrivals*; and six others. LIMELIGHT LS 86032 \$5.79. LM 82032* \$4.79.

Performance: Clean and tight

Recording: Good

Stereo Quality: Electronic

Since so much is made in the liner notes of the fact that this is an early recording of the Adderley brothers, it is surprising that the exact date is not given. But since it is indicated that the recording took place before Cannonball Adderley joined Miles Davis, the session probably was held in the middle Fifties. All tunes except *I Should Care* are credited jointly to the Adderleys, and they are clean, bright, and tasteful. That description serves for the whole album. Each of the five players had the essence of his style down pretty much as we hear it today—Horace Silver in particular seems to have arrived on the scene fully formed—and the interplay and precision are rather surprising for a pickup date.

This might stand along with some more celebrated albums as representative of the "New York School" of the time. J. G.

Ⓢ Ⓜ JOHN COLTRANE: *Live at the Village Vanguard Again!* John Coltrane (soprano sax, bass clarinet), Pharoah Sanders (tenor sax, flute), Alice Coltrane (piano), Jimmy Garrison (bass), Rashied Ali (drums). *Naima; My Favorite Things*. IMPULSE S 9124 \$5.79, 9124* \$4.79.

Performance: EEK!

Recording: Good

Stereo Quality: Good

My reaction to John Coltrane is largely personal. Now statements like that usually drive hard-core jazz buffs up the wall. They expect every critic to display a full working knowledge of the subtleties of the jazz medium, the jazz soul, the jazz instrument, the jazz musician as interpreter, and the language of jazz. This sort of snobbery is one of the reasons why jazz is practically dead today—why most paying customers would rather receive an Indian rope burn than enter a jazz club, why most jazz musicians are working in the *Tonight Show* orchestra instead of playing jazz.

John Coltrane is the darling of the intellectual jazz critics, keeper of the keys to the kind of music that used to be called "Third Stream" in this country and now passes for some of the "New Music." I prefer to call it *derrière-garde*. This new disc is just possibly the most excruciatingly painful listening experience of the year. The form is loose, the lines far from interesting,

and Coltrane doesn't have a fraction of the agility Charlie Parker had, even at Bird's lowest ebb. It is so cold-fish, so far out, so dangerously close to being hysterical that it cannot possibly hold the interest for more than a few minutes at a time. The mood is austere, passionless, brittle, and uncommunicative—all qualities that jazz should never have. The color is gray with occasional swatches of white. Coltrane knows his instrument, but he pounds it into submission in a death dance. There is an evil beauty to parts of *My Favorite Things*, which lasts for one whole side and a half of the flip. But it's all kicks, more posing than playing. He pieces together so many shifts in tonal patterns and floats about in so many rhythms and tonalities that I never feel it is anything but exercise music. The whole album has the sound of isolation about it, and of what value is isolation in music if it prevents communication with the listener? R. R.



GARY MCFARLAND
A strong aura of greatness

Ⓢ Ⓜ JIM CULLUM: *Jim Cullum's Happy Jazz*. Jim Cullum, Sr. (clarinet); Jim Cullum, Jr. (cornet); Gene McKinney (trombone); Willson Davis (saxophone); Cliff Gillette (piano); Curly Williams, Ben Valfre (banjo); Harvey Kindervater (drums). *Sunset Cafe Stomp; Angry; Singin' the Blues; All Night Blues*; and six others. HAPPY JAZZ (stereo) AP 93 \$5.98. AP 93* (mono) \$4.98.

Performance: Undistinctive

Recording: Very good

Stereo Quality: Excellent

Jim Cullum, Sr., and all but one of his associates in this avocational jazz band are businessmen in San Antonio, Texas, whose previous careers were in music. (Banjoist Curly Williams is a full-time musician, and has been since 1922.) Their style and repertoire are based on New Orleans jazz with admixtures of later Dixieland and Midwest traditionalism. They play with crisp accuracy and a solid ensemble sense, but this is not one of their more infectious recordings. The rhythm section is stolid, and the beat of the individual soloists—clarinetist Jim Cullum, Sr., excepted—is too often brittle. Their ideas are not particularly personal, either. In sum, this is more an exercise in nostalgia

than music which will endure on its own. Happy Jazz Records, Inc., is at 110 Oak Park Drive, San Antonio, Texas 78209. N. H.

Ⓢ Ⓜ **EARL HINES:** *Life with Fatba.* Earl Hines (piano), Calvin Newborn (guitar), Carl Pruitt (bass), William English (drums). *Tea for Two; Willow Weep for Me; Satin Doll; Rosetta;* and four others. VSP VSPS 35 \$2.49, VSP 35 \$2.49.

Performance: Substantial, but not his best
Recording: Very good
Stereo Quality: Good

Originally included in the album "Earl's Pearls" (MGM E-3832), these are relaxed quartet sessions. Hines is not stimulated by inner imperatives or by his colleagues to achieve here the inventive incandescence of which he is capable, yet he plays with sufficient power, wit, and rhythmic ingenuity to warrant adding this recital to your Hines collection. And on one track, *Willow Weep for Me*, he creates an unusually mellow, reflective mood which underlines the fact that beneath the smiling showmanship is a musician of acute sensitivity. N. H.

Ⓢ Ⓜ **BILLY LARKIN AND THE DELEGATES:** *Hold On!* Billy Larkin (organ), Arthur Theus (tenor saxophone), Jimmy Daniels (guitar), Jessie Kilpatrick (drums). *Cubby Frito Man; Jenne; Blowin' in the Wind; It's Alright With Me;* and eight others. WORLD PACIFIC WPS 21850 \$5.79, WP 1850* \$4.79.

Performance: Plodding
Recording: Good
Stereo Quality: Very good

Whatever its limitations of imagination, a solid organ-based combo with roots in rhythm-and-blues can usually be depended on to play with blistering drive. And that quality has been evident in previous recordings by Billy Larkin and his associates. This time, however, the proceedings are strangely hollow, as if everyone were depressed. The beat is too often soggy, the themes are routinely developed. Occasionally Theus and Daniels indicate awakening enthusiasm, but they are quickly repressed. Had both been given more solo space, the album might have been salvaged. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **GARY McFARLAND:** *Profiles.* Gary McFarland Orchestra. *Winter Colors; Willie; Sage Hands; Bygones and Boogie; Mountain Heir; Milo's Other Samba.* IMPULSE AS 9112 \$5.79, A 9112* \$4.79.

Performance: Exciting
Recording: Excellent
Stereo Quality: Excellent

This disc is a "live" recording of a real honest-to-goodness jazz concert performed in February, 1966, at Lincoln Center's vast Philharmonic Hall. It was a concert in the sense that it was not just an excuse for a group of hairy musicians to wail fifteen-minute solos held feebly together by brief strands of ensemble playing. The orchestra is the name of this game, and Gary McFarland is doing more for the orchestra than anyone has done since Johnny Richards broke out from under the protective confines of the Kenton band.

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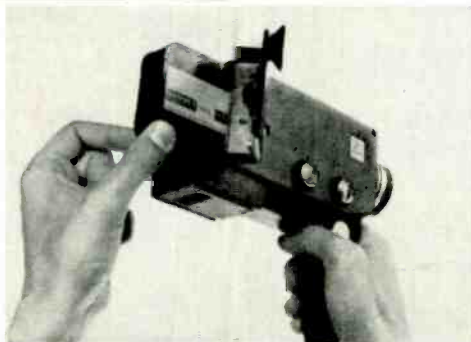


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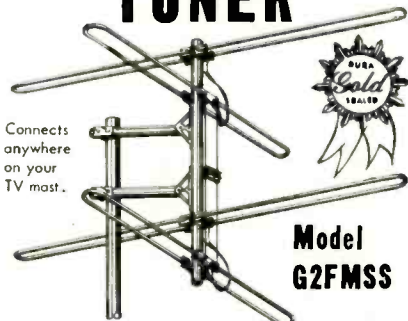
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overwhelmingly played, at impossible tempos, arranged and conducted with impeccable good taste. Besides swinging, McFarland cross-breeds his instruments, allowing soloists like Zoot Sims, Bob Brookmeyer, and Clark Terry lush moments to make their own comments and creating new patterns as he and the group move along their separate ways, but always ending up home free. I can't think of a big band anywhere that could sustain this much intensity over the length of an entire disc. There is such drama in McFarland's *Winter Colors* that you feel you are actually sliding across the ice. *Willie*, his portrait of the late trombonist Willie Dennis—with Zoot Sims doing the solo work—is one of the most moving jazz compositions of recent years.

Throughout, the free-blowing jazz feeling is complemented by McFarland's classical instinct for relating each section to the whole structure. The separate musical elements tie together, blend, fuse, then flow away into separate moments of classic beauty. There are so many breathtakingly sumptuous solos here that it would be impossible to credit them all, but pay special attention to Richard Davis' bass work on *Bygones and Boogie*, and to Zoot Sims' tenor on *Sage Hands*.

Impulse has here lavished its customary handsome and costly packaging on an album worth the trouble and expense. This concert is full of joy, passion, and great happy music. The audience's applause rises up after the music like seagulls. And no wonder: there is about Gary McFarland a strong aura of greatness. R. R.

Ⓢ Ⓜ GERRY MULLIGAN: *Something Borrowed/Something Blue*. Gerry Mulligan (baritone, alto saxophones), Zoot Sims (tenor saxophone), Warren Bernhardt (piano), Eddie Gomez (bass), David Bailey (drums). *Davenport Blues; Sometime Ago; Take Tea and See; Spring Is Sprung; New Orleans; Decidedly*. LIMELIGHT LS 86040 \$5.79, LM 82040* \$4.79.

Performance: Uncommonly relaxed
Recording: Very good
Stereo Quality: First-rate

Although the Gerry Mulligan way of jazz is not modish currently, I would predict that a number of his albums will endure. One such is this wholly congruent session with Zoot Sims and a lithe rhythm section. Economy of design and clarity of line are the basic elements in Mulligan's improvising and writing. The feeling is always lyrical, whether on ballads or buoyant swingers. On four tracks, incidentally, Mulligan switches to alto saxophone, sounding very much influenced by Charlie Parker but playing in a lighter, less powerful way. But Mulligan's music is never intended to shake or shatter the emotions. For him jazz is fun, sometimes whimsical, sometimes unabashedly cheerful. For those times when you want to be entertained rather than overwhelmed, Mulligan's is a welcome presence. N. H.

Ⓢ Ⓜ BUDDY RICH: *Swingin' New Band*. Buddy Rich (drums); orchestra. *Basically Blues; Up Tight; Sister Sadie; More Soul*; and four others. PACIFIC JAZZ ST 20113 \$5.79, PJ 10113* \$4.79.

Performance: Crisp and driving
Recording: Very good
Stereo Quality: Excellent

Recorded at The Chez in Hollywood, this is the first album by Buddy Rich's band, one of the very few new large jazz orchestras of the past decade that appears to have a chance of surviving. The band reflects Rich's own prodigious energy and crackling beat. Most of the writing on this album places the band's style about midway between Count Basie and the current Woody Herman band. The way the band leans depends on the particular piece. *Basically Blues*, for example, is more in the Basie bag—even though the composer, Phil Wilson, was long a member of the Herman trombone section—and *Sister Sadie* is in the Herman vein. The most ambitious arrangement is Bill Reddie's "*West Side Story*" *Medley*, which is the only score that gives a truly distinctive character to the band. N. H.

Ⓢ Ⓜ BUD SHANK: *Brazil! Brazil! Brazil!* Bud Shank (alto saxophone), Chet Baker (trumpet), Laurindo Almeida and Joe Pass (guitar), Clare Fischer and João Donato (piano), unidentified violins, *Summer Samba; Nocturno; Carioca Hills; The Color of Her Hair*; and eight others. WORLD PACIFIC WPS 21855* \$5.79, WP 1855 \$4.79.

Performance: Supple and relaxed
Recording: Very good

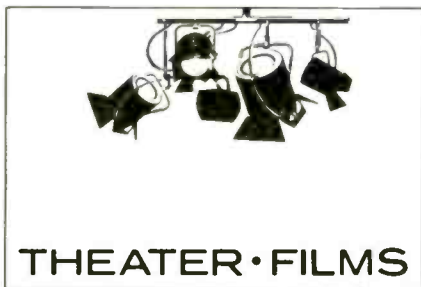
As an anthology of World Pacific's ventures into bossa nova, this is a consistently pleasurable series of sketches that distill the rueful charm of that Brazilian idiom. All the jazzmen involved are particularly suited by temperament for this kind of soft, flowing, and rather superficial romanticism. N. H.

Ⓢ Ⓜ ARCHIE SHEPP: *Live in San Francisco*. Archie Shepp (tenor saxophone, piano), Roswell Rudd (trombone), Beaver Harris (bass), Lewis Worrell (bass). *Keep Your Heart Right; The Lady Sings the Blues; Sylvia; The Wedding; Wherever June Bugs Go; In a Sentimental Mood*. IMPULSE AS 9118 \$5.79, A 9118* \$4.79.

Performance: Not up to his best
Recording: Very good
Stereo Quality: First-rate

Recorded at the Both/And Club in San Francisco, this set as a whole is not as continually provocative as some of Archie Shepp's previous recordings, but it's of sufficient substance to make it necessary listening for those who want to keep up with the directions of the new jazz. An especially instructive demonstration of Shepp's scope is *In a Sentimental Mood*. He begins with the splintered textures and rhythms of the new jazz, then moves into a passionately gruff ballad style with roots in Ben Webster. His work on two of the other tracks (*Sylvia, Wherever June Bugs Go*) tends to be diffuse, although his piano on *Sylvia* is intriguing enough to make me curious to hear more. *The Wedding*, a poem with music by Shepp, would have been more effective if he had not read it with such an excess of "drama" and vibrato. Here understatement would have been shattering. Shepp's support is excellent, and again Roswell Rudd indicates how imaginatively he is expanding the possibilities to be found on the jazz trombone. N. H.

JUNIOR WELLS: *"It's My Life, Baby!"* (see Best of the Month, page 72)



THEATER • FILMS

AN EVENING AT THE UPSTAIRS AT THE DOWNSTAIRS (See Best of the Month, page 71)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ IS PARIS BURNING? (Maurice Jarre). Original soundtrack recording. Orchestra, Maurice Jarre cond. COLUMBIA OS 3030 \$5.79, OL 6630 \$4.79.

Performance: Exceptional
Recording: Excellent
Stereo Quality: Excellent

With two Academy Awards to his credit, for *Lawrence Of Arabia* and *Dr. Zhivago*, Maurice Jarre has another likely contender in his score for *Is Paris Burning?* If you have seen the film, I am sure you realize just how successful Jarre has been in his intention of making his film scores "an integral part of the dramatic whole." "Once," Jarre has said, "[film] music was used to soften the emotions of the audience, as with the violin. No longer . . . or not, at least, when the music keeps its proper place. Today our approach is elliptical. The music is there to convey what cannot be conveyed in any other way." How well Jarre has accomplished this difficult assignment is, I suppose, irrelevant if one is judging this score solely on its merits as a recording. And the disc is an entity of high quality in itself. Jarre uses imaginative orchestration (twelve pianos—six grands and six uprights—employed to create "a sound within a sound": the marching feet of the Germans), and also displays his gifts as a melodist, as in the enchanting little waltz he has written to represent the city of Paris. Jarre's work here makes this my favorite album of film music since the elegant and charming score that John Barry provided for *The Knack*. P. R.

Ⓢ Ⓜ WALKING HAPPY (Sammy Cahn-James Van Heusen). Original-cast album. Norman Wisdom, Louise Troy, George Rose, Ed Bakey, Gordon Dilworth, Emma Trekman, Gretchen Van Aken, Sharon Dierking, James B. Spann, Michael Berkson (singers); orchestra, Herbert Grossman cond. CAPITOL SVAS 2631 \$6.79, VAS 2631* \$5.79.

Performance: Boiled-beef British
Recording: Excellent
Stereo Quality: Alive

In theory, a musical based on Harold Brighouse's play *Hobson's Choice* should have as good a chance as any. The story of an irascible but lovable Lancashire shopkeeper trying to marry off his daughters to respectable husbands is a natural for the medium—why, the plot is basically the same as that of *Fiddler on the Roof!* Then there's the atmosphere of the 1880's in a bustling industrial town, the scenes in the quaint boot-maker's shop, and the indispensable pub

where millhands and merchants can make merry after hours. Judged by the score and by Sammy Cahn's machine-tooled lyrics, however, the present adaptation just doesn't have the goods to back up the sale. George Rose is suitably apoplectic as Henry Horatio Hobson, who tries to tyrannize over his three daughters, but he gets few chances to expostulate in song, and the ones he is given are sadly predictable and forgettable. As Maggie, the eldest girl, who falls in love with the timid shophand Will Masson, Louise Troy is primly charming, but her numbers never totally escape banality. Norman Wisdom, as the passive Will Masson, the very essence of all that a Victorian father would not want for his daughter, makes out better than the rest with a few lively turns such as the title song *Walk Happy*, but even he becomes part of the long, grey, derivative blur. P. K.

COLLECTIONS

Ⓢ Ⓜ DIETZ AND SCHWARTZ: *Alone Together*. Thirty-two songs by Howard Dietz and Arthur Schwartz. Karen Morrow, Nancy Dussault, Clifford David, Neal Kenyon (vocals); orchestra, Paul Trueblood cond. EVERGREEN S 6604/5 two discs \$9.79, 6604/5 \$7.79.

Performance: Uneven
Recording: Good
Stereo Quality: Good

With all the two-disc composer sets on the market, and with the surprising success of Ben Bagley's Cole Porter and Rodgers and Hart collections still making the cash registers ring, it must have seemed like a good idea to somebody at Evergreen Records (the company that lured Libby Holman out of retirement last year to make her first record in twenty years) to turn out a tribute to Dietz and Schwartz. It was, but this set is far from flawless.

It sounds at times (especially when a tenor named Clifford David is screaming his head off in the wrong tempos) like a group of people who got together one Sunday morning with nothing to do. Like most show-tune collections, this one is put together by singers who can belt them out on stage but who overpower the mikes in a recording studio. Everyone stands too close to the mikes, and the sound is often distorted. Still, the set presents some of the neglected, forgotten, and little-known songs of this hit team, so there is a great deal of historical importance in having it around. Listen particularly to *Loadin' Time*, introduced by Ethel Waters in 1935, and *A Rainy Day*, sung first by Clifton Webb in 1932.

This collection is accompanied by extensive liner notes and a year-by-year calendar covering the Dietz-Schwartz scores from 1929 through 1957. The cast is not particularly distinguished, except for Karen Morrow, a pert blonde with an Ethel Merman voice. Still, this is a real show-music collector's item and a lovely reminder of that dear departed era not so long ago when songwriters lit up Tin Pan Alley with songs that went "I would beg for you/break a leg for you/lay an egg for you" and the most important problem on everyone's mind was whether he would get a table that night at El Morocco. R. R.

(Continued on next page)

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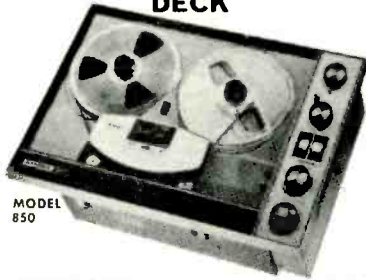
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SPOKEN WORD



Ⓢ Ⓜ THE ART OF LOVE—Readings from the *Kama Sutra*. Saeed Jaffrey (reader); strings, flutes, and drums (accompaniment). VANGUARD VSD 79228 \$5.79, VRS 9228 \$4.79.

Performance: Perfumed
Recording: Sensuous
Stereo Quality: Seductive

To Vatsayana, the religious student in Benares who wrote the *Kama Sutra* some time between the first and fourth centuries, sex was to be regarded as a religious ritual, with a set of rigid rules all its own. His book is a kind of Hindu encyclopedia of sexual behavior, and the Indian actor Saeed Jaffrey, with his caressing, bedroomly voice and precise enunciation (is it really Peter Sellers putting us on?), is just the man to read it aloud. Accompanied by "selected Indian festive and ritual music on strings, flutes and drums," Jaffrey insinuates himself into the listener's confidence and is soon issuing just the kind of information that a fellow really needs if he's going to make out in the boudoir. In the passage intoxicatingly labeled "The Tryst in the Pleasure Room," for example, he instructs the aspiring lover in such matters as what to expect by way of refreshments, on which side the lady should be seated, proper subjects for conversation, and how to bridge the embarrassing gap from talk to action. The girl out to win a man gets accurate tips on the sort of present to send him, the art of massage, and who should make the first overture. Later the couple, now married, is advised to sleep on the floor for the first three days, eat food without tasting it, and practice the kind of abstinence that should especially appeal to us highly disciplined Americans. On the fourth day, when they have bathed to music, decorated themselves, dined, and paid their respects to various visiting relatives, the two are led into the bedchamber and told exactly what to do from then on. Sadists may find the section on biting, scratching, and the "delicious pain" of scientifically delivered blows especially helpful. P. K.

Ⓜ THE BOTH SIDES OF REDD FOXX. Redd Foxx (performer). LOMA L 5901 \$3.79.

Performance: Brash
Recording: Adequate

Mr. Foxx, a crude, lewd, and occasionally funny performer, is a kind of dark-skinned Jackie Mason. He tells us about his experiences as a Negro soldier 'way back in World War II (they were not too different from Marion Hargrove's), the ugliness of his wife, and "the only thing that kept me out of college — high school." This comic's digs and jibes at the bigotry and hypocrisy of the whites are occasionally penetrating, but most of the knives in his arsenal are rubber, and

before one has heard him bluff his way through two rather thin routines, attention is more than apt to be flagging. P. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ WILLIAM CONGREVE: *Love for Love*. Colin Blakely, Robert Lang, Geraldine McEwan, Miles Malleson, Anthony Nicholls, Laurence Olivier, Lynn Redgrave, Joyce Redman, Madge Ryan, John Stride, others (performers). Peter Wood, director. RCA VICTOR VDS 112 three discs \$17.39, VDM 112* \$14.39.

Performance: Extremely diverting
Recording: Extraordinary
Stereo Quality: Helpful

Pulling the crackling cellophane off a shiny new RCA Victor album containing a performance by the National Theatre of Great Brit-



LAURENCE OLIVIER
Artful as Congreve's Tuttle

ain is more and more getting to be the prelude to a guaranteed listening treat. Last year there was Franco Zeffirelli's highly colorful reworking of Shakespeare's *Much Ado About Nothing*, the year before there was Laurence Olivier's electrifying *Othello*, and now comes a dazzling version of this hilarious comedy by Congreve with a cast that the wildest reveries of an unhinged casting director could not surpass.

Congreve's contempt for the greed and materialism of his age found powerful expression in the handful of witty comedies he wrote before retiring (at the age of thirty) in the face of an increasing thirst for sentimentality among English audiences. *Love for Love* was written in 1695, and was aimed at a far wider public than were the comedies of court intrigue tailored to the tastes of the bluebloods who were the bulk of Restoration audiences. With no sets and costumes to recall its period, *Love for Love* seems strikingly contemporary in its cool tone and breezy skepticism. The story of the charming, debt-ridden young Englishman Valentine, tested by his sweetheart Angelica to see whether he loves her for herself or her fortune, follows a formula probably as old as money itself, but there is nothing tired or tiresome about the playwright's treatment of it. Congreve's "fire of artful raillery," as William Hazlitt called

it, sizzles and crackles from the time we meet Valentine until he is safely on the way to the altar with Angelica at last.

No less silver a tongue than Sir Laurence Olivier's could so well simulate stumbling in the role of the vain, half-witted Tattle, who prefaces all his kiss-and-tell anecdotes with assurances of his immense discretion. Equally fine are Miles Malleon as the ignorant Foresight, the heroine's uncle; John Stride as the impractical and improvident hero Valentine; and Anthony Nicholls as his choleric father Sir Sampson Legend. As for the ladies, from Geraldine McEwan's Angelica, the pretty heroine with plenty upstairs, to Joyce Redman's Mrs. Frail, a sophisticated "woman of the town" who overlooks the amorous possibilities of no male she encounters, they ripple through their gratifying lines with stunning grace. Yet, for all their art, none of these fine performers prevent one young lady from stealing the whole show. She is the irrepressible Lynn Redgrave, cast as "a silly, awkward Country Girl" named Miss Prue, and her vigorous shenanigans are easily worth the price of this album by themselves.

Peter Wood handles his battery of gifted forces with a tight, intelligent hand, keeping the action clear and brisk. P. K.

Ⓜ CURTAIN GOING UP. Richard Kiley and Julie Harris (performers); Herb Galewitz, director. MGM CH 1025 \$3.79.

Performance: Better than deserved
Recording: Very good

Here is a record with excellent intentions. Ruth Roberts, who has written a number of successful albums for children, has supplied a script and songs for aspiring young actors and actresses, and the producers have been fortunate enough to get two of the best actors on our boards to animate it. Miss Harris and Mr. Kiley do their genial best and stint nothing of themselves in the attempt to pump life into this worthy enterprise, but when they are not defeated by a text which would insult the sophistication of any knowledgeable four-year-old who has ever been near a theater, they are done in by their junior partners in this affair—as cloying a pair of precocious show-offs as you'd care to meet on stage or off. When the silly, patronizing songs and recitations about scenery, lighting, sound-effects, make-up, costumes, and diction have drawn to a sluggish close, the listener is at last rewarded with a reading of passages from *Alice in Wonderland* by Miss Harris, and a pretty good performance of Alfred Noyes' "The Highwayman" by Mr. Kiley. I doubt, though, that any self-respecting young listener with the slightest critical judgment will still be anywhere near the phonograph by that time. P. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ JEAN GENÉT: *The Balcony*. Pamela Brown, Patrick Magee, Cyril Cusack, Roland Culver, Colin Blakely, Eileen Atkins, Denholm Elliott, Freda Dowie, Nigel Davenport (players). Howard Sackler, director. CAEDMON Theatre Recording Society TRS 316S three discs \$18.85, TRS 316M* \$18.85.

Performance: Phantasmagoric
Recording: Remarkable
Stereo Quality: Integral to the proceedings

In that handy guide for the conscientious decadent, the novel *Against the Grain* by the French symbolist Joris Karl Huysmans, the hero daydreams of sex, death, and travel in the comfort of his own home, meticulously decorating various rooms in the styles of ship's cabins, coaches in motion, funereal banquet halls, or whatever is needed to gratify his rarefied whims. In Jean Genêt's dream play *The Balcony*, the customer (something like a reader of *Woman's Day*) has to go out to indulge his fantasies of lust and power. While he is in the streets he risks the inconvenience of being moved down by machine-gun fire, since the country in which the action occurs is in the agonies of revolution. But if he reaches Mme. Irma's luxurious brothel in one piece, he can find there all the props, scenery, fancy lighting, and personnel necessary to the satisfaction of his every whim.

Even though *The Balcony* is an especially visual theatrical experience, the fascination of the whole dream is conveyed uncannily well and even heightened in this dazzlingly paced and brilliantly acted production. It runs slightly over two and a half hours, but never drags, for Howard Sackler has used to fine effect every device of sound, from the far-off cold staccato of machine-gun fire to the echo chambers that suggest the mirroring corridors of the play, and has counterpointed his voices stereophonically to heighten the hectic atmosphere of the scenes after power is placed in the hands of Mme. Irma's customers. The cast—Cyril Cusack as a *soi-disant* bishop, Colin Blakely as a general, Roland Culver as a judge, Nigel Davenport as a revolutionary, Patrick Magee as a swaggering chief of police, and Freda Dowie as Chantal, the Joan of Arc of Genêt's blood-curdling little revolution—could not have been better chosen, and they perform immaculately one and all. Pamela Brown as Mme. Irma might well have been a mite coarser in her early scenes, but there is no disputing her regality once she takes the crown.

I found this recording of *The Balcony* more galvanic and persuasive, and certainly faster-moving, than either the highly imaginative but murky New York off-Broadway stage version or the curiously literal-minded, flat-footed movie that followed. The usual lavish booklet, with text and essays and a sketch of the truculent author by Giacometti, accompanies the package. P. K.

Ⓢ Ⓜ ROWAN AND MARTIN: *The Humor of Rowan and Martin*. Rowan and Martin (comedians). EPIC FLS 15109 \$5.79, FLM 13109 \$4.79.

Performance: Embarrassing
Recording: Shriill
Stereo Quality: Electronically rechanneled

Remove the wit, winsomeness, and whimsicality from the Smothers Brothers, and what you'll have left might possibly be Rowan and Martin. In their feverish, fast-talking attempts to entertain they flit from topic to topic frantically, but the jokes are all retreats and the situations dismally familiar, whether the scene is a summer camp, a doctor's office, or a matrimonial bureau. There's a glimmer of fun in a stretch on the hazards of sex education, but for the rest, not only the voices, but the material and whole approach sound "electronically rechanneled" from some monotonous as well as monophonic old master. P. K.



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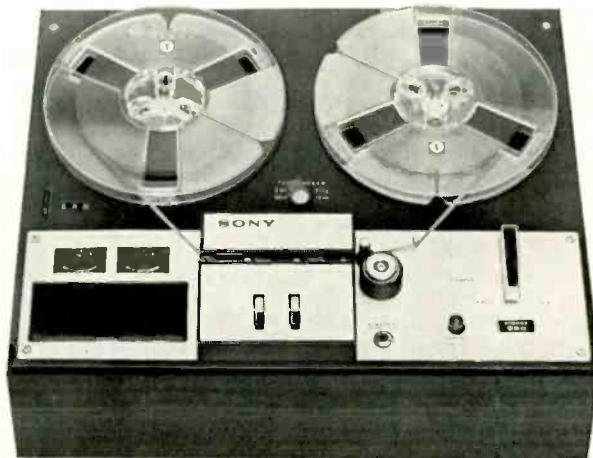
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STEREO TAPE

Reviewed by DAVID HALL • NAT HENTOFF • IGOR KIPNIS • REX REED • PETER REILLY

RECORDING OF SPECIAL MERIT

⑤ BRAHMS: *Symphony No. 3, in F Major, Op. 90; Symphony No. 4, in E Minor, Op. 98; Variations on a Theme of Haydn, Op. 56a*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON DGK 8927 \$11.95.

Performance: Among the finest
Recording: Excellent
Stereo Quality: Fine
Speed and Playing Time: 7½ ips; 93' 13"

These performances, like those of the First and Second Symphonies previously released (DGK 8925), are typical of Herbert von Karajan's work with his superb orchestra. Control and polish are never missing, but the warmth, power, and expressive lyricism of Brahms' scores are always to the fore. This is a particularly exalted-sounding Third, a work that more often than not defies success in recording. The bonus of the Haydn Variations (other double-play reels contain only the two symphonies) will be welcome to all who do not own Karajan's disc set of the *German Requiem*, on which it was also included. The tape processing, except for some slight pre-echo at the start of the Third, is thoroughly satisfactory; in comparison with the disc version, the tape lacks spaciousness and a degree of brilliance, but without reference to the discs, it is one of the better examples of tape reproduction I have heard in recent months. I. K.

RECORDING OF SPECIAL MERIT

⑤ MAHLER: *Songs from "Des Knaben Wunderhorn."* Janet Baker (mezzo-soprano); Geraint Evans (baritone); London Philharmonic Orchestra, Wyn Morris cond. ANGEL ZS 36380 \$7.98.

Performance: Excellent
Recording: Moments of constriction
Stereo Quality: Fine
Speed and Playing Time: 7½ ips; 47' 09"

Included here are all the songs of Mahler's "Youth's Magic Horn" anthology of 1888 except for two, *Urlicht* and *Es sungen drei Engel*, which he was to use, respectively, in his second and third symphonies; included as well are the late additions to the set, *Revelge* and *Der Tamboursg'sell*. They are marvelously performed, all their *Weltschmerz*, irony, and sweetness beautifully imparted by the two soloists and the conductor.

Explanation of symbols:

- ⑤ = stereophonic recording
④ = monophonic recording

As the only tape version of this music, it can be highly recommended, although sonically there are moments of constriction in the loudest passages; the disc reproduction, too, though not entirely free of distortion, features a fuller bass response and more open-sounding highs than the tape. In quieter passages, however, the tape is a good match for the disc, and the orchestral clarity and the brilliance of the playing are most pleasurable. The leaflet of texts and translations that accompanies the disc must, as usual with Angel, be sent away for. I. K.

ANGEL



GEORGES PRÊTRE
Deft handling of Poulenc's Babar

⑤ POULENC (orch. Françaix): *Babar the Elephant* (1940). HARSÁNYI: *The Little Tailor* (1939). Peter Ustinov (narrator); Paris Conservatory Orchestra, Georges Prêtre cond. ANGEL ZS 36357 \$7.98.

Performance: Urbane
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 55'

Jean de Brunhoff's delectable saga of Babar the Elephant has stimulated more than one composer to employ it in an attempt to emulate the success of Prokofiev's *Peter and the Wolf*. Though the initial story of the Babar series stands up splendidly as told by the versatile Peter Ustinov, the music by the late French master Francis Poulenc adds little to the whole. There are a few witty moments, but these are results of Jean Françaix's clever orchestration from the piano

original; Poulenc's contribution is more mood-setting than pointedly effective. The Hungarian-French composer Tibor Harsányi's background score for the fairy tale *The Valiant Little Tailor* by the Grimms is somewhat more cinematic, and reflects the music hall-cum-jazz manner of Thirties Paris. But his thematic invention is distinctly on a lower level than Poulenc's, and Ustinov seems less interested in the fate of the clever tailor who outwits giants, beasts, and monarchs alike than in the more colorful elephant. The music is neatly handled by Prêtre, and nicely recorded. D. H.

COLLECTIONS

⑤ EUGENE ORMANDY AND THE PHILADELPHIA ORCHESTRA: *Greatest Hits*. Offenbach (arr. Rosenthal): *Gaité Parisienne: Cancan*. Delibes: *Sylvia: Pizzicato Polka*. J. Strauss, Jr.: *On the Beautiful Blue Danube*. Debussy (arr. Caillet): *Clair de lune*. Sousa: *The Stars and Stripes Forever*. Khachaturian: *Gayne: Sabre Dance*. Vaughan Williams: *Fantasia on Greensleeves*. Benjamin (arr. A. Harris): *Jamaican Rumba*. Falla: *El amor brujo: Ritual Five Dance*. Sibelius: *Finlandia*. Philadelphia Orchestra and Mormon Tabernacle Choir, Eugene Ormandy cond. COLUMBIA MQ 869 \$7.95.

Performance: Super-deluxe
Recording: Sumptuous
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 34' 17"

From a wide variety of previously released items, Columbia has culled this super-deluxe pops-concert mish-mash. It is thoroughly enjoyable fare as background music for the affluent society. However, you should be warned that the high-powered Offenbach and Sousa performances, not to speak of the choral apotheosis in *Finlandia*, are certain to drown out all conversation—even after the third martini! D. H.

ENTERTAINMENT

⑤ THE ANIMALS: *Animalism*. The Animals (vocals and instrumental accompaniment). *All Night Long; Smoke Stack Lightning; Louisiana Blues; Going Down Slow*; and eight others. MGM STX 4414 \$5.95.

Performance: Intense
Recording: Too much bass
Stereo Quality: Good
Speed and Playing Time: 3¼ ips; 44' 17"

The most interesting of the British rock groups so far have been the Beatles, the Rolling Stones, and the Animals. The Beatles

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are the least deeply rooted in American Negro blues, and they have evolved into the most inventive of the three. The Rolling Stones have also moved on to create a more distinctive and personal repertoire while, however, remaining close to the blues spirit as they perceive it. The Animals, as this collection shows, are the most blues-oriented of the three, although they ton from time to time stretch out to more contemporary concerns. Eric Burdon, their lead singer, is sometimes quite effective as a spinner of blues moods, but at bottom he still does not sound idiomatic. Instrumentally, the group is occasionally arresting, particularly the unidentified organist on these performances. (Why no personnel listing?) But if the Animals are to grow as themselves, they need more of their own material to help them find out more clearly who indeed they are. To make up for recording peculiarities I'd suggest listening to this tape with treble up and bass reduced. N. H.

⑤ **BOBBY HEBB:** *Sunny*. Bobby Hebb (vocals); Joe Renzetti arr. *Sunny: Where Are You?: A Satisfied Mind: Crazy Baby: Bread: For You:* and six others. PHILIPS PTX 600212 \$5.95.

Performance: Okay
Recording: Good
Stereo Quality: Excellent
Speed and Playing Time: 3 3/4 ips; 31' 44"

Bobby Hebb combines rhythm-and-blues with country-and-western music and comes a cropper. I'd like to hear his basic, hominy-grits voice on material more deserving of his time, but in this collection he manages to impart a certain splash of honesty and warmth to his own composition *Sunny* and to the old Sinatra chestnut, *Where Are You?* Hebb's musical background hints at certain limitations (he was hired by Roy Acuff to play the spoons with the Smoky Mountain Boys on "Grand Ole Opry" when he was a teen-ager), but with the right handling he might establish a stronghold in the pop field.

I could do without the liner notes, however; they insist brazenly that "Bobby Hebb is the most irresistible, the most constant, the most basic, and the *only* native American musical idiom. Now that the Hebb career has been born in the most fertile soil of the music world, this album will nourish a mighty oak tree." C'mon! I'm on his side too, but if I were to read that jacket copy in a record store, I'd hide the tape behind the nearest rack of Mantovanis. R. R.

⑤ **JACK JONES:** *Jack Jones Sings*. Jack Jones (vocals); orchestra. Ralph Carmichael arr. and cond. *Autumn Leaves: Watch What Happens: I Don't Care Much: Street of Dreams:* and eight others. KAPP KTL 3500 \$7.95.

Performance: Assured
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7 1/2 ips; 30' 41"

Criticism of Jack Jones or his singing would seem to be superfluous as far as the general public is concerned. I learned this as I was taking this tape home, with no wrapping around it. Entering the elevator at my place of work, I recognized a lady who had regarded me stonily during other elevator rides. She glanced at my Jack Jones tape and brightened. "Oh, Jack Jones! I just love Jack

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Jones." "Umm," I replied. "I have all his records," she chirruped. "But I don't think I have that one. It's awfully small. What is it? A forty-five?" I said that it was a reel of tape. "Oh, he must sound great on tape." We had been joined meanwhile by a middle-aged gentleman, who chimed in, "Yeah, he really *sings* a song." Emerging from the elevator in an unaccustomed riot of bonhomie, we all cordially wished each other good night. My first stop on the way home was the newspaper store, where the proprietress, who generally slings the newspaper and cigarettes at me and dispenses my change with the fury of a manic castanet instructor, cooed seductively upon seeing "Jack Jones Sings." By the time I stopped off at the liquor store I was riding on a crest of Jones-approval. Here I knew it would be different. The man who sells me my spirits bills himself as a "wine merchant," and his distress at being forced to deal with vodka- and Scotch-swilling louts such as me has never been concealed from view. "Jack Jones!" he said. "Why, I saw him on television last night. He's great."

Who am I to fight it? Jack Jones is a very good singer. But he's a bit bland for my taste. In songs of unhappy love, such as *I Don't Care Much*, he doesn't seem able to imply very much of the vulnerability that is a necessity in songs of this genre. Compare Streisand's magnificent performance of this song on one of her earlier albums. *The Face of Love* suits him much better, as do such standards as *Autumn Leaves* and *Street of Dreams*. He seems to respect good lyrics and to have the ability to project them, and the songs on this tape are all relatively good ones. Vic Damone was never able to escape the label of "good singer," so his career subsequently has not caught fire. Jack Jones is being brought along a lot more slowly than Damone, however; chances are that what we are hearing now is the foundation of a career that an agent I know (not his) assures me will be "a monument in the business."

Of course, there are monuments—and there are monuments. P. R.

⑤ **THE TEMPTATIONS/MARVIN GAYE/MARTHA AND THE VANDELLAS/THE SUPREMES/OTHERS: *Sixteen Big Hits*.** The Temptations, Marvin Gaye, Martha and the Vandellas. The Supremes, Jr. Walker and the All-Stars, The Marvelettes, Brenda Holloway, Stevie Wonder, The Miracles, Four Tops, The Contours, Kim Weston (vocals); various orchestras. *How Sweet It Is; Shot Gun; My Girl; Where Did Our Love Go*; and twelve others. **MOTOWN MTC 651 \$7.95.**

Performance: **Sweetly swinging**
Recording: **Good**
Stereo Quality: **Very good**
Speed and Playing Time: **7½ ips; 45' 36"**

This is the fifth tape collection of hits from the Motown catalog, and it's a particularly good illustration of the "Motown sound." The formula of this Detroit company is to soften the thrust of the basic rhythm-and-blues beat by orchestral textures (often including strings) and by instructing its vocal artists in the use of a wider and more subtle range of dynamics than is characteristic of undiluted rhythm-and-blues. The softening, however, is not total, and enough of the bite and urgent sensuality of the idiom remains to make these performances generally

compelling. The major limitations are of repertoire and mood. A few basic themes are reiterated again and again—love and lost love and defiant rejected love. Therefore, this collection is best heard a little at a time rather than all the way through at a single sitting. N. H.

⑤ **JR. WALKER AND THE ALL STARS: *Road Runner*.** Jr. Walker and the All Stars (vocals); orchestra. *Road Runner; Pucker Up Buttercup; Last Call; San-Ho-Zay*; and seven others. **SOUL SLX 703 \$5.95.**

Performance: **Steamy**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: **3¾ ips; 35'15"**

Jr. Walker and the All Stars might be just the thing to liven up a party. That is, if your neighbors are of the understanding variety, and your own eardrums are in good shape. Prepare to have them take quite a beating (your ears, that is) when you put on this tape. Jr. is loud and the All Stars are even louder; on some tracks, which appear to have been done before live audiences, the pandemonium swells to almost orgiastic proportions. *Pucker Up Buttercup* and *Money (That's What I Want)* are two of Jr. and the group's best numbers, along with the already widely known (*I'm a*) *Road Runner*. All are performed in frantic, gutsy style.

This is not an album for your Aunt Bessie, or even for your sister Kate. As a matter of fact, if I were you, I'd leave the family out of this completely. What they don't know won't bother them. But as for that chick down the hall... P. R.

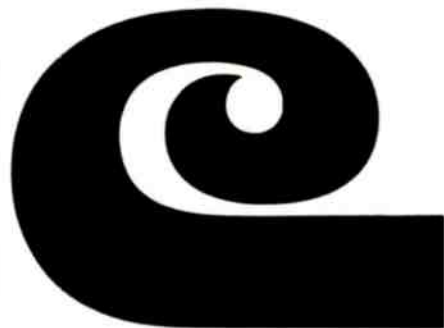
FILM MUSIC

⑤ **A FUNNY THING HAPPENED ON THE WAY TO THE FORUM** (Stephen Sondheim). Original soundtrack album. Zero Mostel, Jack Gilford, Phil Silvers, Michael Crawford (vocals). **UNITED ARTISTS UAC 5144 \$7.95.**

Performance: **Stifled**
Recording: **Excellent**
Stereo Quality: **Excellent**
Speed and Playing Time: **7½ ips; 36' 48"**

The real wit in Stephen Sondheim's score for the very funny Broadway burlesque *A Funny Thing Happened on the Way to the Forum* was all but totally demolished in Richard Lester's vulgar, witless, and over-stylized film version. All but a handful of the marvelous Sondheim songs were ditched, the few remaining musical numbers were so integrated into the action that they took a back seat to Lester's self-conscious visual gimmicks, and the riotous Zero Mostel was nearly crowded out of the plot completely.

Now a tape of the movie soundtrack is out, and it is plagued by the same problems. It is less a showcase for Sondheim's witty and sparkling music than for the superfluous and incidental movie themes of somebody named Ken Thorne. Out of sixteen tracks, only six are vocal; the rest are instrumental sections that are really useless inserts into an otherwise fine score. Of what is left of the original, Jack Gilford, Phil Silvers, and Mostel perform admirably in *Comedy Tonight*, and Michael Crawford has a nice moment or two with the only remaining love song, *Lovely*. The rest is strictly for the splicing department. R. R.



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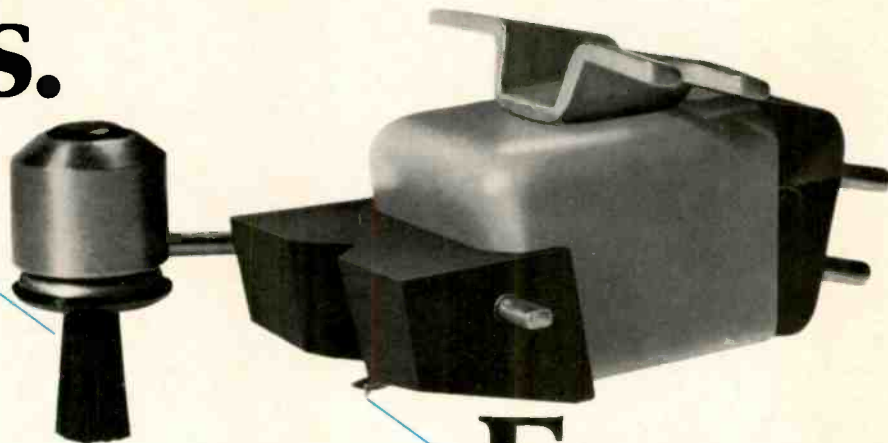
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