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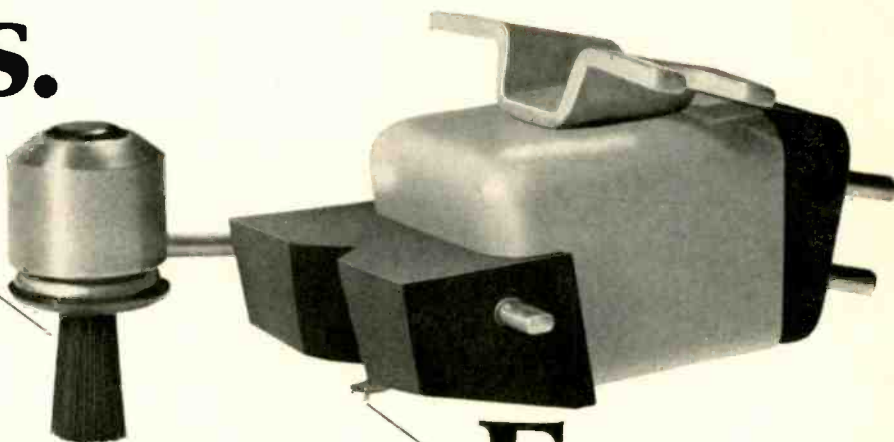
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HIGH FIDELITY MAGAZINE



An important CONSUMER BULLETIN from The Longines Symphonette

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### Something is Rotten

SIR:

That small segment of music listeners with a taste for truly *fine* popular music owes a debt of gratitude to Morgan Ames for her perceptive reviews in the January 1967 issue of *HIGH FIDELITY*. It's good to know that someone is giving us the unexpurgated truth about what is really going on in today's popular music record market.

The widespread currency of an empty, banal song like *Strangers in the Night* is just one indication of the dry rot afflicting pop music and Miss Ames's aptly chosen adjectives ("odious," "bereft," "tiresome," "ill-written") are, if anything, understated. It is a shame that so many fine singers have been trapped into recording it, but at least we may rest with the gentle assurance that Barbra Streisand wouldn't be caught dead singing *Strangers* and that Paul Simon wouldn't touch the thing if it were the last song on earth.

The sweeping success of such impoverished material does not really depend on the songwriters, singers, or even the promoters of rank commercialism: the majority of the record-buying and radio-listening public is to blame. They are the writers of *Strangers in the Night*.

Mitchell P. Forman  
New Haven, Conn.

### 20,000 Ears at Harvard

SIR:

The question in your January issue ["News and Views—FM: The Conquering Classics"] deserves an answer. [Question: Where were the 10,000 men of Harvard when Boston's sole full-time classical station, WBCN-FM, received only about 375 letters of protest after slashing its schedule down to twenty hours per week?] I cannot speak definitely for all 10,000 men of Harvard, but I can say that they were probably listening to the programming offered by Harvard's WHRB-FM.

WHRB broadcasts over fifty-five hours of classical music every week, and has earned a reputation as a purveyor of more worthwhile music than any other Boston FM station. Those men were probably listening as well to the finest and most varied jazz programming (over thirty-five hours weekly) of all FM stations serving Boston. And they were undoubtedly listening to the principal forum for old and new folk music in the Boston

Continued on page 8

HIGH FIDELITY MAGAZINE



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Conrad L. Osborne reports on the winter season of the New York City Opera, including the U.S. debut of famed soprano Elisabeth Grümmer, as the Marschallin in *Der Rosenkavalier*. There will be accounts of cellist Mstislav Rostropovich's concerto marathon at Carnegie Hall . . . of the new Met production of *Die Zauberflöte* designed by Marc Chagall . . . of the U.S. premiere of Hans Werner Henze's opera *The Young Lord* in San Diego. Our man in Madrid reports on the musical scene there, Everett Helm writes from Zurich, and William Weaver describes the Giordano centenary celebrated in Italy.

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**LETTERS**

*Continued from page 6*

area. Furthermore, they were probably listening quite contentedly during the special five-week periods, twice a year, when WHRB remains on the air continuously, broadcasting at least twenty hours of good classical music daily.

The 10,000 men of Harvard may have been too busy listening to notice anything missing from the rest of Boston FM.

Barry M. Schneider  
Program Director, WHRB-FM  
Harvard University  
Cambridge, Mass.

**A Voice From the Past**

SIR:

Fortunate indeed is the magazine which has a reviewer willing to devote himself to the highly specialized field of historical LP reissues. Thus, I am glad to see that Anthony Boucher has joined forces with you and I look forward to his future work with anticipation.

However, in your December 1966 issue, his review of the new Destinn vocal recital on Cantilena states that Karl Jörn sounds "more virile and exciting than I've ever heard him elsewhere." I too have a dubbing of the duet from *Les Huguenots* to which Mr. Boucher refers, but as far as I am concerned, Jörn's Raoul in this selection cannot compare with his "Preislied" from *Die Meistersinger*, a recording reissued by the International Record Collector's Club ("Souvenirs of the Cylinder Era," L 7028) from a 1910 Edison cylinder. If Mr. Boucher wishes to hear Jörn as he should be heard, I suggest this disc.

W. R. Bryant  
Portland, Maine

**Short Wave Plaudits**

SIR:

We of the BBC's Engineering Division were very pleased to read the splendid article "The Long and Short of Short Wave" by Roland Gelatt [December 1966]: it certainly provides a comprehensive picture of short-wave broadcasting today. Judging from Mr. Gelatt's various comments on international short-wave listening, it appears without doubt that he is quite familiar with the wide selection of programs available. As one who is a veteran of some thirty years of short-wave experience, I feel sure that this article will rouse considerable enthusiasm among those who have not yet been exposed to this fascinating hobby.

H. R. Hatch  
Chief Engineer  
External Broadcasting  
British Broadcasting Corp.  
London, England

SIR:

Mr. Gelatt's article must have assuredly given a considerable boost to short-wave listening in the United States, where, up

*Continued on page 10*

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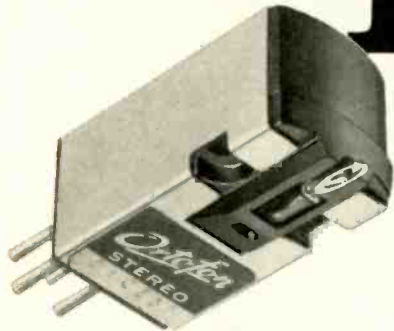
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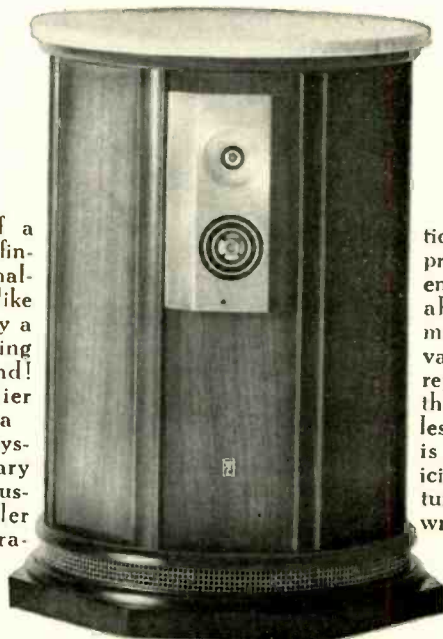


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### LETTERS

*Continued from page 8*

to now, this interesting field has not always been as popular as it might. The article's description of the thrills of "listening to the world on short waves" is very enticing.

*Charles Inwyler*  
Press Officer  
SBC European &  
Overseas Service  
Swiss Broadcasting Corp.  
Berne, Switzerland

#### Viola da Gamba Up to Date

SIR:

I was more than a little surprised when I read, in the February issue, a review by Bernard Jacobson concerning the new Monitor release of the Bach Viola da Gamba Sonatas. Mr. Jacobson stated: "What is needed is a good modern gamba version or a [cello] recording by Rostropovich, Du Pré, or Parisot." I am sure most listeners would welcome another cello version by any of these artists, but they would have to be extremely good to surpass the gorgeous performance of Bernard Greenhouse and Sylvia Marlowe on the Decca label. And for a modern gamba version I would direct Mr. Jacobson's attention to the Koch/Leonhardt performance on an imported Harmonia Mundi disc.

*Joel Bixler*  
New Concord, O.

#### How To Get the Best of Handel

SIR:

So knowledgeable is Stanley Sadie's discussion of Handel's operas ["Handel's Operas Enjoy a Boom," February 1967] that one wishes the article could have been twice its length. Fortunately we may turn to Mr. Sadie's fine book on the composer for a more extended study of the subject.

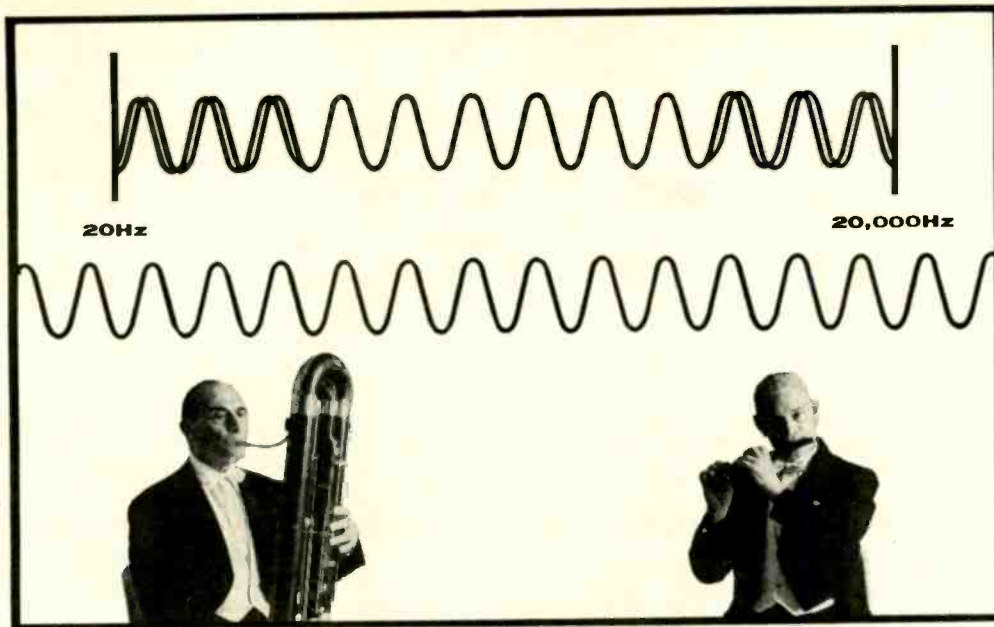
I would like to mention four points which are, in my opinion, basic requirements for effective Handelian operatic production:

- 1) All roles should be sung in their original keys. (Even the new German edition of the operas transposes all the castrato arias for baritone—could not the problem be solved by simply using a counter-tenor for these roles?)
- 2) The works should be given as complete as possible. If cuts are unavoidable, they should be made in the arias of the minor characters and not the recitatives of the major parts. Also, da capo arias should be cut sparingly.
- 3) The singers should be thoroughly familiar with baroque and bel canto styles and, above all, should not sing the recitatives in too rapid a tempo.
- 4) The original Italian words should be used rather than English or the German translations in the new collected edition.

*P. L. Forstall*  
Evanston, Ill.

P. S. The interview with Franco Corelli

*Continued on page 12*



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LETTERS

Continued from page 10

in the same issue was completely absorbing and quite revealing—and speaking of Handel transpositions, Corelli has sung the title role in *Giulio Cesare* as rewritten for a tenor!

Dissent on Tristan

SIR:

I fear exception must be taken to Conrad L. Osborne's review of the recent Bayreuth recording of *Tristan und Isolde* [January 1967]—particularly with regard to his comments concerning conductor Karl Böhm and Wolfgang Windgassen.

While I certainly do not question the validity of the Furtwängler and Solti interpretations, I believe Böhm's reading to be more in keeping with the basic nature of the drama. In the DGG recording we are constantly aware of the utter despair inherent in the *Liebesnacht*—which is, after all, not about love, but about love consummated in death. And in Acts I and III, Böhm's orchestra depicts the souls of Isolde and Tristan with the most moving intensity. Consequently, despite my immense admiration for Furtwängler and my almost fanatic devotion to Solti, I must choose Böhm as the interpreter of *Tristan*.

I'm not going to attempt to compare Windgassen to Melchior, for the latter

was a singer whose vocal qualities never particularly appealed to me. I find Windgassen's Tristan completely immersed in the drama, a characterization which reaches to the depths of Tristan's being. While from a purely technical standpoint, his performance may not be as free as it once was, it bears a dramatic conviction unlike any other on record.

Gary R. Harris  
Barberton, O.

Koussevitzky Arrives

SIR:

I am glad to see that Victor is finally reissuing some of their Koussevitzky recordings: the recent three-record album memorial was most welcome. I never heard Koussevitzky conduct a live concert, but what out-of-print discs I have been able to find have been tantalizing.

I only hope that Victor will soon follow up this release with the conductor's reading of Sibelius' Second Symphony, a recording already available in England. I heard the performance once and have never been satisfied with any of the current stereo editions since. I still remember the dark strings and the bright, beautiful sound of the brass, with the woodwinds bridging the gap from light to dark. For me the finest thing about Koussevitzky's recordings was the marvelous sound that he got from the Boston Symphony.

Carrington B. Dixon, Jr.  
Garland, Texas

Furtwängler's St. Matthew

SIR:

I have just finished rereading Nathan Broder's discography of the Bach Passions and Oratorios in the July issue of HIGH FIDELITY. As a person upon whom the sublimity, exaltation, grandeur, and intensity of Bach's choral music are usually lost, I should like to direct attention to a performance of the *St. Matthew* Passion which defies even such a listener not to be emotionally affected by this work. In 1951 Wilhelm Furtwängler conducted the Vienna Singverein and Vienna Philharmonic, with Elisabeth Grümmer, Marga Höffgen, Anton Dermota, Dietrich Fischer-Dieskau, and Otto Edelmann as soloists, in a masterful performance of it. One of the European record companies, perhaps Electrola or Deutsche Grammophon, must have access to the radio broadcast tape. Surely, no one could begrudge collectors for wishing that such a performance might be issued commercially for all to hear.

Michael W. Scanlon  
Chicago, Ill.

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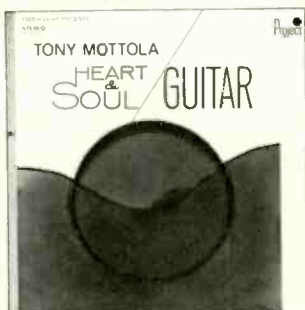
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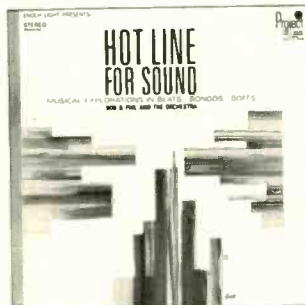
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# NOTES

FROM OUR CORRESPONDENTS



## RECORDIST PETER WILLEMOËS AND OTHER ROYAL DANES

COPENHAGEN

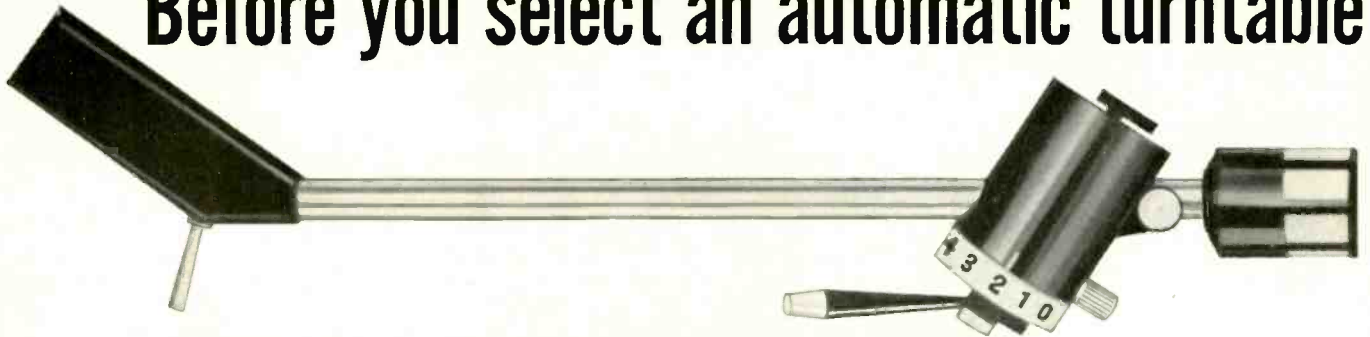
High up in the balcony of a deserted school gymnasium Peter Willemoës, Danish sound engineer and musicologist of thirty-nine, was working intensely with his Lyrec tape recorder. Problem: how to eliminate an upsetting horn wobble in the middle of a movement without actually killing the attack. Willemoës turns up his controls, and the full sound of the Royal Orchestra of

Denmark pours into his quasi-studio from a pair of Lansing speakers. The music opens with a national note: the overture to *Elverhøj* ("The Fairies' Mound"), by Friederich Kuhlau. A German by birth, Kuhlau escaped conscription into Napoleon's armies by fleeing to Copenhagen, where he became *Kammermusik* to the King and was eventually regarded as a first-ranking "Danish" composer.

A free lance in the most complete sense of the word, Willemoës is the answer of a David to the Goliaths of big-time recording crews. While still a student at the University of Copenhagen (from which he took his departure after flunking his piano and Latin courses), he made his first recording: Bach played on an ancient organ by Finn Viderø. This was back in 1951, and Willemoës offered the tape to one of the major recording companies. The offer was turned down—but on the flattering grounds that it would too clearly expose the sonic

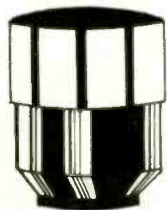
*Continued on page 16*

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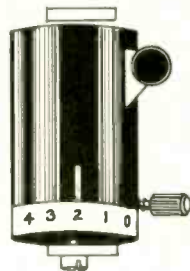


the tone arm of the BSR McDonald 500 automatic turntable. This is the resiliently mounted coarse and fine vernier adjustable counterweight. It counter-balances the tone arm both horizontally and vertically and

assures sensitive and accurate tracking. Here you see the micrometer stylus pressure adjustment

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## NOTES FROM OUR CORRESPONDENTS

*Continued from page 14*

shortcomings of the firm's other organ discs.

After some years of work in the popular field, an interlude of serious study at Heidelberg University, streams of recordings for Haydn Society (no money, as it proved, though a bit of prestige), and a year with Reeves Sound Studios in New York City, Willemoës found himself invited, in 1961, to take over for Erato in Paris the recording of Bach's complete organ works with Marie-Claire Alain. Other major projects followed in rapid succession.

**One-Man Team.** "I've never really had to consider working with a whole staff of people for a big firm," Willemoës says; "nobody ever offered me a job." Obviously, he doesn't need such a job. Turning out tape for one LP per week, he not only handles his own equipment on his constant traveling about, but often he provides the scores as well. From long days spent in European music libraries he has a far-reaching knowledge of where exciting manuscripts are to be found. He has gathered some 8,000 old works on microfilms and will, upon request, furnish complete performable material, thorough bass nicely written out, transpositions arranged for modern ignorance. This was the case for a recording of a trumpet concerto by Michael Haydn, several cantatas and an *Ode to Thunder* by Telemann, and a number of other early "entertainments."

Willemoës of course has a unique *modus operandi*. On one occasion when he was standing by with his modest technical hand luggage preparatory to recording some Schütz and Monteverdi, a Bärenreiter official impatiently asked him when he was expecting his bus to arrive. In need of assistants for odd jobs Willemoës will find hands among the local population. When recording the carillons in the 360-foot-high bell tower of The Hague's Grootkerk, for example, he hired five little Indonesian boys to serve as messengers from the ground up to the carillon player. For recording organ programs in French village churches his rule of operation is simple: you go first to M. le Maire. This gentleman will invariably feel deeply flattered that his town has been chosen to serve the high purposes of culture—he might even put his official limousine at your disposal.

The Kuhlau disc is the fifth in a series of nine records entitled "Danish Music with the Royal Orchestra," which Willemoës is doing for the Danish chain-store Fona. The initial four albums feature works by Carl Nielsen (Concerto for Violin, *Helios Overture*, *Saga Dream*, and Symphony No. 4), Niels W. Gade (Symphony No. 1, in C minor and *Echoes from Ossian*), and Knudage Riisager (the ballet suites *Etude* and *Quartrsiluni*); all are available in the United States on the Turnabout label

*Continued on page 18*



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## NOTES FROM OUR CORRESPONDENTS

*Continued from page 16*

(Deutsche Grammophon is circulating them in Europe). Coming issues will include more Gade and composers of the romantic school, and symphonic works by Vagn Holmboe and Niels Viggo Bentzon. Conductors are Igor Markevitch, the Polish Jerzy Semkow, and the Dane Johan Hye-Knudsen. For the Kuhlau and the latter part of the series no arrangements for international distribution have been made so far.

ROBERT NAUR

### MADRID

### Hispanic Boom In Progress

The setting could as well have been any up-to-date recording studio in the United States. In fact, it was one of three studios owned by Fonogram in Madrid, this one large enough to accommodate a symphonic group and outfitted with the latest technical equipment by Philips. The brilliant young conductor Enrique García Asensio (in New York last January he was one of the first-prize winners in the Mitropoulos International Competition) was recording an ultra avant-garde piece called *Chamber Music*, by the Catalan composer José María Mestres Quadreny. It will form part of a set to include also music by three other composers who write in advanced idioms, Cristóbal Halffter, Luis de Pablo, and Carmelo Bernaola. In view of the musical and technical know-how lavished on this production, results should be excellent.

**Program Notes.** There is an upswing amounting to a boom in the recording field, as there is in almost every aspect of Spanish life. As far as foreign markets go, I was told by Carlos Gómez Amat of Radio Madrid, who is also serious music adviser to RCA here, that three types of program are potentially profitable: the songs and coloristic orchestral works of the Falla school, the best of flamenco and other folk idioms, and the *oeuvre* of present-day serious composers. There are limitations on what it is financially feasible to record, he added. As an example, he pointed out the futility of taping the young and vital Radio-Television Orchestra in a Beethoven symphony when the catalogue already contains perhaps a dozen versions by internationally known ensembles. Standard repertoire is recorded in Spain only where there is considerable interest in an individual artist. Admirers of pianist Joaquín Achúcarro will of course want his readings of Scriabin and other Russian composers. But for the most part emphasis is on characteristically Iberian specialties.

In recent months, for example, Philips has recorded the RTV under Igor Markevitch in the *Canticum in P. P. Johannes XXIII* of Ernesto Halffter, *Salmo, De Profundis* by Oscar Esplá, and *Lamen-*

*Continued on page 20*

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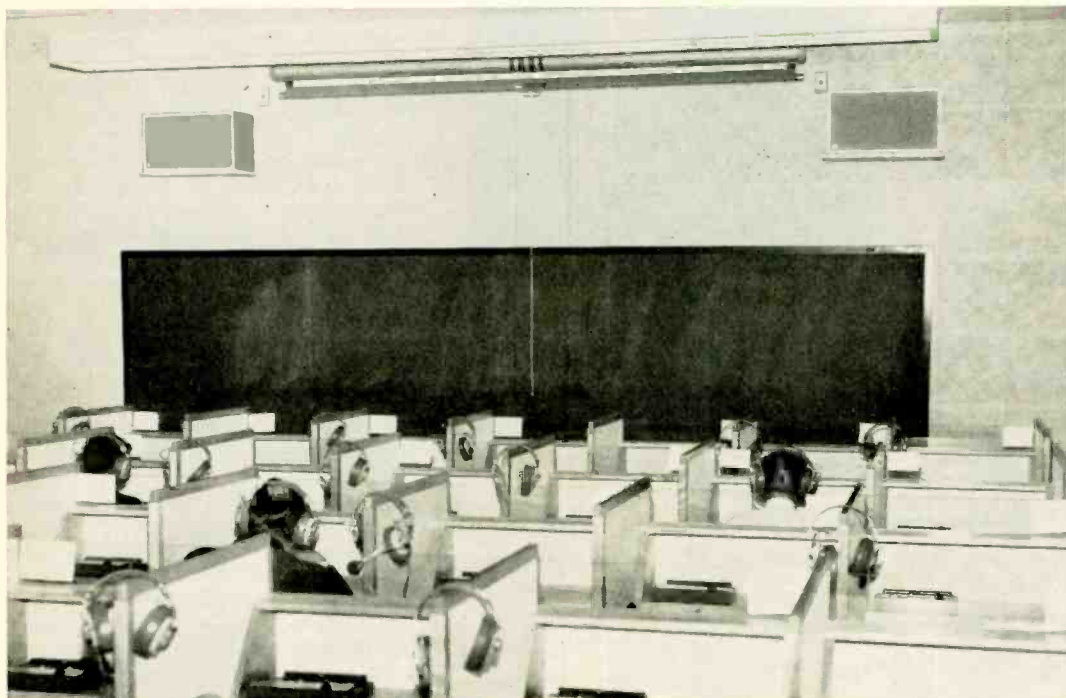
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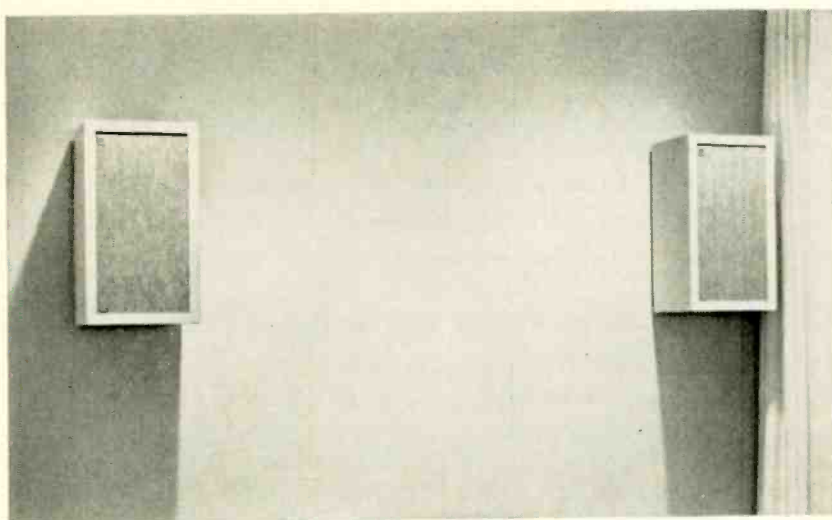
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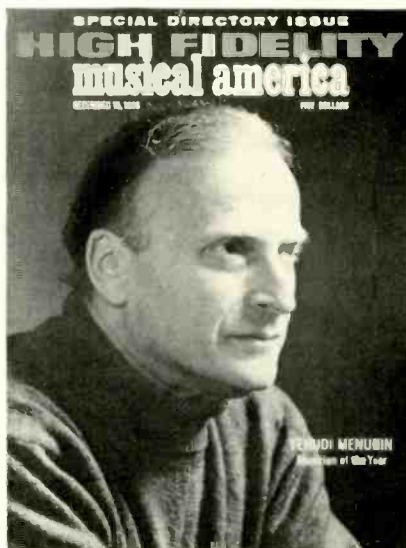
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## NOTES FROM OUR CORRESPONDENTS

Continued from page 18

tación by Antonio Soler. Another pair of Philips discs that could have been made only in this country also reached the international public not long ago: the *Mozarabic Mass* (put together as authentically as the latest musicology permits), recorded in the cathedral of Toledo, and *Misa Flamenca*—which is, by the way, not mere gypsy interpretation of the Mass.

It is true that artists with the reputation of a Montserrat Caballé tend to record outside the country to gain more lucrative contracts and wider distribution of their work, but chances are multiplying for fine young artists to be recorded here by new Spanish companies or by affiliates of foreign firms. The exciting soprano Angeles Chamorro, who was an impressive soloist in the RTV recordings, has made fine albums of her own for PAX and Vergara in Barcelona; the pianist Carlos Santos has recorded various contemporary works, and in general the young virtuosos keep the tapes spinning.

**Balance Sheet.** As is true everywhere, the financial picture is most pointed in the pop record field; and in Spain, according to Señor Gómez Amat, new companies are constantly springing up to meet the anticipated demand. Unfortunately, they are not always able to meet the competition and disappear, but some, such as Sonoplay, have lasted. A top hit here means a sale of 200,000 copies, which will seem small enough to an American but is a striking contrast to the 100,000 figure of two years ago. Pop records, which make up at least ninety per cent of total sales, cost about the same as in the States, and classical standards are just a bit more expensive. (Some standards are reissued here by international companies from pressings from the original masters, thereby obviating payment of import duties.)

The best indication of growth is in the number of players owned by the public. Two years ago a fairly accurate estimate was 400,000, and now it is hard to make an estimate—Señor Gómez thinks "at least more than four million." He is referring, of course, to run-of-the-mill equipment, some of it made in Spain, more imported. Genuine high fidelity gear, practically all of it made abroad, remains very expensive, with costs running about thirty per cent higher than in the United States. Tape recorders are ubiquitous: though prerecorded tapes are not made here and I do not know of a single outlet in Madrid or Barcelona where they are sold, home recording is apparently as popular a hobby in Spain as it is elsewhere.

For a music lover, the one bleak spot in an otherwise rosy picture is that there are no complete catalogues of record offerings and no reviews in the Spanish press worth the buying. Madrileños who are polylingual get their information from German, French, and English publica-

Continued on page 22





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*\*\*Lists of the top equipment choices of four magazines are available on request. All four chose the AR turntable. (Three of the four, incidentally, chose AR-3 speakers.)*

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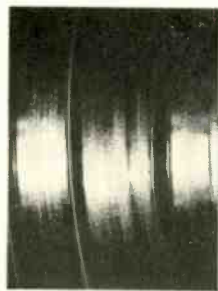


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Wagner: *Der Ring des Nibelungen*: Orchestral Excerpts. London Symphony Orchestra, Leopold Stokowski, cond. London SPC 21016, \$5.79 (stereo only); Ⓟ LPL 75016, \$7.95.

Stokowski's "symphonic syntheses" of the *Ring* music dramas were the forerunners (1933/35/38) of true "higher-fidelity" 78-rpm recordings; the octogenarian conductor's present program of five excerpts from the same scores represents the apotheosis of Phase-4 "Concert series" technology—i.e., today's optimum in stereo lucidity and opulence. Granted that the London Symphony, magnificently as it plays here, never effaces one's memories of the incomparable Philadelphian tonal qualities of the Thirties. Granted too that Stokowski's own idiosyncratic readings now seem almost embarrassingly emotional at times and that their dramatic impact is very different from the more incisive ones of Toscanini and other more objective Wagnerian interpreters. Nevertheless, even the most austere listener is likely to find—momentarily at least—all his objections swept away by the flood of Stokowskian eloquence.

Perhaps the livelier passages here (in the *Ride of the Valkyries* and *Siegfried's Rhine-Journey*) are more notable for their weight and momentum than for insistent drive. It is in the *Forest Murmurs*, *Entrance of the Gods into Valhalla*, and above all in *Siegfried's Death and Funeral Music* that Stokowski evokes a wholly unique atmospheric magic and an almost unbearable intensity of feeling. (This last-named excerpt, incidentally, is nearly twice as long as the usual concert version since Stokowski still uses his own "synthesis" which begins back at the striking of the fatal blow by Hagen and continues with the orchestral music accompanying *Siegfried's* last words before reaching the *Death Music* proper.) Surely Wagner's orchestral magic never has been more richly realized in incandescent sound than by Stokowski's magic spell-weaving over the London Symphony players and Phase-4 engineers. That spell will certainly be felt by every listener whose playback equipment can do justice to a well-nigh ideal recording.

"Bullfight!"; "Music of Spain." Roger Laredo, musical director. London Ⓢ SP 44082, \$5.79 (stereo only); Ⓟ LCL 74082, \$7.95.

Here is a new blockbuster "stereo spectacular" of the type that first made London Records' Phase-4 technology famous nearly six years ago. The featured material is claimed to be the first "live" recording (made at the Plaza de

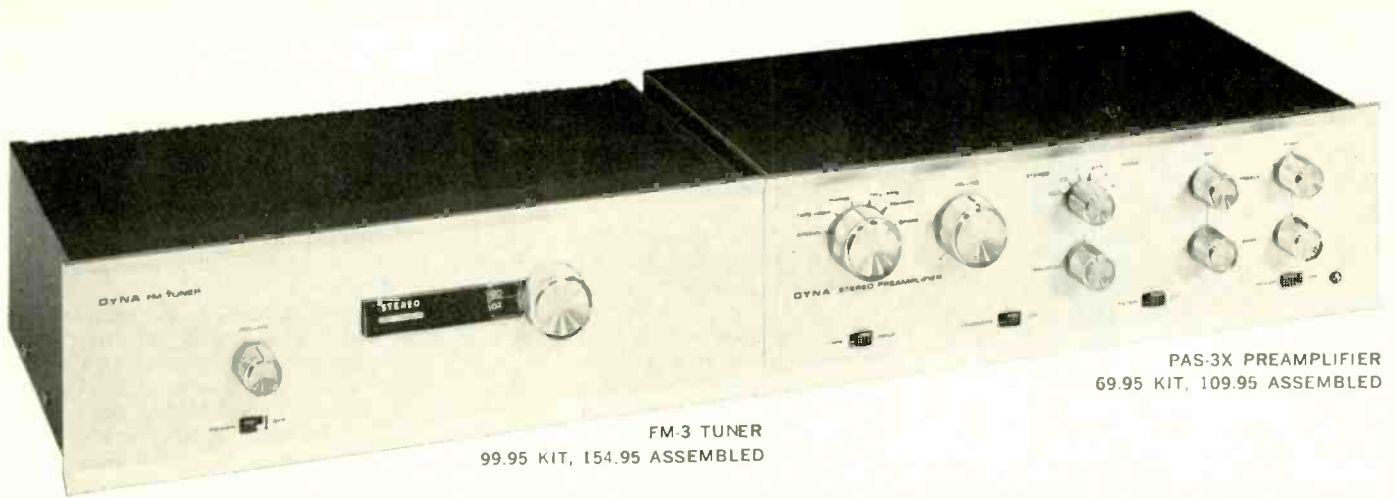


Stokowski: Wagnerian readings of an eloquence wholly unique.

Toros in Madrid, Spain) of a complete (single) bullfight. But the program must include studio additions, for I can't believe that the superlatively fine recordings of sophisticated concert-band performances which precede and follow the actual bullfight on Side 1 (and also provide most of the "Music of Spain" selections on the other side) were ever made out-of-doors. No matter, of course: the authentic sound effects themselves—bells galloping, distant trumpets squalling, an enormous crowd gasping and cheering, etc.—are thrillingly realistic. The only catch, for a non-aficionado at least, is how to know just what's happening at any given moment. The producers would have been well advised to provide a detailed timing chart of the series of corrida events (which are described and illustrated in the jacket notes).

In any case, I doubt that this side of the disc, for all its sensationalism, will be played as often as the strictly musical program overside. This includes a couple of selections for flamenco dancers and singers, with guitar-only accompaniment, as well done as and much better recorded than anything of their kind I've heard on discs before. But still finer are the concert-band versions of Lecuona's *Malagueña* and *Andalucía*, the Fifth *Spanish Dance* by Granados, and Falla's *Ritual Fire Dance*. (I regret that neither the arrangers nor the band are credited.) And not least of this release's distinctions is its genuinely spectacular stereo sound which is nevertheless free from unnatural exaggerations and which is airborne in a genuinely warm acoustical ambience.

Continued on page 30



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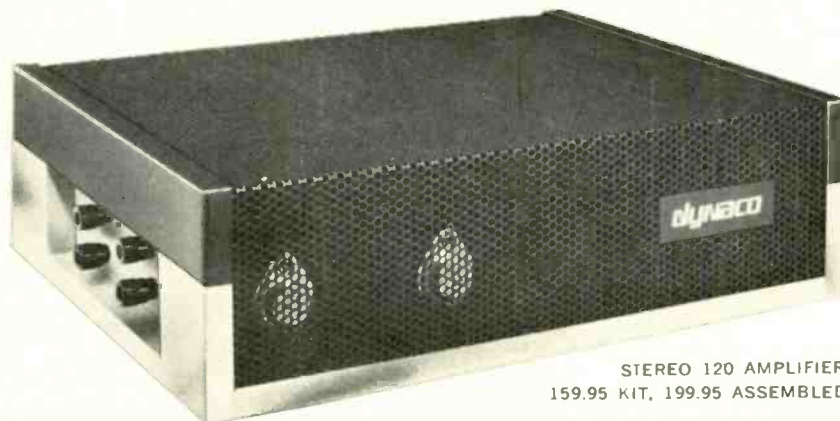
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**THE SONIC SHOWCASE**

Continued from page 28

**"France."** London Festival Orchestra, Mormon Choir of England, Stanley Black, cond. London  $\odot$  SP 44090, \$5.79 (stereo only);  $\text{\textcircled{T}}$  LCL 74090, \$7.95.

**"Heath vs. Ros, Round 2."** Ted Heath and his Music; Emundo Ros and His Orchestra. London  $\odot$  SP 44089, \$4.79 (stereo only);  $\text{\textcircled{T}}$  LCL 74089, \$7.95.

One of the problems of success is the difficulty of providing "more of the same" without losing the distinctive freshness of the original achievement. I regret to say it hasn't been solved in this latest release in Stanley Black's symphonic-pop series—one of the most un-Gallic French programs I've ever heard, despite its inclusion of Paris street noises and such materials as *La Marseillaise* and *Plaisir d'amour* (with chorus), bits of Offenbach, a couple of folk songs, and Charles Trenet's immortal *La Mer*. The arrangements used and the performances themselves are routinely competent, but the Hollywood smog brutally hides any trace of Parisian piquancy.

Happily, the burdens of the past rest less heavily on the return engagement of one of the best British swing bands and the best (anywhere) Latin-American orchestra. As in the Heath/Ros 1964 Round 1, this is less a "battle" of music than an antiphonal collaboration; and if the present (unaccredited) arrangements aren't quite as ingenious as Keating's originals, they are notably successful in retaining each ensemble's individuality even in their closest interweavings. And of course the wealth of jazz-plus-Latin percussion gives the Phase-4 engineers wonderfully rigorous display materials. Then too, the recordings of the best pieces here (*Bye Bye Blues*, *Baby It's Cold Outside*, *Granada*, *Friendship*, and *Come to the Mardi Gras*) are delightful musical entertainment as well as bravura technical feats in achieving, simultaneously, both marked channel differentiation and smooth over-all sonic spread.

**"1812 and Other Russian Masterpieces."**

Orchestra of the Amsterdam Philharmonic Society, Pierre Dervaux, cond. Audio Fidelity  $\odot$  FCS 50025, \$2.50 (stereo only).

The legendary "First Components Series" rides again—but, alas, only as a ghost of the daring venture launched just eight years ago when the irrepressible Sidney Frey headed Audio Fidelity. Though the present program includes Glinka's not too often heard *Life for the Tsar Overture*, it's mostly routine fare (Tchaikovsky's *1812 Overture*, *Marche slave*, and *Eugen Onegin* Waltz; Borodin's *On the Steppes of Central Asia*; Glinka's *Ruslan and Ludmilla Overture*); and while Dervaux demonstrates the enthusiasm suited to successful symphonic-pops concertizing, his performances are often slapdash or heavy-handed even by pops-concert standards. The real disappointment, however (and the greatest difference from the early FCS recordings), is the pervading sonic coarseness. While the

Amsterdam players may not be faultless, I certainly can't absolve the engineers from the responsibility for the recording's somewhat bottom-heavy characteristics and disappointing lack of the crystalline ultraclarity once typical of Audio Fidelity.

**"Twilight of Steam," Vols. 3 and 4.** Mobile Fidelity  $\odot$  "Stereomonic" MF 16/17, \$4.79 each (two compatible discs).

The latest additions to the notable series of sonic illustrations for Ron Ziel's photographic documentation of *The Twilight of Steam Locomotives* (Grosset and Dunlap, 1963, \$5.95) feature runs on the Southern Pacific and the Chicago Burlington & Quincy roads (Vol. 3) and runs on a variety of mostly Western and Mexican roads (Vol. 4). Both discs include several conventional trackside recordings of train approaches and pass-bys, but each is mainly devoted to on-board recordings. Several of these were made by mikes located to the left and right of the engineer's (railroad, not audio!) seat—enabling one to hear a fascinating combination of inside (left channel) and outside (right channel) en route sounds. In general, the appeal of these particular programs is primarily to railroad buffs (Vol. 2, reviewed here last October, was a more effective nonspecialist's introduction), but they will avidly relish such aural tidbits as the thrilling high-speed on-tender mikings on the "B" side of Vol. 3 and, in Vol. 4, some new examples of Brad Miller's exceptionally atmospheric Mexican recordings—the latter previously featured in the 1965 "Valle de Locomotura de Vapor."


**"King of Instruments," Vol. 21.** Soloists. St. Luke's Choir and Organ, Bob Whitley, organ and cond. Aeolian-Skinner  $\odot$  AS 321, \$5.98 (stereo only).

The engineering is as immaculately honest as ever in this unique series, but its candor only exacerbates my prejudice against the tonal characteristics of the featured instrument: Aeolian-Skinner's Op. 1350 (1960) in St. Luke's Episcopal Church, San Francisco. Or is it rather the registration choices of Mr. Whitley that rub my ears the wrong way? In any case, and allowing liberal discounts for my purely personal reactions, I'm sure that only organists are likely to find any real interest in the present Side I routine performances of synthetically contrived contemporary pieces by Sidney Campbell (England), Leo Sowerby (U.S.A.), Frederick Karam (Canada), Helmut Walcha (Germany), and Jean Langlais (France). The second side is devoted to a more attractive, if still conventional Easter cantata. *The Green Blade Riseth*, by Searle Wright of Columbia University. I must add, however, that the jacket notes' complete specifications for the St. Luke's organ, on which the transcribed orchestral accompaniment is played, are no compensation for the lack of the cantata's text (largely drawn from the *Oxford Book of Carols*), which I regret to say is only sporadically intelligible in the performance itself.

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## COMPACT AUTO-TAPE DECK BOWS IN AT LIVE "THEQUE"

Although the motivation was frankly designed to sell more auto tapes and players, the setting (a converted garage) was suitably improvised for a recent "happening" at Wally's car-tape outlet in mid-Manhattan. Whatever the long-range effects, the event demonstrated, anyway, that the kind of "thèque" in which canned music is played for dancers need not be confined to "disco"; it also can be "tape-o." Certainly either medium—piped through an amplifier and speakers—can provide the kind of strong rhythm and incidental melodic line that underscores doing the Frug, Monkey, or Watusi, sipping coffee or whatnot, and generally soaking up the ambience of the place. With the endless-loop tape, there is a particular advantage: no need to change records; just let the tape repeat itself.

So it went this Saturday afternoon at Wally's. The occasion also featured a live performance by The Young Ones, a new recording group whose vigor and clean, if loud, sounds produced as much applause from the on-lookers as did the gyrations of the dancers. But the real star of the afternoon, Harold Wally assured us, was the Muntz Model M-30 cartridge player (distributed by Wally), a new, compact four-track stereo machine that is sold, completely installed with two speakers in the car



doors, for \$50. "This is about as low-priced as a car-tape set can get," said Wally. "We're doing this to stimulate sales of the cartridges themselves . . . like giving away razors to get people to buy more blades." The M-30, we were told, is "glovebox small" yet it accepts regular-size cartridges as well as the new Mini-Paks.

## RCA RELEASING 3¾-IPS OPEN-REEL TAPES; AMPEX STILL WITH 7½ FOR CLASSICS

For the first time, RCA is about to release classical repertoire on open-reel tapes playing at 3¾-ips speed. The company thus joins Capitol/Angel and Columbia/Epic in the trend from 7½ ips to the slower speed for serious music. RCA's decision, as a matter of fact, gave rise to published reports that it was abandoning 7½ ips altogether, an inference the company was quick to deny.

Columbia/Epic has been "experimenting," as one executive put it, with the slower speed when it permits issuing a multi-disc set, such as the Mahler Tenth, on one reel. It was, of course, Capitol/Angel that started this trend about two years ago (notably with its release of the complete *Tosca* on one 7-inch reel), and we were therefore glad to have a chat with one of that firm's classical producers in Hollywood. What, we asked, decided the speed at which a tape would be issued? The criteria, Patty Laurson explained, are twofold: sonic and commercial. A "sound spectacular" like *The Three-Cornered Hat* would be considered a logical candidate for 7½ ips, and that is how it was released. If a number of related disc programs (like Milstein's performances of the Tchaikovsky, Mendelssohn, and Bruch G minor violin concertos) can be accommodated on one reel package at 3¾ ips, the recordings are concomitantly slowed down. If, however, the producer has nothing

appropriate in the docket with which to fill out a reel album, it goes back to 7½ ips. Angel's opera tapes are generally issued at 3¾ ips, as are most pop albums.

From the point of view of Ampex, according to a company spokesman, it is the sonic demands of opera playback in particular that have determined its remaining in the 7½ ips camp—specifically London's impressive opera tapes. Ampex, of course, comprises nearly four-dozen labels—including Command, Deutsche Gramophon, Mercury, Philips, Vanguard, Audio Fidelity, Aeolian Skinner—most of whose recent classical recordings are available only at the faster speed, at least on reel-to-reel tapes (except for the classical samplers Ampex produces for the airlines). Ampex's lighter fare, on the other hand, continues to come out at 3¾ ips.

## AR OFFERS FREE BROCHURE

Acoustic Research, which recently announced an extension of its turntable guarantee from one to three years—retroactive to all purchases previously made—has now issued a report on the optimum stylus force required for a variety of cartridges when used on the AR turntable and arm. Although the brochure is only a four-page sheet (with the back page an ad), it gives recommended stylus forces for stereo cartridges manufactured by ADC,

*Continued on page 34*



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\*Remote pause control and walnut base optional accessories.

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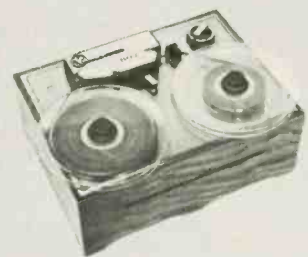
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Dynaco, Empire, Euphonics, Grado, IMF, Ortofon, Shure, Stanton, and Weathers. It also offers some excellent hints on taking care of your records. The report is being packed with all AR turntables and it is also available without charge from Acoustic Research, Inc., 24 Thorndike St., Cambridge, Mass. 02141.

## TAPE ON THE RISE:

### Big Year Seen Ahead

As part of our perennial sounding of the depths of this and that, we took a quick reading the other day of the tape recorder field. The industry apparently sees a bull market ahead. The Electronic Industries Association, to begin with, reports that tape recorder sales in 1965 hit an all-time high: \$93 million as compared with \$60 million the year before. The trend continues: although 1966 sales figures are not in yet, James F. White, vice-president of marketing for Roberts-Califone, Division of Rheem Manufacturing Company, Los Angeles, "conservatively estimates" them as 10 per cent better than in 1965. And so last year "marked another high for tape recorders despite the general tightening of money and the talked-about threat of a business recession. . . . And the rate of incoming orders . . . at year end continued unabated."

White notes that 1966 was marked by three specific developments: better recorders at lower prices, a mushrooming of the 8-track cartridge idea, and a "significant start by the cassette cartridge concept." These trends, he feels, should continue through 1967, although within two years the field will become stabilized: "the cassette approach may dominate the smaller battery-operated portable market below \$100 where the prime requirement is voice recordings and ease of handling in the field. The Stereo-8 systems will occupy a pretty fixed position from about \$100 up, including . . . combinations with other audio equipment." As for reel-to-reel machines, White believes they "will enjoy a solid position provided they represent good quality performance. Otherwise they have little advantage over the easy-to-use cartridge-concept machines."

From the Midwest, Viking was unable to answer our request for specific sales figures, but a spokesman did inform us that over-all production has increased by 150 to 200 per cent over previous levels. This includes both open-reel machines and 8-track auto stereo models.

This same duality of product concept is seen by Norelco's Wybo Semmelink as related to "a remarkable extent of interest in, and optimistic future for, tape equipment." Norelco, which has just concluded a survey, states that "more than 80 per cent (of visitors to high fidelity shows) say they expect to purchase a tape recorder." Of these, "more than 27 per cent indicate they plan to purchase car units." Slightly more than one-half believe that auto tape systems should provide both recording and playback . . . "and 45 per cent prefer car units to be compatible with home and other tape machines." The survey also shows that "many women believe tape machines are difficult to handle," though Norelco sees the "cassette or cartridge" as a hopeful feature. Of those surveyed, "20 per cent say that easy loading has made a difference in their attitudes toward tape machines."

In line with this belief, Norelco recently announced its AC-operated, stereo Continental 450 using the Philips cassette as opposed to the endless loop cartridge used in the auto tape systems. The "battle" between these two product forms continues with no end in sight.

# EQUIPMENT *in the* NEWS



TAPE DECK WITH CONTROL AMPLIFIER

Sony/Superscope has announced a stereo tape recorder combined with a system control amplifier. The tape machine is a four-track model; the amplifier is rated for 20 watts output and has input and switching facilities for external components, including a tuner and magnetic phono cartridge. This ensemble can be bought alone, or together with a pair of new speaker systems just introduced by S/S. List price for the recorder-amplifier unit alone is "less than \$239.50," for the pair of speakers, "less than \$79.50." The list for the complete package is "less than \$299.50." The deck runs at three speeds, has two VU meters, tape counter, and stereo headset jack. The amplifier has a program selector, dual volume controls, a single tone control, and speaker selector.

CIRCLE 144 ON READER-SERVICE CARD



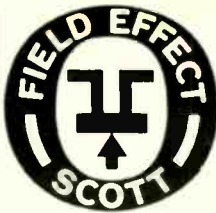
TANDBERG EMPHASIZES SLOW SPEED

The new Tandberg Model 64X tape recorder is a three-speed model in which the 3 $\frac{3}{4}$ -ips speed is rated for response within 4 dB from 40 to 15,000 Hz. At the same time, distortion and signal-to-noise characteristics have been improved for this speed. Better response at the slow speed, says Tandberg, is now possible by the use of new tape heads recently developed by the Norwegian company.

CIRCLE 145 ON READER-SERVICE CARD

*Continued on page 36*

# SCOTT



## Scott 388 120-watt FET AM/FM stereo receiver outperforms finest separate tuners and amplifiers

The new 120-Watt solid-state 388 is specifically designed for the accomplished audiophile who demands the best . . . and then some. Every feature . . . every performance extra that you'd expect to find in the finest separate tuners and amplifiers is included in the 388 . . . along with many features that you won't find anywhere else. The 388's enormous power output, suitable for the most demanding applications, is complemented by Scott's

exclusive 3-Field Effect Transistor front end\*, which approaches the maximum theoretical limit of sensitivity for FM multiplex reception. The 388 offers virtually flawless reception of both local and distant AM, too . . . thanks to Scott Wide-Range design and wide/narrow switching for AM bandwidth. \* Patents pending

**388 specifications:** Music power (at 0.8% harmonic distortion), 120 Watts @ 4 Ohms load; Frequency response, 15-30,000 Hz  $\pm$  1 dB; Power

bandwidth, 20-20,000 Hz; Cross modulation rejection, 90 dB; Usable sensitivity, 1.7  $\mu$ V; Selectivity, 40 dB; Tuner stereo separation, 40 dB; Capture ratio, 2.5 dB; Signal/noise ratio, 65 dB. Price, \$529.95.

Scott . . . where innovation is a tradition



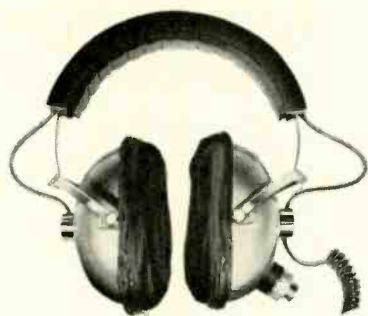
H. H. Scott, Inc., Dept. 226-04 111 Powdermill Road, Maynard, Mass. 01754. Export: Scott International, Maynard, Mass.

Prices slightly higher west of Rockies. Subject to change without notice. We reserve the right to make changes and improvements without notice.

CIRCLE 100 ON READER-SERVICE CARD

# EQUIPMENT *in the* NEWS

Continued from page 34



## KOSS OFFERS NEW HEADSET

An improved version of the Koss PRO-4 headset, called the PRO-4A, features rugged construction, adjustable headband with sponge-foam headpiece, and fluid-filled ear cushions that provide a very tight seal. The PRO-4A comes with a 10-foot coiled cord and is equipped for a boom mike attachment. Impedance is 4 to 50 ohms; response is stated as 30 to 20,000 Hz. Price: \$50.

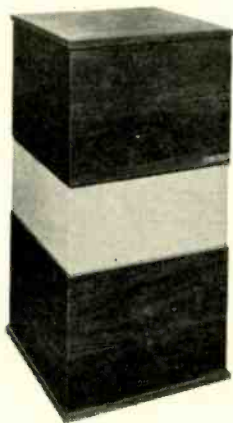
CIRCLE 146 ON READER-SERVICE CARD



## FM STEREO CAR RADIO

Motorola is offering an all-solid-state car radio that provides FM stereo. Known as the Model FM990X, the set comes with a pair of 5¼-inch speakers at a list price (optional to dealer) of \$125. The receiver has an FM stereo indicator, a channel balance control, tone control, and AFC. The chassis is compact enough to fit most car dashboards, and the stereo speakers may be installed in the two front doors, or in the left and right kick plates, or along the rear deck. Motorola also has announced several other new car models, including FM mono and AM sets.

CIRCLE 147 ON READER-SERVICE CARD



## NOVEL SPEAKER SYSTEM

International Spectrum Corporation of Wayne, Pa., has introduced the Plus III, a speaker system employing an unusual design. The speaker cones are inverted and face each other, apex to apex, so that "sound waves from each . . . are projected simultaneously. . . ." The resultant reinforcement, ISC says, provides "three times the sound" of speakers conventionally mounted. Dispersion of 360 degrees is also claimed. A price of \$189.95 has been announced.

CIRCLE 150 ON READER-SERVICE CARD



## HEATH SHOWS IC RECEIVER

Many advanced features are evident in Heath's Model AR-15 AM/FM stereo receiver. Offered as a kit, the AR-15 is a solid-state unit in which the IF section employs the new integrated circuits instead of conventional parts. Crystal filters replace the usual transformers and thus obviate the need for alignment. The front end has field-effect transistors. IHF sensitivity is specified as 1.8 microvolts. The amplifier portion is rated for 50 watts continuous power per channel into an 8-ohm load. A complete array of controls is provided, and the AR-15 also has a front panel that "disappears" when the set is turned off. Price is \$329.95; an optional walnut case (assembled) costs \$19.95.

CIRCLE 148 ON READER-SERVICE CARD



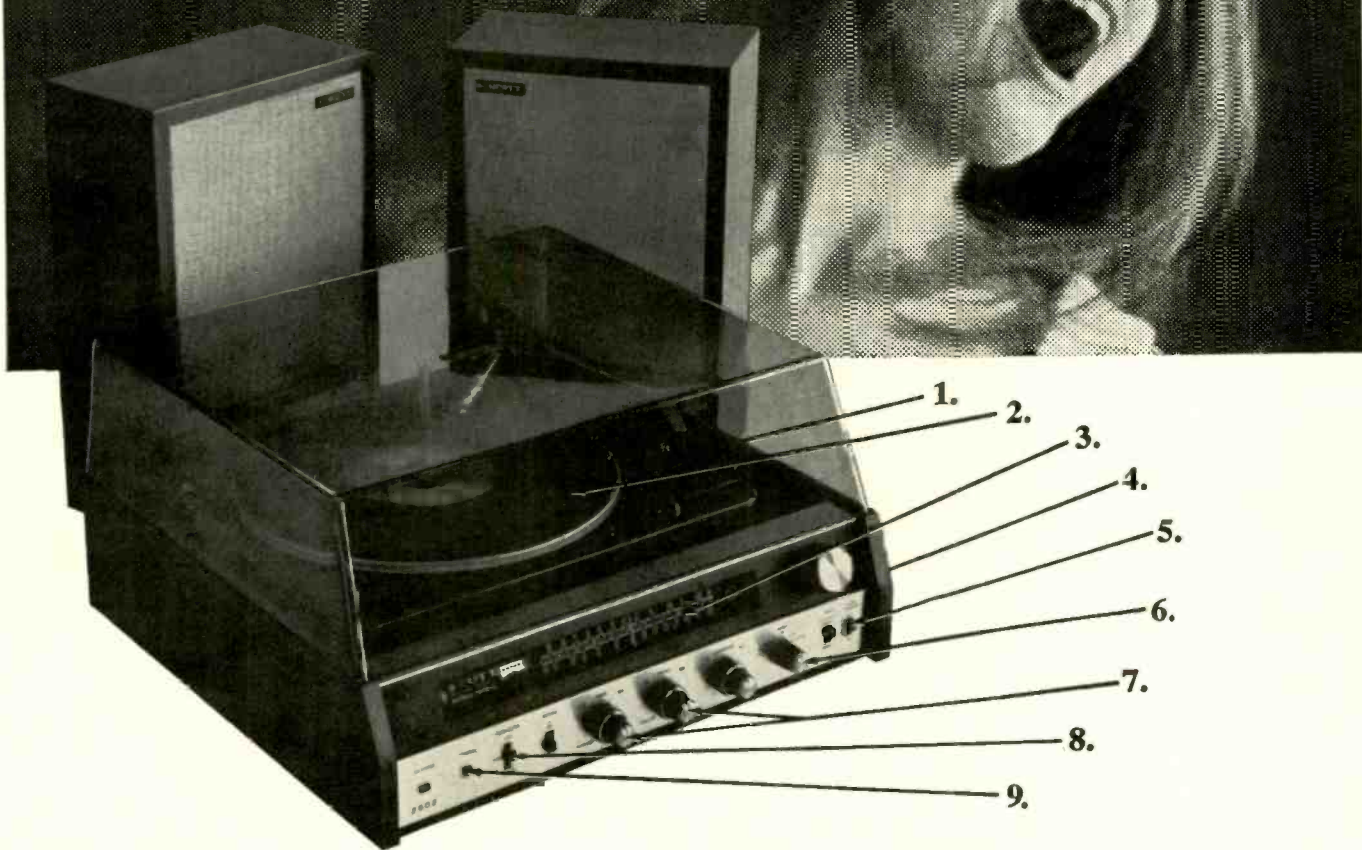
## NEW KNIGHT AMPLIFIER

From Allied Radio comes word of a Knight control amplifier, the Model KN-960. Rated for 50 watts output (IHF), the compact unit is said to incorporate "special techniques . . . of component layout that affect performance and simplicity of physical design." The preamp section has a normal complement of controls and the output section can drive speakers of 4 to 16 ohms impedance. A separate stereo headphone jack is provided. Price of the chassis is \$99.95; an oiled walnut case usually costs \$14.95 extra but Allied will let it go for only \$1.00 more if purchased with the amplifier. Full details are given in Sales Book No. 263, available free from Allied Radio, 100 N. Western Ave., Chicago, Ill. 60680.

CIRCLE 149 ON READER-SERVICE CARD

# GREAT SCOTT...

the stereo compact with component features!



Here's what's happening . . . the only stereo compacts with component circuitry, component features and component sound!

1. Radically new Field Effect Transistors let you hear more stations more clearly.
2. Professional automatic turntable with magnetic cartridge just as used in expensive component systems.
3. Exclusive automatic variable bandwidth gives amazing clarity to AM broadcasts.
4. All silicon circuitry for rugged trouble-free performance.
5. Tape recorder and tape cartridge player connections

expand your range of musical enjoyment.

6. Electric guitar and microphone inputs and mixer provide you with a stereo showcase for your own talents.
7. Complete component controls, including dual Bass and Treble, let you tune the music to your taste and room requirements.
8. Provision for extra speakers lets you bring great Scott sound to other rooms.
9. Stereo headphone output enables you to listen in privacy, without disturbing others.

\$339.95 (Model 2502, illustrated. Other models start at \$249.95) Optional transparent dustcover, \$22.95

Scott . . . where innovation is a tradition



For complete information, write: H.H. Scott, Inc., Dept. 226-04, 111 Powdermill Road, Maynard, Mass., 10754 Export: Scott International, Maynard, Mass.  
Another innovation from Scott, manufacturers of superb components, compacts, kits, speakers, and consoles. © copyright 1967, H.H. Scott, Inc.

CIRCLE 100 ON READER-SERVICE CARD

FREE



## REPEAT PERFORMANCE

### A SELECTIVE GUIDE TO THE MONTH'S REISSUES

**BEETHOVEN:** *Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 ("Emperor").* Walter Gieseking, piano; Philharmonia Orchestra, Herbert von Karajan, cond. Odyssey © 32 16 0029, \$2.49 (mono only) [from Columbia ML 4623, 1952].

Among the first releases in Odyssey's "Legendary Performances" series, this winning performance of the *Emperor* Concerto—Gieseking's second version of the work (his third and last appeared only last year)—makes clear the pianist's consistency of approach over the years. His emperor, while remaining a man of substance, is a monarch of impeccable manners and flawless taste who obviously prefers culture to conquest. I find such a refined view a pleasant contrast to the heavy heroics generally applied to this music. Von Karajan molds a suave accompaniment that matches Gieseking's ideas note for note, and the Philharmonia plays superbly, and the sound is still bright and full of presence. If all this sounds appealing and you can't summon up the full price for Gieseking's stereo version on Odeon, then you could do no better than Odyssey's distinguished reissue.

**BRITTEN:** *Peter Grimes* (excerpts). Claire Watson (s), Peter Pears (t), James Pease (b), Geraint Evans (b), et al.; Chorus and Orchestra of the Royal Opera House, Covent Garden, Benjamin Britten, cond. London © OM 36004, \$4.79; OS 26004, \$5.79 [from London A 4342/OSA 1305, 1959].

*Peter Grimes* is one of those tightly written opera scores that resist the highlights treatment. London has excerpted with care, however, capsulizing the opera into seven extended, uninterrupted scenes: the complete Prologue, "Storm Chorus," and Finale from Act I; the chorus leading up to the march on Grimes's hut (frustratingly cut off just before a beautiful quartet for Ellen, Auntie, and the two Nieces) and Grimes's soliloquy from Act II; Ellen's "Embroidery" aria and the moving final scene from the last act. Though no substitution for the total impact made by the complete set, it's a fair sampling. Anyone who was stirred by the Met's recent new production, either in the house or over the air, should not hesitate to invest in it. You will get a major contemporary opera, superbly performed and brilliantly recorded.

**ELGAR:** *Concerto for Violin and Orchestra, in B minor, Op. 61.* Jascha Heifetz, violin; London Symphony Orchestra, Sir Malcolm Sargent, cond. RCA Victor © LM 2919, \$4.79 (mono only) [from RCA Victor LM 1090, 1950].

Admirers of Elgar's only violin concerto will not want to be without the Heifetz

recording, which serves as an interesting companion performance to the Menuhin versions of 1932 (with the composer conducting) and 1966 (with Sir Adrian Boult). Heifetz plays up the passionate intensity and brilliant virtuoso qualities of the music. Given this approach, he makes many fine points and manages some breath-taking effects. To my mind, though, it all remains a bit superficial, especially in comparison with Menuhin's searching interpretation on last year's Angel disc. Moreover, Sargent gets rather prosaic, four-square playing from the LSO; Boult's probing accompaniment for Menuhin is far better. The RCA disc wears its years honorably, however (the only serious sonic flaw is a severe rumble on Side 1), and Heifetz's gorgeous tone comes across beautifully.

**MAHLER:** *Symphony No. 4, in G.* Desi Halban, soprano; New York Philharmonic Orchestra, Bruno Walter, cond.

Odyssey © 32 16 0025, \$2.49 (mono only) [from Columbia ML 4031, 1949]. Mahler and Bruno Walter will always be an inseparable entity for those who were introduced to the composer through Walter's recordings and live performances. I wish that he had been able to redo the Fourth Symphony—despite many lovely moments and a beautifully right reading of the third movement, the recording shows its age rather badly. There are a number of other versions that are quite as well performed and, of course, benefit from modern recording techniques (perhaps Solti on London and Szell on Columbia are the best of the lot). Then too, Walter's soloist, Desi Halban, is just barely adequate in "*Das himmlische Leben*." Still, as a low-priced performance, or as a bit of meaningful nostalgia, Odyssey's reissue is preferable to Van Beinum's Richmond edition.

**MASCAGNI:** *Cavalleria rusticana.* Lina Bruna Rasa (s), Giulietta Simionato (ms), Beniamino Gigli (t), Gino Bechi (b), et al.; Chorus and Orchestra of La Scala (Milan), Pietro Mascagni, cond. Seraphim © IB 6008, \$4.98 (two discs, mono only) [from RCA Victor M 1139 or LCT 6000, 1940].

Mascagni's own performance of his "Magic Fluke" has always struck me as rather pathetic: it's as if, fifty years after the opera's first wildly successful performance, the composer were attempting to compensate for fifteen subsequent operatic failures and in the process turning the work of his youth into a pompous, overblown bore. Historically, this reissue is no doubt important, including as it does a sad little speech by Mascagni on Side 1. As a performance though, despite heartfelt work by Gigli and Bruna Rasa (the composer's preferred interpreter of

*Continued on page 40*

WRITE FOR  
"A GUIDE TO SOUND SELECTION  
OF STEREO HEADPHONES"



The Telex Serenata headphones reproduce high fidelity sound equal to about \$1000 worth of speakers. And you will enjoy lots of priceless extras, such as tone control, adjustable pressure control and detachable cord. **only \$59.95**

For prime quality sound without the luxury features, listen to the new Serenata II. **only \$44.95**

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DIVISION OF THE TELEX CORPORATION MANUFACTURERS OF MAGNACORD TAPE INSTRUMENTS AND OTHER PRODUCTS OF SOUND RESEARCH, 3054 EXCELSIOR BLVD. MINNEAPOLIS, MINN. 55412

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For people who really listen,  
we offer the first receiver with  
\$400 specifications that  
sells for \$279

## ADC 606

90 watt, solid-state, FM Stereo Receiver

### SPECIFICATIONS

#### Amplifier Section

##### Power:

90 watts (IHF) @ 4 ohms

70 watts (IHF) @ 8 ohms

##### Total Harmonic Distortion:

@ rated output, .5%

3 db below rated output, .2%

##### IM Distortion:

@ rated output, .5%

3 db below rated output, .3%

##### Frequency Response:

10-60,000 Hz  $\pm 1$  db

##### Hum and Noise:

With volume control  
minimum, -78 db

Magnetic phono input, -65 db

Musical instrument input, -60 db

Auxiliary input, -75 db

##### Input Sensitivities:

Magnetic phono, 3 mv

Musical instrument, 50 mv

Tape, 100 mv

Auxiliary, 100 mv

#### Tuner Section

Usable FM Sensitivity IHF:

1.6 uv

##### Harmonic Distortion

(100% modulation): .5%

##### FM Stereo Separation:

35 db at 400 Hz

32 db at 1,000 Hz

20 db at 8,000 Hz

##### Signal-to-Noise Ratio

(100% modulation): 70 db

##### Spurious Response Rejection:

80 db

##### Capture Ratio:

3 db

### FEATURES

First, true bookshelf depth:

17" wide, 5" high, 9" deep

Side panels eliminate need for  
separate cabinet

Large, readable, FM dial

Complete tape playback and  
monitoring facilities

Headphone jack

Musical instrument input

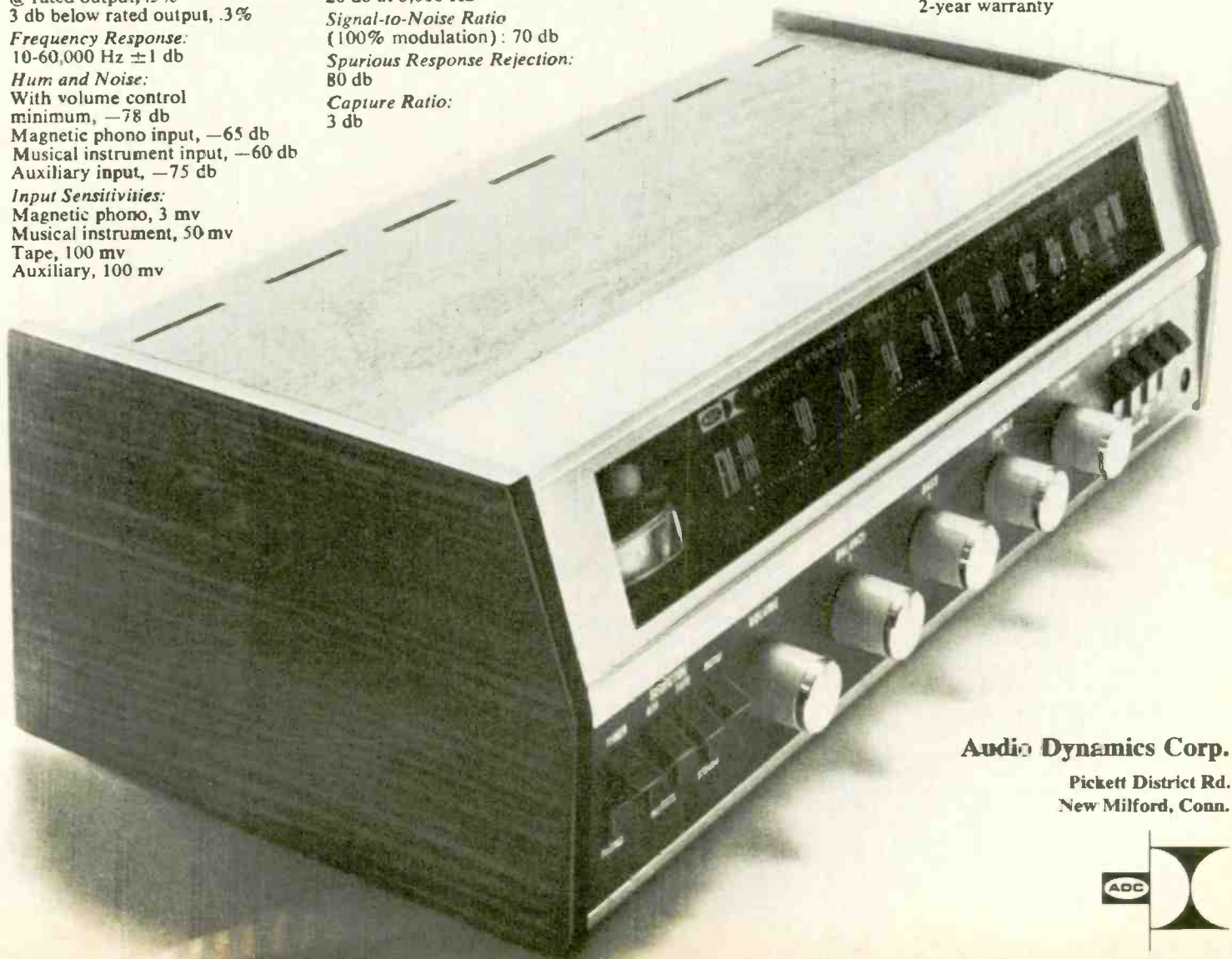
Automatic frequency control  
(switchable) for FM

Independent control for 2  
sets of speakers

Each channel separately fused,  
plus main power fuse

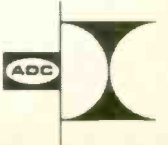
Automatic FM stereo switching

2-year warranty



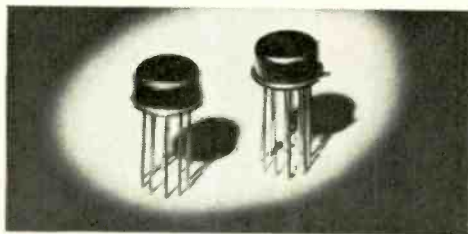
Audio Dynamics Corp.

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New Milford, Conn.

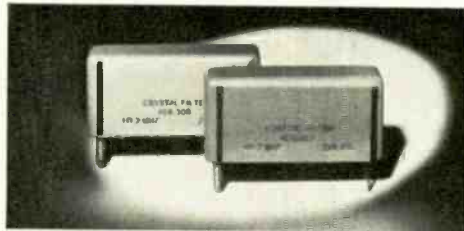




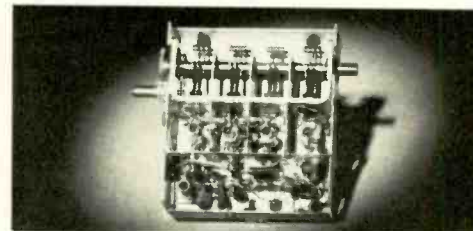
# Announcing The World's Most New Heathkit® All-Silicon Transistor AR-15...15



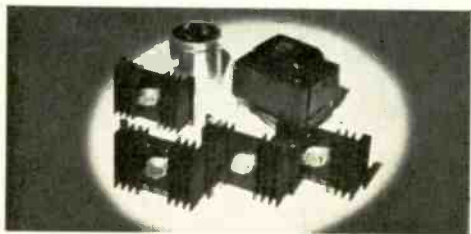
**INTEGRATED CIRCUITS** . . . tomorrow's electronic miracle today . . . first time ever in a stereo-hi-fi kit. Two are used in the IF amplifier section for hard limiting, excellent temperature stability and increased reliability. Each integrated circuit is the size of a tiny transistor, yet each contains 29 actual parts . . . 10 transistors, 11 resistors and 7 diodes!



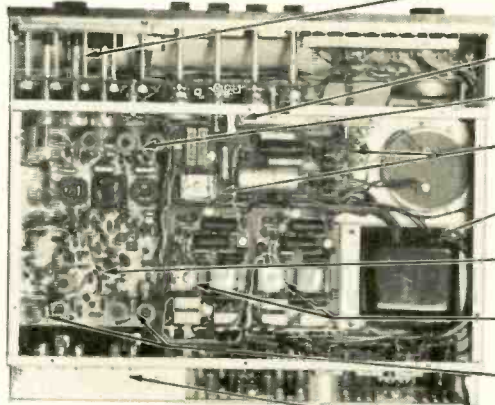
**CRYSTAL FILTERS** . . . another exclusive. Two are used in the IF amplifier section to replace the usual transformers. No coils, therefore no alignment or adjustment is ever required. Precise controlled bandwidth produces the finest fidelity with alternate channel selectivity of 70 db.



**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.



**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.

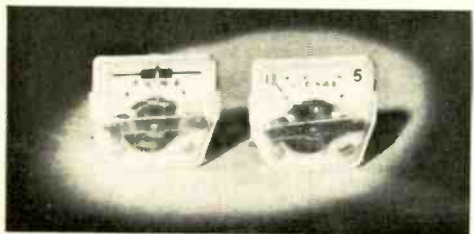
**Massive Power Supply** . . . for low heat and superior regulation — electrostatic and magnetic shielding for lowest hum and noise.

**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.



**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.

CIRCLE 34 ON READER-SERVICE CARD





**"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.

**Stereo Threshold Control** . . . for automatic switching to stereo and automatic switching to mono when signal/noise ratio becomes too low for good stereo reception. A stereo indicator light automatically signals when stereo is received.

**Adjustable Phase Control Compensator For Station Differences** . . . so you can adjust for the best possible stereo.

**Stereo Only Switch** . . . silences all monaural transmissions when you wish to listen to stereo broadcasts only. An added tuning convenience!

**FM Stereo Noise Filter** . . . eliminates noise without diminishing high frequency response.

**Two Stereo Headphone Jacks** . . . conveniently located on the front panel for private listening. In addition, there's a speaker ON/OFF switch.

**Capacitor Coupling to the speaker terminals** protect the speakers.

**Direct Coupled Output Circuit** — no output transformers — for improved high frequency response.


**Built-In Test Circuit Volt-Ohm-Meter** . . . the signal strength indicator doubles as a VOM for check-out during or after kit construction. Lets you test kit circuitry before final assembly.

**Choice Of 3-Way Installation** . . . mount horizontally or vertically in a wall, your own custom cabinet or optional Heath factory-assembled wrap-around walnut cabinet with vented top. The AR-15's heavy die-cast, chrome-plated front panel with machined anodized aluminum knobs add a touch of luxury to any surroundings. Order yours now!

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

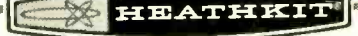
**AR-15 SPECIFICATIONS—AMPLIFIER SECTION:** Dynamic Power Output Per Channel (Music Power Rating): 8 ohm load; 75 watts. Continuous Power Output, Per Channel\*: 8 ohm load; 50 watts. Power Bandwidth For Constant 0.5% Total Harmonic Distortion\*: 6 Hz to 25 kHz. Frequency Response (1 watt level): ±1 db, 6 to 50,000 Hz. ±3 db, 4 to 70,000 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; (10 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 (Stereo): 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 1620 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. POWER 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 1/4" wide x 4 1/4" high x 14 1/2" deep. Mounting Position: Horizontal or vertical.

\*Rated IHF (Institute of High Fidelity) Standards.  
 \*\*RIAA (Record Industry Association of America).



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SIDE PRESSURE  
ON RECORD GROOVES

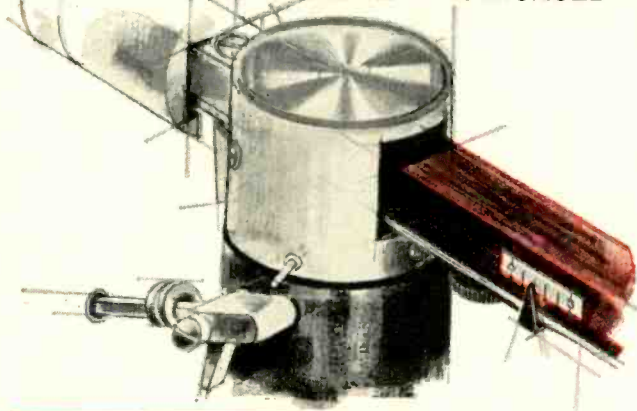


## GARRARD'S LAB 80 MK II... HOW THE PATENTED ANTI-SKATING CONTROL ELIMINATES A CAUSE OF DISTORTION AND PROLONGS RECORD AND STYLUS LIFE

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. This insures flawless reproduction 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-55, Westbury, N.Y. 11590.

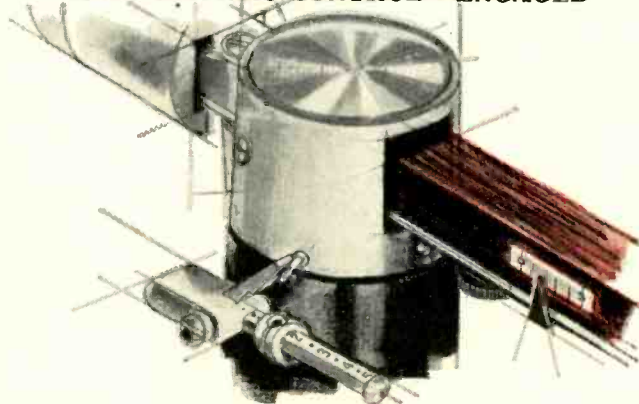


### ANTI-SKATING CONTROL—DISENGAGED



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.

### 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.



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.



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.



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



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

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*As*  
**HIGH FIDELITY**  
*sees it*



## The One World of High Fidelity

**F**OR SOME YEARS now it has been the custom at HIGH FIDELITY to turn the editorial spotlight of one spring issue on the always fascinating subject of interior designs for stereo living. This month the tradition continues, with the special section of photographs and text entitled "Danish Decor Goes Stereo." If anyone asks why Danish decor, the answer to that specific question appears in the introduction to our feature on the next page. But we would like to explore here a broader answer—the growing internationalism of high fidelity itself.

From the earliest days of the phonograph, no single country has been able to lay claim to the exclusive development of recorded sound. Almost simultaneously, the American inventor Thomas Edison and the French physicist Charles Cros conceived the idea of capturing sound and storing it to be played back at a later time. The German-born Emile Berliner was responsible for making a shellac disc practicable, and his invention was taken over by the British Gramophone and Typewriter Company. By the early years of this century the Gramophone Co. in England, Victor and Columbia in the United States, Pathé in France, Fonotopia in Italy, and Odeon in Germany were all turning out records.

In the ensuing years the world-wide fraternity of scientists and engineers contributed to the refinement of the recording process and the instruments for its reproduction. As far back as 1893 a Danish telephone engineer named Valdemar Poulsen had invented a device for transforming sound to electrical impulses that could be magnetically recorded on, and played back from, a spool of wire. His work was later taken up by the Germans in particular, and in the mid-Thirties magnetic recorders using plastic tape were in use in Berlin. With the end of World War II the results of German research became available to the Western allies, and America came to the forefront in the development of tape technology.

Today, tape recorders are manufactured almost everywhere in the world, including (to name only a few of the better known) the Dutch-made Norelco, the German Uher, the Swiss Revox, the British Ferragraph, the Japanese Sony, and the American Am-

pex. As for the rest of the familiar high fidelity equipment, a music listener in Rome, New York, may well own AR speaker systems from New England and a Garrard changer from old England (or a Thorrens turntable from Switzerland), a Sherwood amplifier made in Chicago, and a Bang & Olufsen cartridge coming from Copenhagen. That listener's counterpart in Rome, Italy, will own stereo gear of similarly international provenance.

As will be obvious from the above, the much-to-be-desired goal of standardization came early to the high fidelity field. Plugs and cables are the same all over the world, and the circuitry involved in the products of such American giants as RCA and General Electric has its origins in factories scattered over many lands. The same system of stereo FM multiplexing has been adopted in the United States, the United Kingdom, and most of the other United Nations. The same tracing angle is employed for cutting record grooves in Moscow and Madrid, and those grooves can be tracked by pickups sold in Stockholm and San Francisco.

That the international world of music reflects the international world of music goes without saying, but that world is becoming smaller and even more closely knit than ever. For many years American recording companies have gone abroad to tape European performing groups on their homegrounds (RCA has even built its own studios in Rome). Such European labels as Deutsche Grammophon and London (Decca Ltd.) are as well known to American record collectors as Victor and Columbia; Melodiya/Angel, emanating from the U.S.S.R. and distributed by Capitol, may soon take on the same status. By the same token, American-made albums are a familiar sight on foreign record racks.

In short, the allied arts of music and sound reproduction are remarkably free from chauvinism. To the lip service that most of us pay to the idea of one world is added an active involvement. The high fidelitarian can have the satisfaction of knowing that, however indirectly, he is in the vanguard of a movement towards a truly international, and truly civilized, society. This magazine too takes pleasure in being part of that scene.

*A portfolio*



# DANISH DECOR GOES STEREO

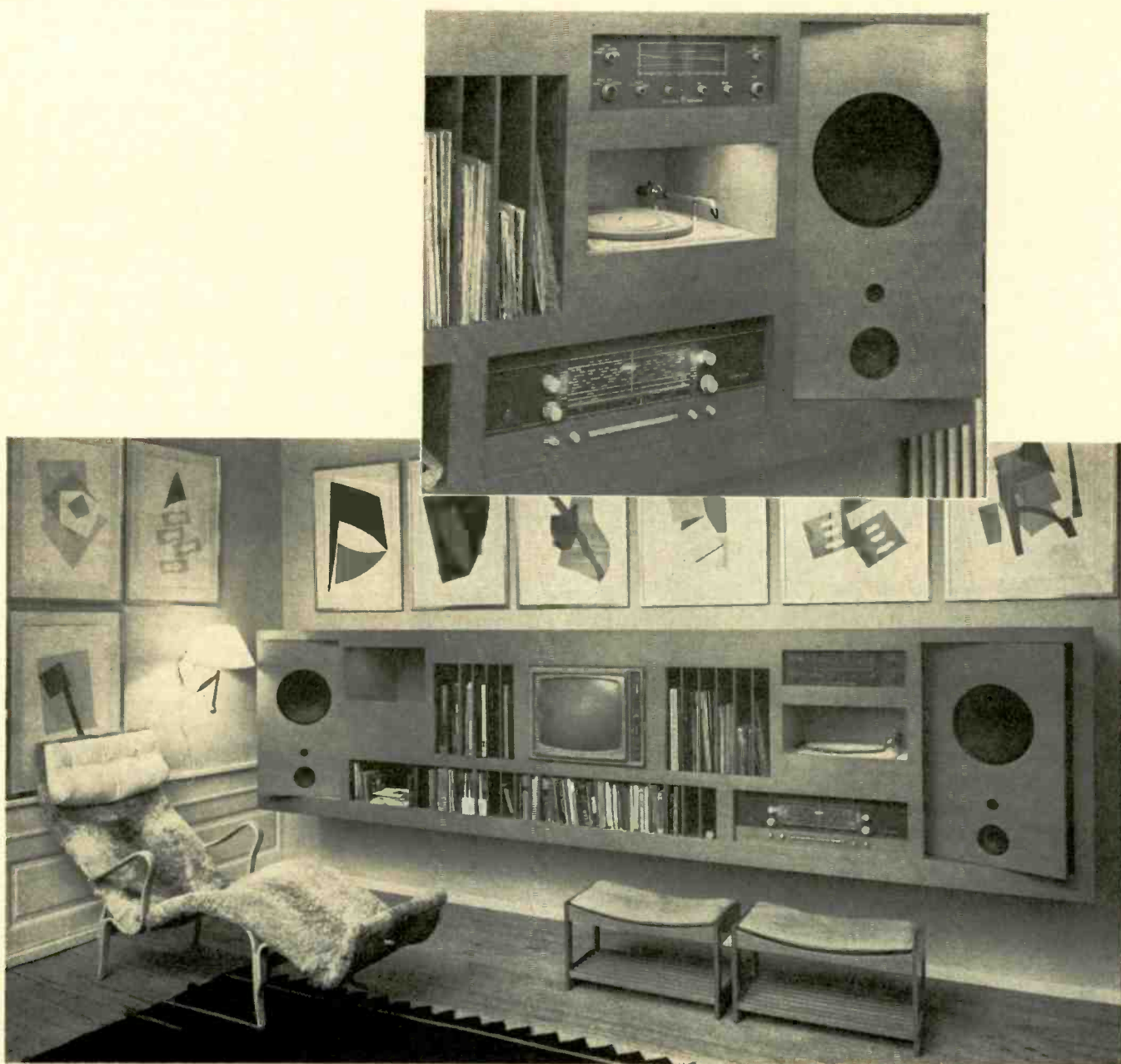
Photographs by Eilif Svensson

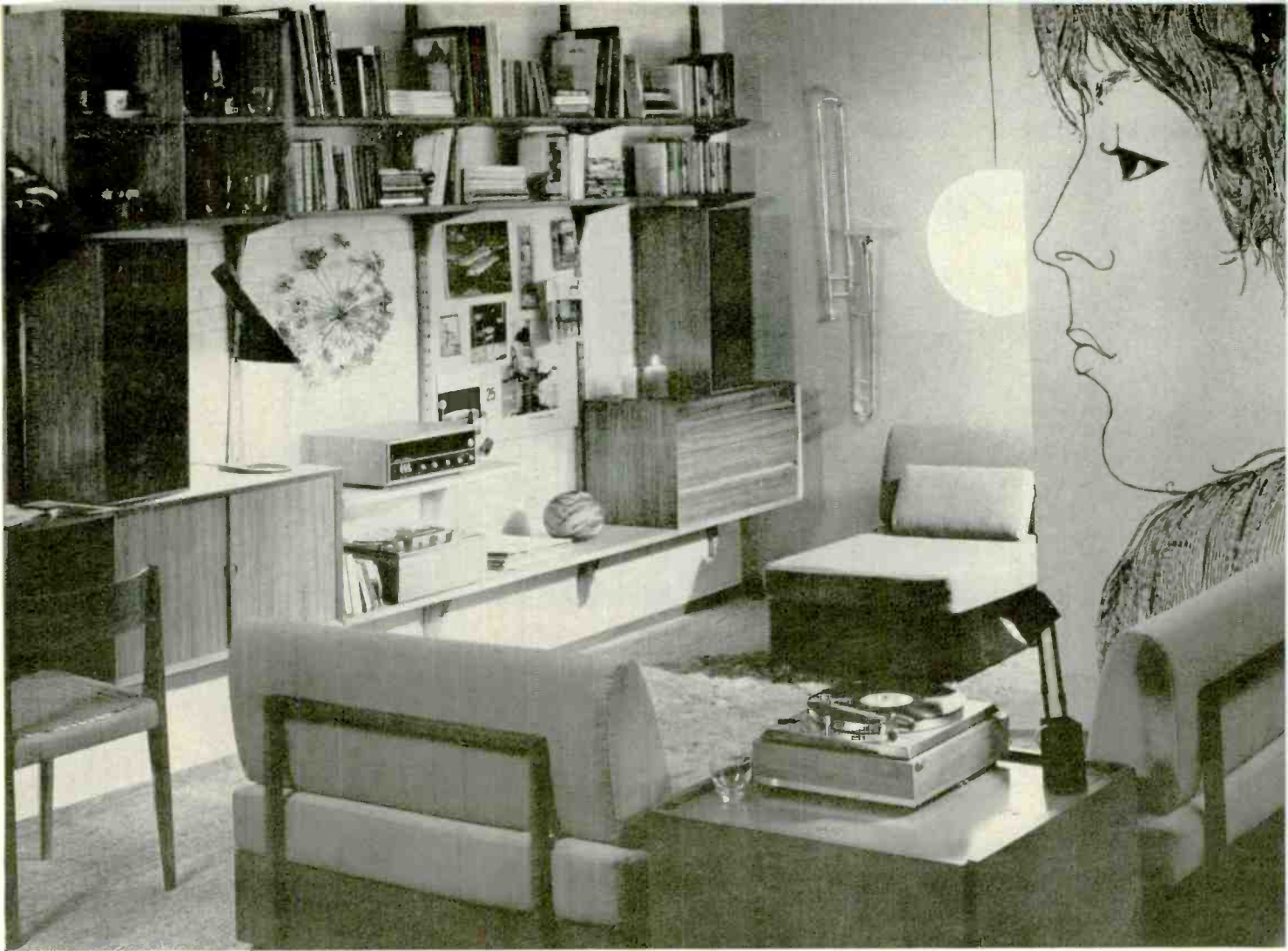
As any traveler knows, Danish decor has conquered the world. Those teak tables, black leather chairs, gay ceramic lamps, and nubby rugs are everywhere and anywhere. You will find them in a London restaurant, a Beirut hotel lobby, a Caracas doctor's office, or a Tokyo showroom. But the place to savor Danish decor at its concentrated best is in the small country that gave it birth. And it is there that editor Roland Gelatt went last fall to find out how the Danes are putting stereo into their homes. The results of his investigations—specially photographed for this issue by Eilif Svensson—are presented herewith. ■ Denmark is well attuned to high fidelity. Although its total population is only half that of New York City, the country boasts several prestigious manufacturers of high fidelity components. There are record stores and equipment dealers wherever you look (one chain alone has thirty-two branches), and the FM dial is crammed with good listening. It comes as no surprise, then, to discover that Danish designers have come up with some splendid solutions to the problem of housing stereo listening gear. These designers share one trait in common—an urge to wed the functional with the aesthetic. But their individual creativity is boundless, and translating the Danish ideal into specific applications yields many varied results. ■ It was inevitable that the Danes' rising interest in stereo would evoke a response from the Danish furniture industry. Storage units, wall systems, room dividers—all specifically designed for stereo listening equipment—are now being manufactured. Some of this material has already come to the States; all of it is adaptable for use on this side of the Atlantic. The Danish look in stereo decor exports easily. ■ Putting together this special section has made us more than ever aware of the strong ties that link Denmark and the United States. The Danes celebrate our July 4th as one of their own holidays, by way of paying tribute to a commonly shared ideal of liberty. During World War II this small but doughty and resourceful nation fought the enemy with legendary courage, and one could easily imagine a "Don't Tread on Me" pennant as being Danish. The Danes combine a solidity, like that of the American Midwest, with a San Francisco-like hipness, with the result that the avant-garde has become a family affair. Where-it-is-baby is everywhere. Concerts may be attended by audiences in shirt sleeves and the ballet at Tivoli by beer guzzlers. Yet the informality of the culture hardly detracts from the extreme civility of the people. Though Denmark is a monarchy, it is also one of the most democratic of countries. The word "royal" there refers less to aristocratic pedigree than to a concept of high quality. In that sense, the installations shown on this and the following pages are regal indeed.



About twenty miles north of Copenhagen is the country home of Poul Cadovius, architect, designer of System Cado, and president of the Royal System organization. His stereo rig, naturally enough, is fitted into Cado storage units done in rosewood and placed against a similarly paneled wall. (Our cover shows the effect in color.) At one end is a Sherwood receiver, Garrard automatic, Sony tape recorder, plus one of two compact stereo speakers (the second speaker is placed at the far end of the storage wall). The silver cups were won by Mr. Cadovius in yacht competitions.

From the spaciousness of a country estate to the spatial demands of a city apartment: the unusual wall-hung system below belongs to attorney Jes Bruel of Copenhagen. Cabinetry is done in Oregon pine, designed by Grete Jalk and built by cabinetmaker Henning Jensen, both of Copenhagen. Mr. Bruel's interest in classical music is complemented by a passion for modern art—to which both the design of his stereo storage and his collection of paintings by the Danish artist Richard Mortensen clearly testify. The chair is by Bruno Mathiesen, a Swedish designer. Bang & Olufsen components are used.

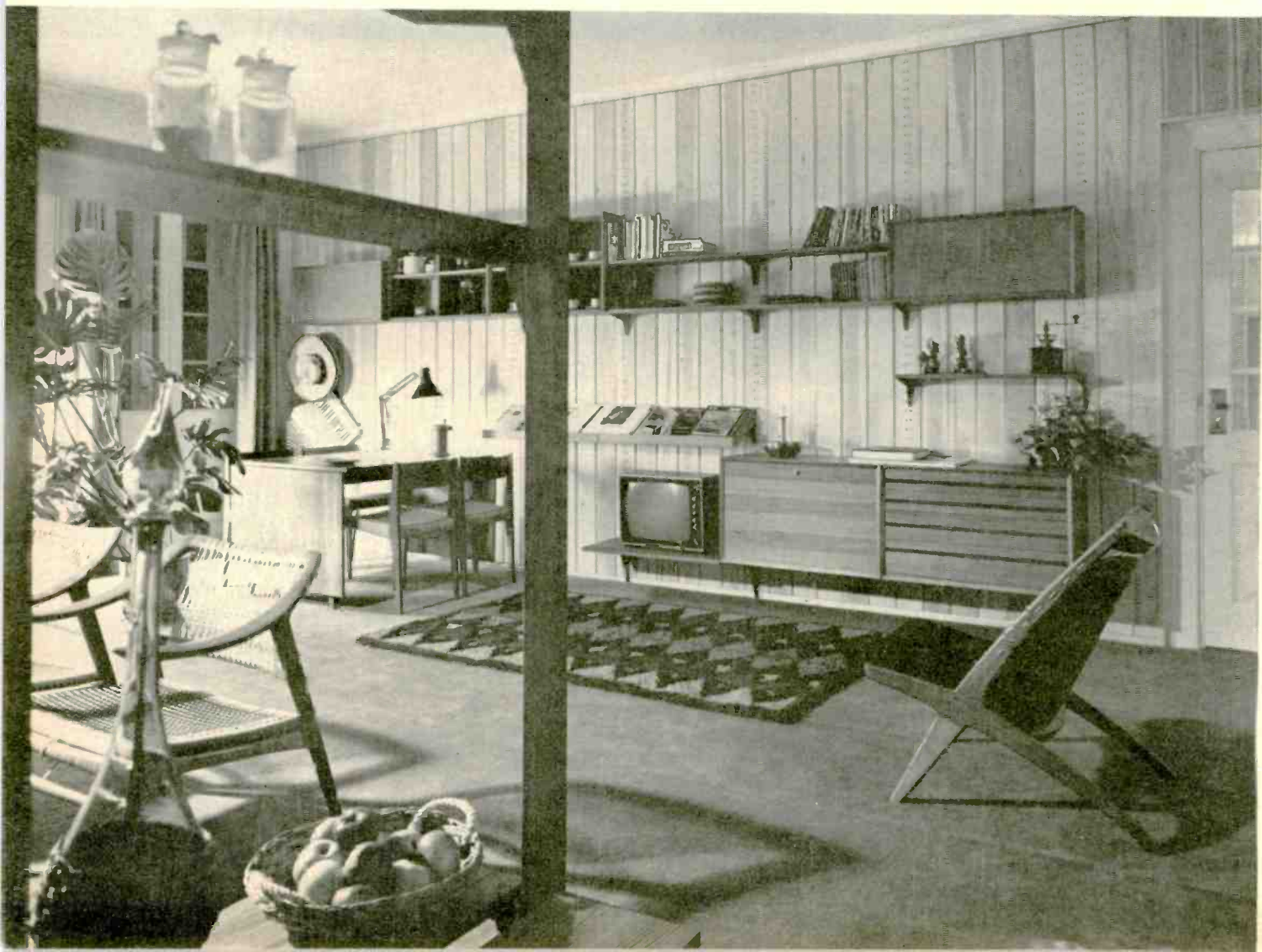




System Cado units, this time in teak, grace the wall of a teen-ager's room in the home of photographer Svensson in Aarhus. The bigger-than-life sketch on the right (it's of Paul McCartney of the Beatles) serves as a room divider. Equipment includes a Harman-Kardon receiver, Tandberg tape recorder, and record changer with pickup by Philips.



Why settle for one stereo system when you have room for two? Accordingly, Mr. Cadovius installed in the study of his country home another system, done in different style. Here the System Cado units are of teak, set against a wall of pine paneling. The components used are all by Grundig, one of them being an all-band receiver. The structure at the viewer's end (below) is part of the System Cado—telescoping poles and shelves which serve as room dividers.







Although Danish design leans strongly to wall systems, the free-standing cabinet approach also is used. This installation is in the suburban home of P. Olsen Sibast, a Copenhagen furniture manufacturer. The cabinets, which Mr. Sibast built himself, were designed by Arne Vodder. Centerpiece with sliding doors and lift-up lids holds an all-band receiver and turntable with pickup by B & O; the tape recorder is a Grundig. Space for record and tape storage is also provided. The matching end cabinets serve as enclosures for the two stereo speakers.





Here the Cado units—telescoping poles and suspended shelves and cabinets—are set up to divide a dining area from the lounging area in Mr. Svensson's home in Aarhus. All equipment is from B & O. The tape recorder slides out on a heavy-duty platform when the cabinet door is lowered, as it is in the photo above. This storage system can be taken down and set up in any location; everything is adjustable for height and relative spacing, and matching units can be added. The chairs in the foreground, by the way, were designed by Gjerlov & Lind, and are manufactured by France & Son of Hillerod, Denmark.



Cabinets topped by adjustable shelves, all in light oak, were produced by cabinet-maker K. Jensen of Copenhagen to create a storage wall with a built-in look in the Copenhagen apartment of radio technician Flemming Malling, who is also an audio dealer. Equipment includes a receiver by TO-R Radio, Denmark; a Lenco turntable fitted with B & O pickup; and a Uher tape recorder. Speakers occupy the far ends of the highest shelves. Folding doors cover both the TV set and the componentry.



## *A Short Guide To*

# The NIELSEN Symphonies

by Bernard Jacobson

**I**T'S DANGEROUS for any composer to become one of a pair in the public mind. "Bach and Handel" has only to be a familiar phrase, and the next step is inevitable: a certain kind of mentality, common among critics as well as ordinary listeners, will be incapable of praising—or even understanding—one member of the conjunction without misunderstanding and denigrating the other. And all this is a process that has been repeated frequently in musical history. Apart from the prototypical two, it has happened also with Haydn and Mozart; a few years ago it was happening with Bruckner and Mahler; and now that we have got our chronology a little straighter, it is happening in some countries with Bruckner and Brahms.

Carl Nielsen, Denmark's greatest composer, has long suffered the effects of a similar notional mis-

alliance, for no better reasons than that he happened, like Sibelius, to come from a Northern country and that he happened, like Sibelius, to be primarily a symphonist. For the misunderstanding that links two such totally different composers as Nielsen and Sibelius to be put right, it is necessary for public comprehension to catch up not with one of them only, but with both. Outside of Scandinavia, Sibelius was for years appreciated only in English-speaking countries; then, even there, he was eclipsed for a time by the belated "discovery" of serial music; finally, like all pendulums of taste, this one has swung back to a more central position, and Sibelius has begun to be appreciated realistically in most parts of the musical world.

For much of this time Nielsen—who, like Sibelius, was born in 1865, but who died much earlier, in 1931—was the victim of almost complete neglect. The reason why Sibelius was the one to flourish, if only in a limited area, while Nielsen languished was simple: Sibelius had an eminent and persuasive champion in the person of Sir Thomas Beecham. The turning point for Nielsen came in 1950, when the Danish State Radio Symphony Orchestra played his Fifth Symphony, with enormous success, at the Edinburgh Festival. The interest aroused by this performance, and by the publication in 1952 of Dr. Robert Simpson's excellent if somewhat partisan book on Nielsen, demonstrated with increasing force that this composer's music was no less able than that of Sibelius to thrive in the world at large. And now that Nielsen has found his own champions—in Leonard Bernstein, Eugene Ormandy, Igor Markevitch, Sir John Barbirolli, Max Rudolf, and others—the time of understanding seems to be close for him too.

Where the Finnish composer fulfills the notion most of us have of Northern peoples—withdrawn, somber, mysterious—Nielsen corresponds to the equally valid, if less familiar, type of the Dane: he is exuberant, expansive, colorful, and indomitably optimistic. And this spiritual difference has its corollary in the fundamental distinction between the two men's musical languages—Sibelius' tight-fistedly economical and essentially harmonic, Nielsen's outgoing in its polyphonic freedom. But Nielsen's greatest interest lies in the boldness, profundity, and increasing clarity with which he tackles human and even cosmic issues.

### **Symphony No. 1, in G minor, Op. 7 (1892-94)**

To say that a symphonist "tackles issues" suggests that he writes program music. Nielsen's symphonies are not program music, for they do not chronicle events or paint specific landscapes; but neither are they "absolute music"—silly phrase!—for they are deeply concerned with the understanding of human types and human predicaments. The listener for whom such a degree of commitment in music is anathema will find little to interest him in Nielsen, and will be more profitably occupied in savoring the more abstract tintinnabulations of Stockhausen and his school. But even the devotee of Art for Art's



Sake (whatever that may mean) should be able to stay with Nielsen through his first completed essay in symphonic form.

For in the First Symphony the "issues" remain comparatively shadowy. What does already clearly emerge is the musical element that was to become Nielsen's principal tool for coping with those issues in later works—his conception of tonality. For Nielsen, tonality (as Dr. Simpson's analyses make admirably clear) was not something to be taken for granted but something to be striven for. His First Symphony is already a maturely conceived and masterfully executed study in progressive tonality: though described as a symphony "in G minor," it begins with a chord of C major, its G minor is constantly suffused with metaphoric overtones of C major, and it ends unequivocally in C major. It was, in fact, one of the first two symphonies to use progressive tonality, and in this respect by far the bolder: Mahler's Second, which was being written at the same time, likewise flouts symphonic tradition by shifting from one tonic to another, but here the progression is the short step from C minor to the relative major key, E flat. The originality of Nielsen's work is astonishing, when we consider that it was composed at the same date as Dvořák's *New World* Symphony, and in a country where the insipid Gade represented national tradition.

Unfortunately, no disc of the First Symphony is available in the United States. Thomas Jensen and the Danish State Radio Symphony made an excellent recording of it about fifteen years ago, but there seems to be little prospect of its seeing the light here, since it was done in mono only. However, the performance was recently reissued in England on Decca/London's Ace of Clubs label, and anyone prepared to take the trouble of importing it through a specialist dealer will be richly rewarded.

**Symphony No. 2, Op. 16 ("The Four Temperaments") (1901-02)**

In the First Symphony the material occasionally suggests Brahms, though it is always presented and developed in a fresh, original way that would have surprised and perhaps baffled the earlier composer. The influence is even more completely digested in the Second Symphony, whose four movements depict the four traditional "temperaments" of man as Nielsen saw them, represented pictorially in a country inn—the choleric, the phlegmatic, the melancholic, and the sanguine. By now Nielsen is working on a more spacious scale, though this is a matter of breadth and depth of contrast and not of mere duration—none of his symphonies reaches the forty-minute mark. The key progression this time is from B minor to A major, and again the movement that corresponds to the traditional scherzo is no simple point of relaxation but bears its full weight in the development of the tonal-symphonic argument.

The Symphony is available in a good performance and recording on Turnabout 4050/34050 (Tivoli Concert Hall Symphony Orchestra, conducted by

Carl Garaguly). This version is preferable to the Odeon disc listed in the supplementary Schwann catalogue and conducted by Jensen.

**Symphony No. 3, Op. 27 ("Sinfonia espansiva") (1911-12)**

Nielsen's *Expansive* Symphony might also be described as his *Pastoral*. It's a joyful, melodious work, full of life-giving energy, and taking its tonal mainspring from the extremely positive progression from D minor to A major, by way of the antipodal points of A flat and E flat. A famous passage in the slow movement introduces two voices (a soprano and a baritone), whose luxurious wordless melismas symbolize man in harmony with his environment. The Symphony makes a bizarre contrast with such contemporary compositions as Schoenberg's *Erwartung*. The *Expansiva* is the embodiment of healthy vigor; but the optimism should not be mistaken for escapism—conflict is not avoided, but triumphed over. Bernstein's recording with the Royal Danish Orchestra (Columbia ML 6169/MS 6769) is the best performance of the work I have heard.

**Symphony No. 4, Op. 29 ("The Inextinguishable") (1914-16)**

While Denmark was not directly involved in the First World War, no European could be unaffected by that conflict; so it is no surprise, considering its date, that Nielsen's Fourth Symphony should take a turn for the darker. *Inextinguishable* life is victorious in the end, but the struggle is harsher, and in the last movement the threatening forces are symbolized by two pairs of timpani, tuned to a chord of D minor (the key of the Symphony's stormy opening), which furiously endeavor to wrench the rest of the orchestra off its course towards the final destination of E major. Perhaps the most attractive of Nielsen's symphonies (though the Fifth is the greatest), the Fourth is the only one with several versions in the domestic record catalogue. By far the finest is the imported Odeon (MOAK 6), on which Launy Grøndahl directs the Danish National Orchestra in a really great performance. The quality of the mono-only sound is good enough to make this a clear first choice. But if you must have stereo, the three other versions all have their virtues. Barbirolli's (Vanguard 179/179 SD) is perhaps the best over-all reading, but he is let down by the Hallé's ragged playing; Markevitch's (Turnabout 4050/34050) is a dynamic performance spoiled by an overfast Finale; and Max Rudolf (Decca 10127/710127) is both solid and perceptive, though he too does some odd things with tempos.

**Symphony No. 5, Op. 50 (1922)**

The huge first movement of this two-movement Symphony is dominated by the struggle which, in the Fourth, fully emerged only at the end. The work opens in dark, formless regions, tonally centered around the keys of F, C, and D. The sense of unorganized void is challenged in the second part of the movement by a "constructive" and very beauti-

ful theme in G major. Eventually conflict crystallizes between this theme and the frantic interventions of a side-drummer, who is instructed to improvise "as though he wished at all costs to stop the course of the music." He fails, and he is swallowed up in a gigantic G major victory. The exultant second movement, beginning a major third higher in B major, reaps the fruits of victory. The inimical F casts its shadow again in two fugues, one scherzoidish in tempo, the other slow. But the B major section returns, and moves to even brighter regions by leaping another major third to what turns out the final destination, E flat major.

The Fifth Symphony displays the philosophical bases of Nielsen's music at their most clearly defined, and in it the victory of positive forces over negative ones is titanic in scale and inspiring in quality. After hearing it at the Edinburgh performance in 1950, the English critic Eric Blom wrote: "If I had any urge to compose, or any gifts, this, living at the time I do, is the sort of music I should like to write."

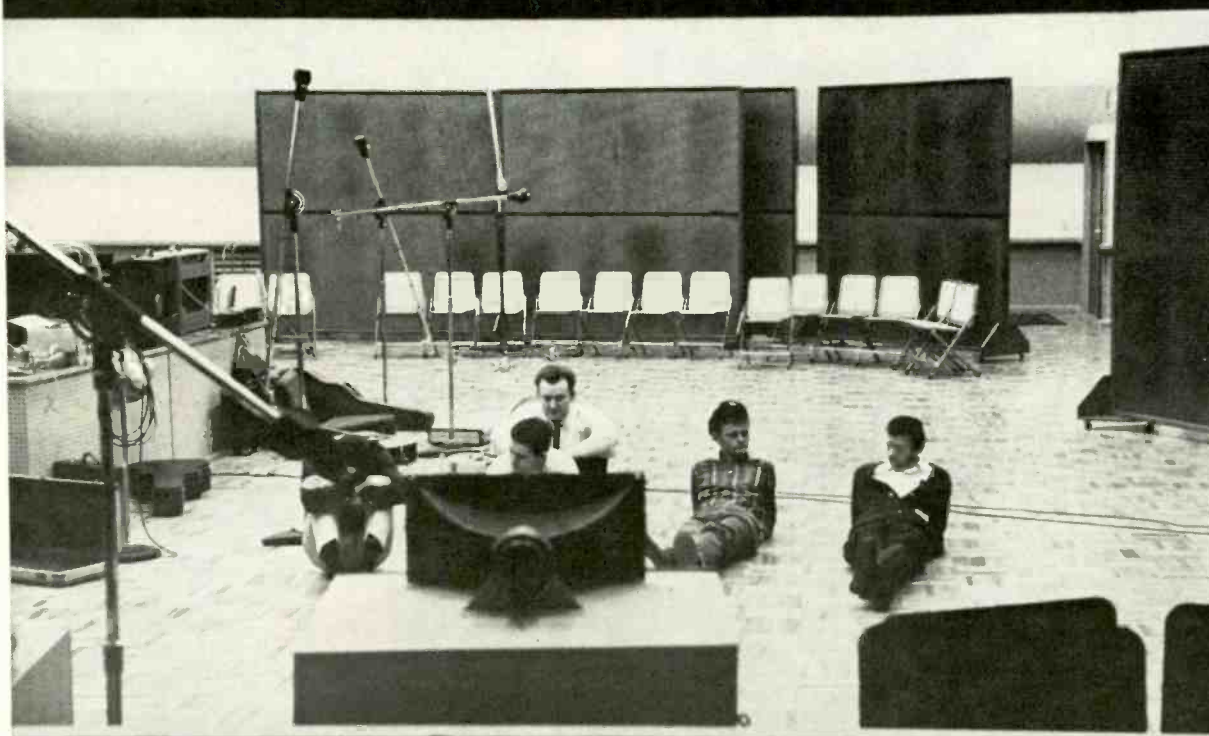
The only available performance, Bernstein's on Columbia ML 5814/MS 6414, is a good one, but not nearly so good as his *Expansiva*. Jensen's performance with the Danish State Radio Symphony Orchestra, which I have on an old Decca/London mono disc formerly available in England, served the music better. Nevertheless, the Bernstein will do, for the time being.

**Symphony No. 6 ("Sinfonia semplice") (1924-25)**

The Sixth Symphony begins as if it were going to continue, though in much quieter vein, the harvest-reaping of the Fifth. But now Nielsen was in the shadow of the heart disease that was to kill him. The idyllic opening theme falls into dark byways, and the initial G major is never again recaptured. The nearest the later music can get is F sharp or A flat. For one movement the symphonic drama is maintained on Nielsen's highest level, but the rest of the work falls away sadly. The bitterly ironic *Humoreske* is in a neurotic vein which does not suit Nielsen, the deeply pathetic and somewhat Bartókian slow movement evaporates before it is full grown, and the Finale snarls its sarcastic way to an uncharacteristically twisted conclusion. Still, for the grandeur and pathos of its first movement the Symphony amply merits a hearing, and Ormandy's recent recording (Columbia ML 6282/MS 6882), one of the best things he has done, is a fully acceptable replacement for Jensen's no longer available version.

Whatever the shortcomings of No. 6, Nielsen's symphonic output deserves an integral recording no less than his Finnish contemporary's. Long overdue, certainly, is a modern version of the Symphony No. 1. Until it is available, there will be a serious gap in our knowledge of a body of works worthy to stand with those of Sibelius, Vaughn Williams, and Shostakovich as—after Mahler's—the most musically satisfying and philosophically stimulating symphonic meditations the twentieth century has produced on man in the world.

# NASHVILLE THE SOUNDS



## AND THE SYMBOLS

BY GENE LEES

*a look at the men who make the c & w scene*

**N**ASHVILLE IS A pallid, tasteless town (pop. 170,874) on the Cumberland River, somewhat to the north and west of central Tennessee. Since 1843, it has been the state capital.

Though it has a few attractive residential areas, it is, like most cities of the Middle South, architecturally undistinguished, its buildings a potpourri of preposterous borrowings and anachronisms. There is even a full-scale replica of the Parthenon, built in concrete by some well-meaning but artless philanthropists. It stands there, in a public park, to startle the unsuspecting passerby, and then make him smile.

Decent hotel accommodations exist, but they are scarce, and Nashville has a reputation for being the worst restaurant city in the United States. Nashville people explain with a sigh that religion is the reason.

Smack in the Bible Belt, crowded with churches, Nashville is saddled with blue laws: its hotels and restaurants are not allowed to sell liquor. This makes it difficult to run either one at a profit, so the food in most restaurants is all but inedible, the big hotel chains won't build there, and those hotels that do have adequate accommodations maintain smaller staffs than they really need—which means that service is miserable. New Yorkers going to Nashville are often advised: "Take canned food."

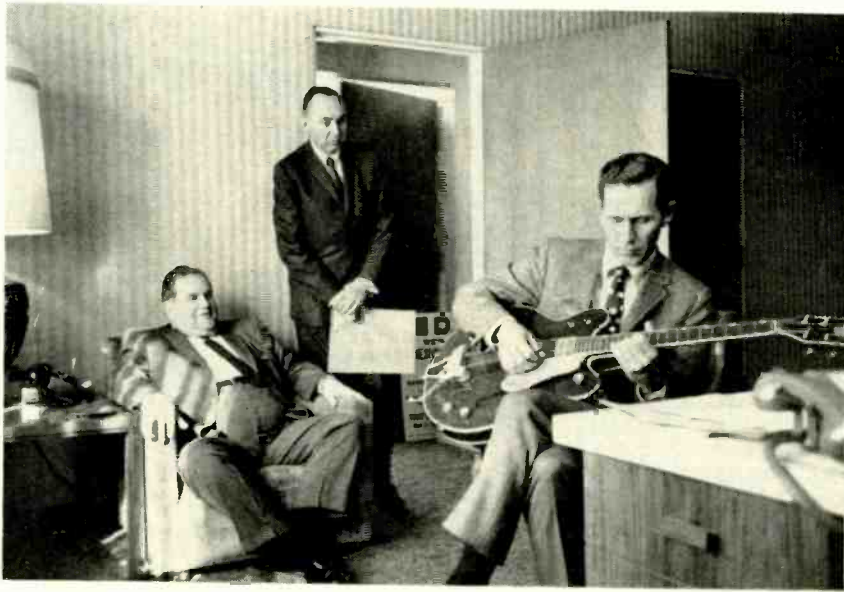
This improbable place is one of the major music capitals of the world. It is second in this country only to New York as a recording center, turning out more releases even than Los Angeles. There are ninety music publishing firms listed in the Nashville telephone directory, headed (both alphabetically and



*The Nashville studios of Columbia Records . . .*



*and RCA Victor's premises, just a block away.*



*RCA's Steve Sholes, with parodist Jethro and the multi-talented Atkins.*



*Don Law of Columbia.*



*In foreground, Eddy Arnold and Al Hirt.*



*Hank Williams, Jr. displays an heirloom.*



economically) by the powerful Acuff-Rose. Both RCA Victor and Columbia Records maintain magnificent studios here, and every label of consequence has offices in Nashville. Another large studio is operated by Fred Foster, owner of Monument Records, and cubby-hole "demo" studios are scattered all over town. All of them stay busy. Indeed, the Columbia studios, expanded at a cost of half a million dollars in 1965, have already been outgrown. They frequently record on a round-the-clock schedule, doing not only their own work but custom recording for other labels, including Decca, M-G-M, ABC-Paramount, United Artists, Mercury, and Capitol. Don Law, Columbia's executive producer in Nashville, happily complains that he has to book time weeks in advance to get into his own studio. RCA Victor's nearby studios are just about as busy.

Some of this recording is devoted to gospel music, some to rock-and-roll—Elvis Presley made his first records in Nashville. But the vast majority of the time, energy, and effort of Nashville's booming music business goes into country-and-western music, which in the last ten years has burst its regional boundaries to build a following among people all over America and in all walks of life.

**T**HE c & w explosion put Nashville on the map. At one time, certain of the city fathers wanted WSM's Grand Ol' Opry—the radio show around which the city's music business was built—to get out of Nashville. They thought it projected a foolish image for the city. But now that c & w is a major Nashville industry (some say it's the city's second largest), they're delighted about the whole thing. "Now that we're bringing in money, we're respectable," observes Victor's Chet Atkins wryly. With self-conscious arrogance but not without a certain accuracy, Nashville has taken to calling itself Music City, U.S.A.

For all its obvious significance to the record industry, it is impossible to get a statistical estimate of the scope of country-and-western sales, either in terms of unit sales or dollar volume. This is due to the smudging in recent years of the division lines between c & w and other forms of popular music. Says Andy Tomko, who is in charge of statistical services at *Billboard*, the music business trade magazine, "It's a matter of semantics. Do you consider Eddy Arnold country or pop?"

Arnold, long a mainstay of the c & w field, has, like other performers of country music, taken to recording with string sections, brass, and reeds, which is a far remove from the guitars and banjos usually associated with this kind of music. His songs still have a Nashville flavor, as witness his recent hit *Somebody Like Me*, but another song in the same album, *At Sunset*, is almost a beguine. A capable singer with a relaxed style—he sounds somewhat like a countrified Perry Como—Arnold has built himself a non-c & w audience. Yet, by style and experience both, he is a country-and-western singer.

In which column, then, do you put his record sales?

The same thing applies to eccentrically brilliant Roger Miller, whose amusing, earthy songs have become major national hits, *King of the Road* probably being the biggest to date. So wide has Miller's appeal become that network television was willing to spot him in his own show. The show didn't find a following large enough to sustain it, but TV demands preposterously large audiences for a show to be considered successful—and besides, in an attempt to slick Miller up and package him, the producers took all the edge off his work, so that even many of his admirers gave up watching it after a time or two. The significant thing is the network estimate in the first place that his appeal was broad enough to carry a show. To which side of the ledger, then, do you assign Miller's record sales?

And the music business is more than recording. It is also publishing. Many c & w songs, such as the late Hank Williams' *Cold Cold Heart*, have crossed the line into straight pop territory to become hits or even standards. The late Nat Cole and Ray Charles, among others, have recorded many songs imported from country-and-western land.

Clive Davis, Executive Administrative Vice President of CBS Records (which includes Columbia and Epic), agrees with Tomko that it is impossible to get clear and meaningful figures. "But it is possible to get an idea of what's happened," he says. "For example, we used to consider that we had a big country-and-western hit when we sold 50,000 singles, limited to a special geographical area—roughly the South. Now the figures will go up to a few hundred thousand. The principal strength of the music remains in the South, of course, but its appeal has spread all over the country. In the West, Midwest, and East there are many radio stations that now operate on country-and-western programming. There's a country music station in Newark, aimed at the New York metropolitan area."

The reason for this increment in the appeal of the music seems to lie in its growing diversification and, paradoxically, its growing homogenization. On the one hand, there is the borrowing from other forms of popular music that includes more complex (though still comparatively simple) harmonies and the use of string sections and other non-country instruments. This brings part of country music closer to the mainstream of the American popular song. On the other hand, such performers as Johnny Cash and Roger Miller have taken highly individualistic courses, leaving behind the quaintly naive ah-luhv-yeeou lyrics and the hearts-and-flowers sentiment that so long characterized country music. Cash's work—both his singing and his material—has a singular quality of stern realism. Miller's sly, obtuse comments on contemporary society have lifted drollery to the level of a subtle musical art.

Country-and-western also embraces the work of Merle Travis, the unusual and gifted songwriter who composed *Sixteen Tons* and other intelligently bitter portraits of life in the coal mine country of eastern

Kentucky. It includes the work of sophisticated parodists Homer and Jethro. And, of course, it includes Bluegrass music, which is its purest extant form. Thus, a music that at first hearing seems to sound all alike (as does opera, jazz, or any other kind of music, for that matter) turns out to be richly varied, its quality ranging from the trashy and trite to some of the most shrewdly perceptive songs of our time.

**A**LL OF IT DESCENDS from southern Appalachian folk music, which in turn descends from Elizabethan balladry. Out of this heritage eventually grew country bands, made up for the most part of men who made their livings in other trades and got together for weekend dances and parties. With the improvement in transportation came the rise of the professional—and itinerant—musician, who had to be recorded wherever and whenever the record companies could catch up with him.

One of the elder statesmen of country music is Don Law, who has been with Columbia Records and its predecessor companies for forty years. English-born, Law still has a vestigial precision in his speech, which sounds out of place in drawling Nashville.

"In the early days I did most of my recording in Dallas, El Paso, and Houston, usually in hotel rooms," he said. "At that time, we recorded on waxes, which had to be preheated. You couldn't play them back without ruining them, so you had to be right. It was a little hectic. Sometimes it was so crowded in those hotel rooms that we'd have to put the bass player in the bathroom—which was all right, in a sense, since the sound there was very live!"

The years have made Law an appreciator of country music, though he admits that his own private listening usually is to Scarlatti and Bach. "But I've learned to understand this music," he says, "and I like it. I like the spontaneity, the naturalness."

Another veteran of the field is Steve Sholes, RCA Victor's Vice President in charge of popular artists and repertoire. In his long career, Sholes has recorded every kind of music in the catalogue, but he seems to have a particular affection for country music and jazz. Sholes first started recording in Nashville in 1949 and, like Law, has watched the gradual gravitation of the c & w industry to that city. The pull was Grand Ol' Opry, the one medium through which the country-and-western performer could hope to become a star. That has changed somewhat, but the program still is a powerful force.

One of the artists Sholes signed to his label was a young guitarist, from a small town in the impoverished eastern part of Tennessee, named Chet Atkins, who says, "I was lucky to get out of there. A lot of people didn't."

Atkins played on many Sholes dates. "In his own low-pressure way," Sholes said, "he'd make suggestions. Right then and there he became a co-producer." Sholes paused and smiled. "Of course, I didn't tell him that, and he didn't get paid for it. I just let him go on making suggestions. They were always good

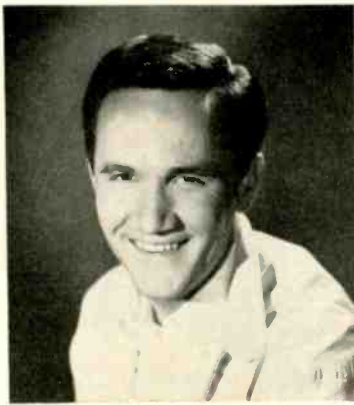
ones, and they always worked." Atkins became a major star in the country music field, but also, as he became more and more important to Victor for his skill in putting records together, he began to take on a true executive role. In 1957, he was made manager of all RCA Victor's operations in Nashville. He still holds the post—which has become a much bigger one now than it was then.

"We started in a jingle studio that once contained Andrew Jackson's law office," Atkins recalled, adding with a slow, slight smile: "We used to be in a garage, for a while." Victor's Nashville facilities today are a far cry from such improvisational setups. The first company to build its own studio there, it now has three of them. They are of astonishing proportions to anyone used to the small, tight studios of New York, where space is at a premium and real estate costs astronomical. The control room of Victor's Nashville Studio A is bigger than some New York City studios, and Atkins' office, which is liberally scattered with sofas, armchairs, and expensive bibelots, is more luxurious than that of any of his bosses in New York.

But in a sense, Atkins has no boss. It has—thus far, at least—been his company's policy to keep New York's hands off the Nashville operation. This independence, Sholes thinks, has a lot to do with the natural, relaxed, spontaneous quality of recordings coming out of Nashville. Perhaps the general atmosphere has something to do with it, too.

There is a cordial, coöperative, and amicable relationship among most of the music business professionals in Nashville, which is in distinct contrast to the cutthroat competitiveness, the corridor conspiracies, the murderous politicking of the New York music business. As one New York man put it, "Here in New York, you spend ninety per cent of your time trying to keep the other guy's knife out of your back, or else trying to stick one into his, and ten per cent of your time making records. Down in Nashville they're away from all that, they think about the records they're making."

**C**HET ATKINS IS PERHAPS the best symbol of and spokesman for the Nashville attitude. Soft-spoken, a gentleman, he has a taste for tweed jackets rather than the garish costumes outsiders expect of country music people. Tall and thin, he has the slight stoop of shoulders that so many guitarists seem to get from hunching over their instruments. He never appears to be in a hurry. Chatting in his office, he may pick up his guitar, which he plays astonishingly well and not only in country music style, and do a little pickin', as it's called here. Asked how old he is, Atkins said, "Forty-two." "Ah, Chet," groaned one of the executives from New York, "I thought we agreed you were 39." Atkins shrugged. He couldn't care less. He has none of the mannerisms of a star, which of course is what he is in his field. His one concession to his status is the Cadillac he drives, and he recently drawled, "I think I'd better get some-



Roger Miller



Eddy Arnold



Johnny Cash

thing else. This way, I look like one of the sidemen."

The sidemen—the studio musicians of Nashville—do indeed drive Cadillacs. The best of them earn as much as \$100,000 a year, and some of them, such as pianist Floyd Cramer and Boots Randolph, an erstwhile jazz tenor saxophonist who elected to settle in Nashville rather than hazard the life of the New York musician, not only play on the record dates of other artists but have recording contracts of their own. With such financial rewards, it is hardly surprising that a great many first-rate musicians have drifted to Nashville including, oddly enough, a number of Negroes. "We'd use more of 'em if we had 'em," Atkins said of the Negro players.

What Nashville really needs is a good string section. With the tendency of country music to take on more of the manners of "class" popular music, this shortcoming is becoming glaringly apparent. The strings on records coming out of Nashville usually have a thin, weak, scratchy, amateur sound. "It's true," Atkins said. "We could use some good string players. I've had to import them on occasion. I think about all the fine young violinists coming out of music schools who go to the big cities to starve, when we could really use 'em here."

Nashville's musical year reaches its height each October when the annual country-and-western disc jockey convention is held. Its purpose is promotion, and the atmosphere becomes shrill with the twanging of amplified guitars as loudspeakers blare into streets suddenly dense with traffic. Prostitutes converge on the city to take advantage of the concentrated business opportunities, and everywhere there are disc jockeys and camp followers. These are the people who wear the gaudiest clothes—fringed shirts, silver belt buckles, hand-tooled high-heeled boots, and, for the ladies, cowgirl skirts or gold lamé pants. Broad-brimmed hats, usually white, are a commonplace. Not all the conventioners dress this way, of course, but enough of them do to give the place the air of

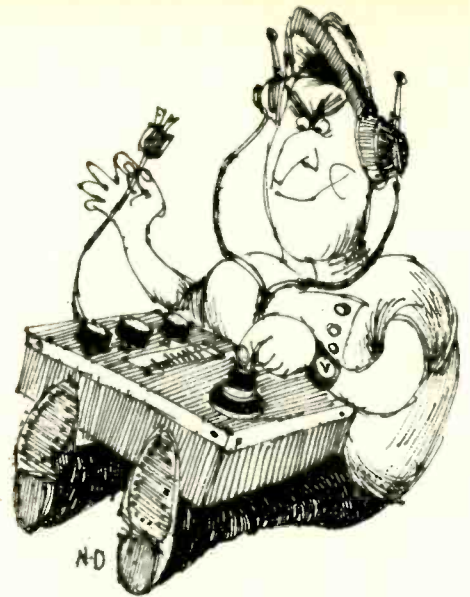
an unusually flamboyant carnival. Everyone seems to be bidding for attention, and some find it. At last fall's convention, would-be country star Hank Williams, Jr. held court in a trailer on a downtown parking lot; on exhibit next to the trailer was the Cadillac in which his father died.

One thing most of the visitors have in common is a taste for whisky, which flows freely in the hotel suites of record companies and publishers, whose purpose is to push their artists.

"In three days, they try to drink up all the booze in sight, because it's free," said one Nashville music professional. "A year or two ago, one of them got so drunk he fell out of a hotel window, stark naked. All he got was a broken wrist."

There are huge dinners (from which most of the visitors come away complaining about the quality of the food) and there are speeches. Some of the speeches are a little defensive about country music, some are a little aggressive, as if the speakers are determined to make everyone recognize their music's new importance as a major force in the music business. Awards are given—for the best country singer of the year, the best single record, the best album, the best song. It is a little like the Academy Awards presentation, or the NARAS awards—an industry is patting itself on the back. Each night when the dinners and speeches are over, the hotel lobbies are crowded with milling conventioners, and up in the rooms a good deal of whoopee gets under way.

Then, suddenly, it's all over. The disc jockeys are gone, the outgoing planes are crowded with home-bound New York City music business executives, the ladies of the evening pack their cosmetic kits and depart in search of richer pickings. Nashville goes back to the insurance business and the manufacture of shoes, which are two of its economic mainstays. It also goes back to a third and new industry—the business of being the second recording capital of the United States.



# STEREO SERVICING

**L**ET'S FACE IT: service, in just about every area from cars to typewriters, brings forth more griping from the American consumer than almost any other aspect of domestic life in The Great Society. Delays, inconvenience, incompetence, overcharging—he sees himself as the victim of them all. Yet for the owner of audio equipment, at least, there are definite signs of a new day coming.

## SERVICING—A TROUBLED FIELD

While manufacturers overwhelmingly endorse good servicing as essential to the health and growth of the industry, it's obvious that their good intentions have not always been translated into good works. The reason has nothing to do with any putative technical difficulty in servicing audio equipment but stems, rather, from the economics of the field. A service technician has to carry out his job in such a way as to make a profit—for himself if he owns his own business, or for the organization that employs him. As it was put at a recent trade meeting, he must be "practical, rather than idealistic." "Practical," in this context, was defined as meaning that a service technician should make about twelve calls (house visits) daily. For a normal workday, this would indicate an average of thirty minutes per call—which could well be less than half the time needed to trouble-shoot an amplifier or tuner! What's more, as part of his calls, a service technician is often expected to push sales of accessories such as replacement needles, antennas, and so on. The client in such instances not only gets an abridged form of service call but becomes the target for an unexpected sales pitch. To put it mildly, this is a situation hardly conducive to decent servicing of sensitive gear.

It is because of such pressures that in recent years many competent servicemen have left the field to ply their technical know-how as engineering

assistants, production line supervisors, quality-control personnel, or—in a few instances—into another business entirely, vowing that the only TV/phono/radio sets they'll work on are their own. As for the potential newcomer to the service trade, Joe Smith, graduate of a radio school training course, finds it a lot easier on his budget and psyche to put in forty hours a week at the Space-Age Electronics, Inc. plant than to go to work for a dealer who expects him to be a kind of door-to-door hustler—or to set up his own business and worry whether he'll be able to meet the payments on his pickup truck.

To be sure, in the last few years a good deal of the slack in the servicing field has been taken up by the efforts of manufacturers themselves—by appointing new service personnel at the factory level and increasing the staff of in-field technicians; by strengthening their dealer-service organization; by holding training seminars on new equipment in different areas. A few companies from time to time actually set up service clinics in key cities to which customers can bring their ailing equipment for prompt and effective repairs. Much still has to be done, however. The simple fact remains: the buyer in Podunk is more likely to spend his money on a product that he feels can be serviced locally, even though that product may be inferior to the one purchased by his cousin down the road—who had to wait three months for its multiplex circuit to be straightened out at a factory 1,000 miles away.

## TO WHOM DO YOU TURN?

As things stand now, the owner of high fidelity gear has several courses open to him for getting equipment serviced. None is completely satisfactory. First, there is the dealer. If trouble develops on a new or recently purchased item, the dealer often will replace it or repair it under the terms of the purchase

## When To Call for Professional Help

The general rule for ailing equipment is: when in doubt, stay out. Everyone—from those who may be able to probe inside a unit to those who wouldn't venture behind the front panel—should seek professional help:

1. When routine maintenance procedures given in the owner's instruction manual—such as cleaning and degaussing tape heads, checking stylus force, and so on—do not restore correct performance
2. When replacement of a tube or transistor cures the trouble only temporarily
3. When some parts in the chassis appear burnt, or smell that way
4. When a loud hum persists even after you have checked all cables, connectors, and grounds, and have satisfied yourself that they are correct and secure
5. When a small part, such as a resistor, continues to break after replacement
6. When a tuner drifts excessively after normal warm-up time, or sounds distorted even with the tuning indicator showing maximum signal strength
7. When the output and/or quality of two stereo channels differ markedly, and cannot be balanced by normal procedures
8. When there is an obvious mechanical malfunction, such as erratic tape transport speed, or severe turntable noise
9. When there is repeated blowing of fuses

warranty. Warranties differ, so check yours to determine what it covers and for how long: parts? parts and labor? for ninety days or for three years? Did you mail in your warranty card immediately after purchase? Has the equipment been subject to mishandling on your part, or incorrect hookup after you got it home? Did you follow the printed instructions for its installation and use? Many service shops insist that more than half the equipment brought in for repairs developed their malfunctions because the owner failed to follow what was spelled out in the manual. This, we are told, is especially true of tape recorders.

After the dealer, your next recourse is a factory-authorized service station. More and more, a list of such shops accompanies a new audio component, packed right in with the instruction manual. The terms vary again, so check carefully. Sometimes the dealer from whom you bought the unit is also one of the authorized service centers; sometimes he's not. A few manufacturers will in any case recommend that your first call for help be to the dealer even if he cannot service the unit; he at least can verify that it does need servicing and is not suffering merely from having its controls incorrectly set.

Ideally, you should take the set to the service station in person, so that you can describe its symptoms. Often it can be repaired on the spot or within a few hours. If the station is too far from where you live for this, you'll have to ship it. Before doing so, check your instructions again: most companies require that you get their advance authorization to return equipment, and all companies prefer that you ship a unit in its original carton, packing material and all. If you don't have the carton, write to the manufacturer for a replacement. The few dollars some manufacturers charge are well worth the protection from shipping damage a carton affords.

In-warranty service, even at a factory-authorized

shop, is not always free—any more than it is for automobiles. You'll usually have to pay shipping costs both ways, and you may have to pay a \$2.00 or \$3.00 inspection fee. You also may have to pay for some parts: tubes and transistors, for instance, generally are replaced free up to ninety days after purchase date; after that, they are charged for. The factory-authorized service center is, however, your best bet: what you'll pay for replacements and labor will be a fair price.

Whether you should return your ailing equipment to a factory-authorized shop or to the factory itself depends on relative distances, the size of the equipment, the nature of the defect, and, above all, on the manufacturer's recommendation. If in doubt, query your dealer or the set manufacturer.

Generally speaking, the least promising source of servicing for high fidelity equipment is the average TV repair shop. Competent though it may be in its own specialty, its personnel usually lacks the technical sophistication needed to discern when a component is not performing at its best. Obvious and drastic malfunctions—a broken line-cord, or a record changer whose arm won't set down at the end of a record, or an amplifier belching smoke—such things often can be handled. But if you're after such fine points as correct FM tuner alignment, or precise bias adjustment for a tape recorder, or the source of a subtle distortion in the amplifier, you'll do best to turn to the specialists at the factory or one of its authorized service centers.

### REAL HOPE AHEAD

The *status quo* described above is proving subject to change, through a new and highly promising development just now making itself felt. This is, of course, solid state. It has been discovered that the new construction techniques employed in transistorized equipment actually make it easier to service

such equipment. The great boon here is modular construction: instead of locating a defect as a specific resistor, for instance, the technician simply isolates a circuit section, which he diagnoses and replaces as a unit. This not only speeds the repair process, it means that the repair shop need stock fewer replacement parts—which should make life easier for the servicing profession and result in savings that (hopefully) will be passed on in lower costs to the public.

Solid state also implies other advantages: transistorized circuits, to begin with, are more reliable than tube circuits, and a well designed and sturdily built solid-state product is very apt to outlive a tube-designed counterpart. And if trouble does develop, at least the equipment is more compact, lighter, and thus more easily and cheaply shipped; on this count alone, you're ahead with solid state.

The advantages of solid state as far as servicing is concerned are much enhanced by the arrival of integrated circuits. An IC is minuscule, compared with an equivalent circuit made up the ordinary way. Instead of a module of two by three inches, the IC

or "chip" is a module about the size of a thumbtack. Its reliability is said to be the highest yet achieved for electronic gear (ICs, of course, are widely used in computers and space craft), and a unit made up of ICs will probably not need servicing for many years. When it does, all that need be done is to pluck out the offending chip and replace it with a new one. In this sense, whole circuits can be "repaired" almost as easily and as fast as replacing a tube in an older set. It still will take some know-how to isolate the troubled area of a set, but this diagnosis can be more general than ever before. Instead of spending perhaps hours trying to determine which resistors and capacitors are fouling up, the technician simply discards the entire integrated circuit and solders in a replacement. This facility for doing things more quickly, and with greater certainty of desired results, should help revive the servicing fraternity and provide renewed assurance for owners of high quality equipment. In fact, the tiny transistor and its mate, the chip, will prove to be the strongest allies you ever had to remove "servicing" from the category of chronic frustrations.

### **How To Isolate the Trouble**

Separate components make it fairly easy to localize the trouble. Keep notes and show them to the service technician. Be sure to turn off the system whenever plugging or unplugging signal cables, or when reversing the leads to a speaker system. Recheck all connections, following signal cables and speaker leads. Determine that all outputs and inputs are correctly hooked up and that strands of two different wires wrapped around closely spaced screws are not touching each other. Make certain that stylus force is correct and that the stylus tip is clean. Check settings of all level controls and positions of all switches.

1. Switch through all program sources (phono, tuner, tape, aux) connected to your amplifier or receiver. The one that sounds bad, when all else sounds good, obviously is at fault. To determine that the program source is indeed at fault when you have only one, try to borrow another known to be good; if it too sounds bad, you have eliminated your own program source as the trouble spot.

2. To isolate a defect to one channel of a stereo program source (assuming the receiver or amplifier, and speakers are okay), reverse the signal cables plugged into the input jacks. A sour half of a stereo pickup, or a poor channel on a tape deck, and so on, will change paths through the system to emerge from the opposite speaker.

3. If everything sounds bad, chances are that the amplifier, or the amplifier portion of a receiver, is ailing. If the sound is poor on low-level inputs (phono, tape-head) but good on high-level inputs (tuner, aux), then the trouble is in the preamp stages. If stages beyond the preamp are defective, then all inputs will sound bad.

4. If everything sounds bad, the difficulty could be with your speakers. Simply substitute another pair of speakers and listen. If this is impossible, change the pairs of wires running from each channel of the amplifier to its respective speaker, so that speaker A puts out channel B sound, and vice versa. If the trouble remains in the same speaker, even after reversing the hookups, then that speaker is sour. If the trouble changes to the other speaker, then it originated back in the amplifier. Another way to check speakers would be to use headphones with the speakers turned off. Headphones, incidentally, are often used by a technician somewhat as a doctor uses a stethoscope—they put you "closer" to the program source and the amplifier, sometimes revealing things that may be masked by speakers.

5. To isolate a defect in a stereo amplifier or receiver to one channel (assuming you've given a clean bill of health to speakers and to program sources), return speaker connections and controls to normal stereo operation and then connect a program source alternately to the channel A and B inputs, effectively using the amp or receiver in "mono halves." Another thing you can do: try all controls for tone, filter, balance, and so on, to determine that they perform as intended. This also can help localize any defect.

6. Keep in mind that a system which sounds "different" from some other you've heard is not necessarily defective. For one thing, the room could be influencing the kind of sound you hear. For another, there are bound to be differences in performance capabilities among audio products. The best you can ask of any equipment is that it deliver its rated performance.



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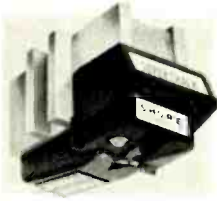
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# THE TYPE II SHURE V-15



...a new genre of cartridge,  
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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.)

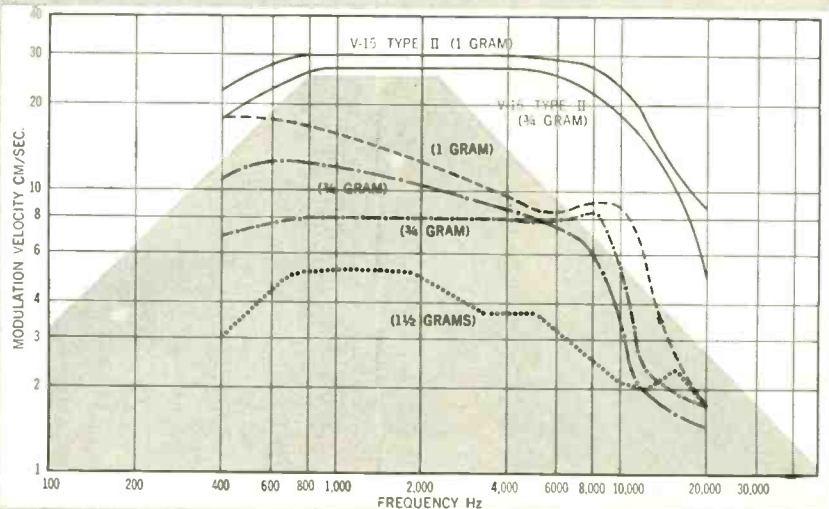
- (2) A reprint of the definitive technical paper describing the Shure Analog and trackability in cartridges, which appeared in the April 1966 Journal of the Audio Engineering Society, is available (free) to the serious audiophile.

- (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.

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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 58 ON READER-SERVICE CARD

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HIGH FIDELITY

# EQUIPMENT REPORTS

*The consumer's guide to new and important high fidelity equipment*

## SONY TA-1120 INTEGRATED AMPLIFIER;

## TA-3120 POWER AMPLIFIER

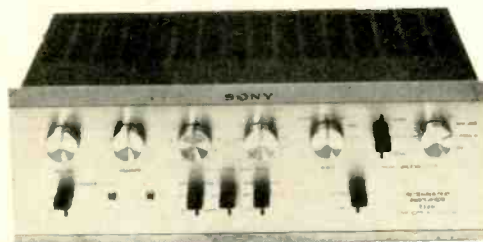
**THE EQUIPMENT:** Sony TA-1120, an integrated stereo amplifier (stereo preamp combined with stereo basic). Dimensions: 15 $\frac{3}{4}$ " wide; 5 $\frac{3}{4}$ " high; 12 $\frac{1}{4}$ " deep (including knobs). Price: \$399.50. Sony TA-3120, a stereo power or basic amplifier (basic section of the TA-1120). Dimensions: 7 $\frac{1}{8}$ " wide by 5 $\frac{3}{4}$ " high by 17 $\frac{1}{2}$ " deep. Price: \$249.50. Manufacturer: Sony Corporation, 47-47 Van Dam St., Long Island City, N. Y. 11101.

**COMMENT:** The first major components (outside of tape recorders) from Sony that we've had the opportunity to test are indeed "major components." The TA-1120, is, in short, one of the best integrated amplifiers yet encountered. And the TA-3120 basic amplifier is a top ranking model in its class too. These high-performing, extremely well-built, stylish looking products should interest the professional user as well as the home music system owner seeking the best. Both of these solid-state (all silicon transistors) and transformerless units show every sign of careful workmanship and attention to detail: chassis layout and wiring are exemplary, and high-quality parts of professional grade are in evidence throughout.

The TA-1120, to begin with, offers a high order of versatility and control features combined with plenty of clean power reserves and just about nonmeasurable distortion. The front panel looks businesslike yet inviting. The knobs and heavy-duty switches, all of them smooth and positive in their "feel," control volume, channel balance, bass and treble, stereo mode, program selector, tape monitor, high and low filters, power off/on. The tone controls, stepped types for precise and repeatable settings, act on both channels at once. There also is a switch that cancels them, removing them from the circuit for the purest response. The program selector is unusual in that it is divided between two controls; one knob selects microphone, tape head, phono 2, or auxiliary, while the other—a three-position slider—selects tuner, or phono 1, or whatever the knob has been preset to. In this way, you can readily choose the most often used program sources in your system. The amplifier has two indicator lamps: a pilot light that shows that the set is turned on, and a safety light that goes out if the output transistors are subjected to over-

load—for example, if the speaker leads were shorted. If this happens, by the way, the amplifier just turns itself off.

The inputs, of course, are at the rear, which also has some unusual features. There are seven pairs of stereo input jacks, the mike jacks being phone-types. A pair of input level adjustments may be used to set relative levels of tuner and auxiliary sources so that their volume matches that of other program sources for a given setting of the front panel volume control. There is a pair of tape recorder feed jacks. For tape playback, there are inputs for signals from a tape



*Sony TA-1120, above,  
and the basic amplifier,  
Model TA-3120, left.*

deck without its own preamp and for a deck with its own preamp. In addition there is a five-pin socket for hookup to a recorder that uses a common cable for both record and playback, as some imported models do. A special circuit juncture is provided for each channel. Although normally connected by a pair of jumper cables, this juncture may be "opened" in order to insert an external electronic crossover. The crossover unit then patches back to the power amp section of the TA-1120 while also driving two additional power amps for a "tri-amplified" speaker system on each channel, a sort of ultimate setup in which tweeter, midrange speaker, and woofer each is powered by its own amplifier. A grounding post, fuse-holder, line-cord, three AC outlets (two switched, one unswitched) complete the picture at the rear.

The topnotch performance of the TA-1120 suggests

## REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

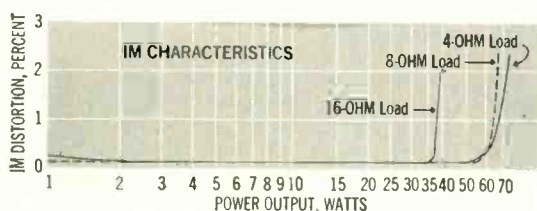
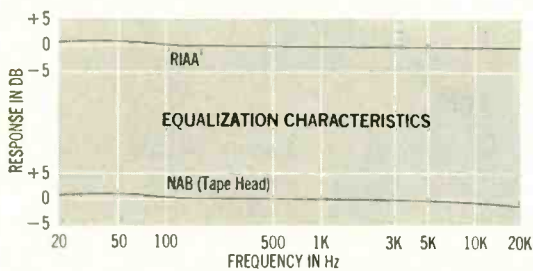
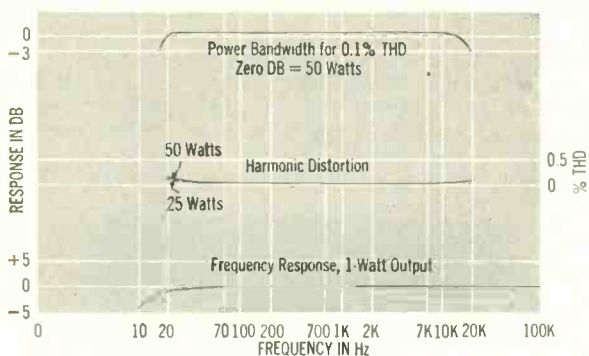
the kind of superiority once deemed possible only by using completely separate preamp and power amp. Response is literally a straight line to well beyond audibility. The control and equalization characteristics all are excellent, and the amplifier's power capabilities suit it for driving any type of speaker to as much clean volume as you'd ever need. Power output vis-à-vis rated distortion, in fact, exceeded the manufacturer's specifications. So, for that matter, did IM distortion measurements. All this adds up to a superior control amplifier.

The TA-3120 is the basic or power amp section of the TA-1120 housed in its own metal case and offered for use with any separate preamp-control. It has its own level controls on both channels so it also can be used directly with any program source furnishing about 1 volt signal (tuners, TV audio outputs, tape machines with their own playback preamps). Other controls on the TA-3120 include an off/on switch and a normal-test switch, the latter offering the option of

using the amplifier down to 10 Hz response (in test position) or to 30 Hz (in normal position). Like the TA-1120, it has speaker binding posts, a grounding terminal, three AC outlets, a fuse-holder, and the two pilot lamps.

Either of these amplifiers is a winner in its class. As we have noted on other topflight amplifiers the "sound" of either the TA-1120 or the TA-3120 is the sound of the program source. Driving the high-quality speakers they merit, these amplifiers seem to let you listen back to the source itself. Finally, the owner's manuals, for both units, are exceptionally complete, informative, and attractively printed.

CIRCLE 140 ON READER-SERVICE CARD



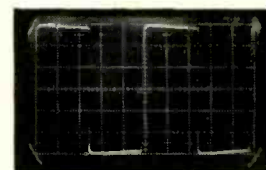
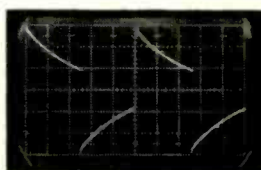
#### CORRECTION: RECENT MARANTZ REPORTS

Due to a computational error which became apparent only after we had gone to press, an incorrect signal-to-noise figure was reported last month for the Marantz Model 15 amplifier. Instead of 76 dB, the S/N ratio should be stated as 102 dB, which of course indicates an even higher order of excellence than we attributed to this equipment. Incidentally, the distortion data given on the Model 15 and on the Model 7T preamp (reported in February) should be considered as at or near the residual distortion level of the measuring equipment.

## Sony TA-1120 Integrated Amplifier

### Lab Test Data

Performance characteristic	Measurement	
Power output (at 1 kHz into 8-ohm load)		
l ch at clipping	55.8 watts at 0.07% THD	
l ch for 0.1% THD	57.7 watts	
r ch at clipping	55.6 watts at 0.08% THD	
r ch for 0.1% THD	56.7 watts	
both chs simultaneously		
l ch at clipping	50 watts at 0.08% THD	
r ch at clipping	49.4 watts at 0.09% THD	
Power bandwidth for constant 0.1% THD	18 Hz to 20 kHz	
Harmonic distortion		
50 watts output	under 0.15%, 20 Hz to 20 kHz	
25 watts output	under 0.10%, 20 Hz to 20 kHz	
IM distortion		
4-ohm load	under 0.1%, below 1 to 50 watts output	
8-ohm load	under 0.1% to 53 watts output	
16-ohm load	under 0.1% to 33 watts output	
Frequency response, 1-watt level	+0, -3 dB, 14 Hz to beyond 100 kHz	
RIAA equalization	+1.5, -0 dB, 20 Hz to 20 kHz	
NAB equalization	±1 dB, 20 Hz to 20 kHz	
Damping factor	50	
Input characteristics	Sensitivity	S/N ratio
phono 1	1.7 mV	65 dB
phono 2	0.5 mV	58 dB
mic	1.65 mV	49 dB
tape head	2.8 mV	53 dB
high level	78.0 mV	62 dB



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

## DUAL 1009SK AUTOMATIC TURNTABLE

**THE EQUIPMENT:** Dual 1009SK, a four-speed (16, 33, 45, 78 rpm) automatic turntable. Dimensions: 12¾ by 10½ inches; 6 inches required above base, 3 inches below. Price: \$109.50. Manufactured by Dual of West Germany; distributed in the U.S.A. by United Audio Products, Inc., 535 Madison Ave., New York, N.Y. 10022.

**COMMENT:** With the discontinuance of the Model 1009, the new Dual 1009SK becomes the middle-of-the-line model in the current Dual series of automatic turntables. It actually is closer, in design and performance, to the top model 1019 and has many of the latter's features such as a built-in anti-skating adjustment, cuing control, and a single-play spindle that rotates with the record. The 1009SK also has the same head as the 1019, a sturdy and convenient metal holder with provision for stylus overhang adjustment (a gauge is supplied with the unit). On the other hand, the 1009SK uses a lighter weight platter than the 1019 (4 lbs, 3 oz as compared with 7 lbs), and it lacks the variable speed adjustment. Finally, the 1019 will take a wider range of cartridge weights than the 1009SK: the higher-priced model accepts cartridges that weigh up to 16 grams, or up to 22 grams with an accessory counterbalance; the 1009SK takes pickups up to 7 or 8 grams in weight, or up to 13 grams with the added counterbalance. Cartridges which extend more than ¾-inch behind their mounting holes (the Ortofon, for instance) won't fit the head.

In tests at CBS Labs, and in use in a high-quality playback system, the 1009SK was checked out as



an excellent machine. Operation is smooth, silent, and flawless. The player has a fair immunity to external shock and it continues to track even when tipped at angles well off true level. The built-in stylus force gauge was found to be accurate up to 2 grams; a setting of 3¼ grams produced 3 grams actual force, while a setting of 4½ grams produced 4 grams. The bias, or anti-skating, adjustment corresponded directly with the tracking force settings, and it does its job of preventing the arm from skating across the record. Arm friction, both vertically and laterally, was negligible, and the automatic mechanism could be tripped at stylus forces as low as 0.25 gram. The tone arm's resonance was a very low 4 dB rise at 9 Hz. Turntable rumble (CBS-RRLL method) was clocked at -61 dB; average wow and flutter (at 33 rpm) were 0.1% and 0.05% respectively. These figures of course are excellent for any turntable, and remarkable for an automatic.

Platter speed accuracy was a little better than average for an automatic. The turntable ran a bit fast

## TEST REPORT GLOSSARY

**Bias:** 1. anti-skating; a force applied to counteract a tone arm's tendency to swing inward. 2. a small amount of voltage applied to a device to prepare it for correct performance.

**Capture ratio:** a tuner's ability, expressed in dB, to select the stronger of two conflicting signals. The lower the number, the better.

**Clipping:** the power level at which an amplifier's output distorts.

**Damping:** a unit's ability to control ringing.

**dB:** decibel; measure of the ratio between electrical quantities; generally the smallest difference in sound intensity that can be heard.

**Doubling:** a speaker's tendency to distort by producing harmonics of bass tones.

**Harmonic distortion:** spurious overtones introduced by equipment to a pure tone.

**Hz:** Hertz; the new designation for "cycles per second."

**IF:** intermediate frequency, into which the RF is converted by a tuner.

**IM (intermodulation) distortion:** spurious sum-and-difference tones caused by the beating of two tones.

**k:** kilo-; 1,000.

**m:** milli-; 1/1,000.

**M:** mega-; 1,000,000.

**Mu ( $\mu$ ):** micro-; 1/1,000,000.

**Pilot and sub-carrier:** (19 kHz and 38 kHz); broadcast signals used in transmitting FM stereo; must be suppressed by receiver.

**Power bandwidth:** range of frequencies over

which an amplifier can supply its rated power without exceeding its rated distortion (defined by the half-power, or -3 db, points at the low and high frequencies).

**RF:** radio frequency; the carrier for a broadcast signal received by a tuner.

**Resonance:** a tendency for a device to emphasize particular tones.

**Ringing:** a tendency for a component to continue responding to a no-longer-present signal.

**RMS:** root mean square; the effective value of a signal that has been expressed graphically by a sine wave.

**Sensitivity:** a tuner's ability to receive weak signals. Our reports use the Institute of High Fidelity (IHF) standard. The smaller the number the better.

**Sine wave:** in effect, a pure tone of a single frequency, used in testing.

**S/N ratio:** signal-to-noise ratio.

**Square wave:** in effect, a complex tone, rich in harmonics, covering a wide band of frequencies, used in testing.

**THD:** total harmonic distortion, including hum.

**Tracking angle (vertical):** angle at which the stylus meets the record, as viewed from the side; 15° has become the normal angle for the cutting, and thus the playing, of records.

**Transient response:** ability to respond to percussive signals cleanly and instantly.

**VU:** volume unit; a form of dB measurement standardized for a specific type of meter.

at all speeds, but the variation was not significant from a musical-listening standpoint. Actually, if there must be some speed variation in an automatic, it is desirable that it be on the fast side—to allow for the added load it may often have to carry of up to 10 discs at once, and possibly too to allow for a running-in period. In any case, the 1009SK is accurate enough for normal home use; those desiring absolute speed accuracy would have to choose something like the costlier 1019 which has the speed-vernier adjustment.

To sum it up, the 1009SK does a little more, and does it better, than even the top-ranking automatics did only a few years ago. The machine is supplied with an automatic spindle (the kind with retracting arms that obviates the need for an over-arm or a platform to hold records), a single-play or manual spindle, a single-play 45-rpm doughnut adapter, and the overhang gauge. Optional extras include an assortment of mounting bases, including one with a lift-up cover; the accessory counterweight for heavier cartridges; additional cartridge holders to slide into the arm head; and a 45-rpm automatic spindle. Installation—

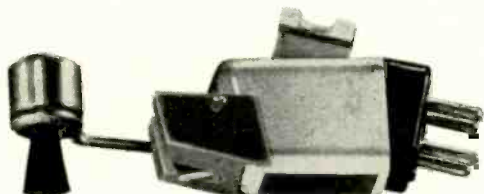
whether onto one of Dual's own bases or onto one fashioned from the mounting template supplied—is easy: it is done from the top by a clever spring-and-shock-mount arrangement. The 1009SK comes with pre-fitted and color-coded signal cables and it can be connected to your amplifier so as to shut off the entire system after play.

CIRCLE 141 ON READER-SERVICE CARD

Speed Setting (rpm)	Speed Accuracy (percentages fast)		
	105 VAC	120 VAC	127 VAC
16	0.8	1.2	1.4
33	0.7	1.1	1.2
45	0.4	0.8	1.1
78	0.3	0.8	1.0

### PICKERING V-15/AME-3 CARTRIDGE

**THE EQUIPMENT:** Pickering V-15/AME-3, a stereo cartridge with elliptical stylus and built-on dustbrush. Price: \$44.95. Manufacturer: Pickering & Co., Inc., Plainview, N. Y. 11803.

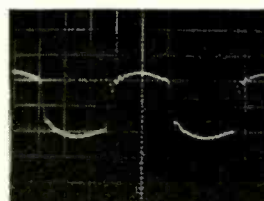
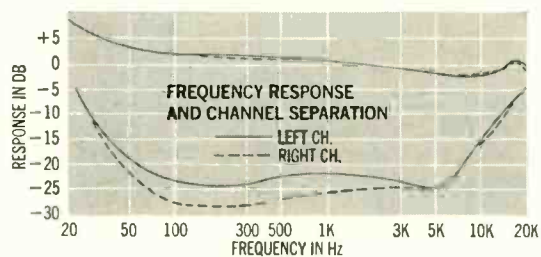


**COMMENT:** The V-15/AME-3 is one of a series of Dustomatic pickups, fairly light in weight and featuring a tiny brush built into the stylus housing. The brush hangs from a small shaft that protrudes through the front of the stylus' plastic guard. It is free to swivel up and down. The stylus—in this model specified as an elliptical, 0.2 by 0.9 mil—may be removed and replaced by the owner; alternate stylii that fit the V-15 body include types for relatively high tracking forces (as might be needed in an older record changer), as well as a 1-mil stylus (for older mono discs) and a 2.7-mil stylus for 78 rpm records.

Tested at CBS Labs, the cartridge needed 2 grams stylus force to track the most demanding test bands. This force was used for all measurements and subsequent listening tests. Output voltage was 4.1 mv on the left, 3.8 mv on the right, channel—both values closely balanced and just about average for magnetic phono inputs on today's amplifiers and receivers. Response on each channel was clocked within plus or minus 2.5 dB from 45 Hz to 20 kHz. The curves shown here indicate a rise at the extreme low end

which relates to a resonance below 20 Hz. The high-end rise, normally found in magnetic pickups, is not very pronounced in this model. Channel separation averaged 25 dB across the mid-frequencies, and remained better than 20 dB from about 50 Hz to 8.5 kHz, decreasing to 16 dB at 10 kHz. Harmonic distortion remained fairly low across the band; IM distortion was very low for lateral tracking, but higher vertically. The vertical angle of the pickup was found to be 22 degrees. The cartridge's square-wave response was very good, showing a fast rise-time and one small cycle of ringing that was quickly damped.

Although not the top ranking cartridge from the Pickering/Stanton fold, the V-15/3 is a good one,



*Square-wave response to 1-kHz signal.*

with characteristics that seem to recommend it for use in a broad spectrum of equipment. It will fit any tonearm and seems to work equally well in manual arms and in automatic changers. The brush does trap dust before it can get to the stylus, and it causes no significant drag on the arm. The sound of the V-15/3 is about as neutral as any we've heard: from the lows to the highs in terms of frequency, and from left to right stereo-wise, the V-15/3 gives you what's on the record. And we found no evidence of record damage after the tests.

CIRCLE 142 ON READER-SERVICE CARD

### REPORTS IN PROGRESS

**JansZen Z-900 Speaker System**  
**BSR 500 Turntable**

## WHARFEDALE W-20 SPEAKER SYSTEM

**THE EQUIPMENT:** Wharfedale W-20, a compact speaker system in enclosure. Dimensions: 9¾ by 14 by 8½ inches. Finished in oiled walnut. Price: \$49.95. Manufacturer: Wharfedale Division, British Industries Corp., Westbury, Long Island, N.Y. 11590.

**COMMENT:** The smallest and lowest-priced speaker system in the Wharfedale line is sure to win a lot of friends. It is, like so many other "ultra-compact," a surprisingly good speaker, considering size and cost. It has a clean, open sound that belies its petite dimensions and it covers a wider range than you might think possible from a box of little more than half-a-cubic-foot in volume.

The W-20 is a two-way acoustic suspension system, consisting of a very high-compliance woofer and a Mylar dome tweeter. Both are mounted on the front baffle of a completely sealed enclosure. The grille is easily removable so that you can change the fabric on it for decor purposes. Connections are made at the rear to binding posts marked for polarity. Input impedance is rated from 4 to 8 ohms (actual measured resistance was 5.2 ohms). A level control adjusts the balance of the highs.

The W-20 is more efficient than most small systems; a 10-watt (IHF power per channel) amplifier is recommended for driving it. It can handle higher amplifier power, of course, but we wouldn't advise trying to drive it with a 50-watt job running at full tilt. That kind of volume you can't expect from this speaker, although in average-size rooms it will respond cleanly to any rating of amplifier as long as you don't turn the volume too high.

At the bass end, the W-20 produced fairly strong fundamental bass to just below 50 Hz. When driven hard, it began doubling just above 50 Hz. The mid-bass and lower mid-range seemed slightly "forward." The highs were outstanding—continuing very strong and



clear, and with virtually no decrease of wide-angle dispersion—to above 10 kHz. A 12-kHz tone was audible well off-axis; 13 kHz could be heard only on axis. From here response dipped toward inaudibility. White noise response varied, with the setting of the rear level control, from hard to very subdued. The final setting we chose was backed off a little from maximum, at about 2 o'clock: this gave us all the highs we wanted and a very smooth feeling—at least in our room. No doubt, other listeners will prefer other settings of this control.

It is hard to fault this speaker on musical grounds. It lacks the ultimate heft and detail presentation ability of larger systems (the Wharfedale W-90, for instance, which costs over \$260) but it certainly strikes us as a good \$50 worth on today's market. A pair seems especially suited for very listenable stereo in small to average-size rooms, though what with their efficiency and wide dispersion, they would not exactly be lost in a larger room.

CIRCLE 143 ON READER-SERVICE CARD

## CUMULATIVE INDEX OF EQUIPMENT REPORTS

*For Year Ending March 1967*

### AMPLIFIERS (Basic)

Crown SA 20-20	Apr., 1966
Dynaco Stereo 120	July, 1966
Marantz 15	Mar., 1967

### AMPLIFIERS (Preamp)

C/M Labs CC-1	Sept., 1966
Dynaco PAS-3X	June, 1966
Marantz 7T	Feb., 1967

### AMPLIFIERS (Integrated)

Acoustech XI-AS (kit)	Sept., 1966
Heath AA-14 (kit)	Aug., 1966
Kenwood TK-400	Mar., 1967
Knight KG-895 (kit)	Dec., 1966
Lafayette KT-630 (kit)	Oct., 1966
J. B. Lansing SA600	Nov., 1966
McIntosh MA 5100	Oct., 1966

### ARMS

Audio & Design	Feb., 1967
Shure/SME 3009	May, 1966

### CARTRIDGES

Elac STS 240	Aug., 1966
Empire 888E	Mar., 1967
Grado BE and BR	Apr., 1966

### IMF Mark IV

Ortofon S-15T	July, 1966
Shure, V-15 Type II	Jan., 1967
Sonotone Mark V	Feb., 1967
	Nov., 1966

### MODULAR SYSTEMS

Harman-Kardon SC-440	July, 1966
KLH-Twenty	Dec., 1966

### RECEIVERS (Tuner/Amplifiers)

ADC Six Hundred	Oct., 1966
Heath AR-13A (kit)	June, 1966
Knight KN-376	Aug., 1966
McIntosh MAC 1500	May, 1966
Pilot R-1100	July, 1966
Scott 382	Jan., 1967
Sherwood S-8800	Nov., 1966

### SPEAKER SYSTEMS

ADC 404	June, 1966
Altec Lansing 848A	Mar., 1967
Bose 2201	Jan., 1967
Electro-Voice E-V Seven	Apr., 1966
Harman-Kardon HK-40	July, 1966
KLH-Twelve	Feb., 1967
J. B. Lansing Lancer 101	Sept., 1966

### Leak Mini-Sandwich

University Mediterranean	Jan., 1967
Utah HS-3	Aug., 1966
	Nov., 1966

### TAPE RECORDERS

Ampex PR-10-4	June, 1966
Knight KG-415	May, 1966
Magnecord 1020	Aug., 1966
ReVox G36	Apr., 1966
Sony/Superscope 530	Nov., 1966
Uher 9000	Feb., 1967
Viking 230 RMQ	Jan., 1967

### TUNERS

Fisher R-200-B	Sept., 1966
Fisher TFM-1000	Dec., 1966
Scott 312C	Mar., 1967
Scott LT-112 (kit)	May, 1966

### TURNABLES AND CHANGERS

Garrard Type A70	Apr., 1966
Marantz SLT-12	Oct., 1966
Miracord PW-40A	May, 1966
Miracord 40H	Sept., 1966
Thorens TD-150AB	May, 1966
Thorens TD-124 Series II	July, 1966

**Alabama**

- BIRMINGHAM** Liva Stereo Center
- OCATUR** Forbes Distributing
- DOTHAM** Wiregrass Electronics
- HUNTSVILLE** Electronic Wholesalers
- MOBILE** Electronics World
- Muscle Shoals City** Specialty Distributing Co.

**Arizona**

- GLendale** Meritt Electric
- PHOENIX** Arizona Hi-Fi
- SCOTTSDALE** Empire Audio
- TEMPE** Woolco Dept. Store
- TUCSON** Save-Co Dept. Store

**Arkansas**

- PIKE BLUFF** Valley House of Music

**California**

- ANAHAIM** Anaheim Electronics
- ASUSA** Rancho Sound
- BERKELEY** Robert E. Lee
- BEVERLY HILLS** Pacific Electronics
- CAMPBELL** Alco Home Electronic Center
- CANOGA PARK** White Front
- CARMICHAEL** Cal Hi-Fi
- CASTRO VALLEY** Audio Emporium
- COSTA MESA** White Front
- Covina** Acorn-Gem
- WEST CovINA** Save-Co Dept. Store
- FULVER CITY** Barshel's
- DOWNEY** White Front
- FRESNO** White Front
- GOLETA** Disco Fair
- HERMOSA BEACH** Active Sales & Equipment
- HOLLYWOOD** Hi-Fi Corner
- INGLEWOOD** Yale Radio Electric
- LONG BEACH** L. M. Barcus
- LOS ANGELES** ABC Premiums
- MONTEBELLO** White Front
- MOUNTAIN VIEW** Alco Home Electronic Center
- NORTH HOLLYWOOD** World Electronics
- OAKLAND** Fisher Electronics
- ONTARIO** White Front
- OXNARD** Disco Fair
- PACOMA** White Front
- PASADENA** Acorn-Gem
- PICO RIVERA** Save-Co Dept. Store
- PLEASANT HILL** White Front
- RICHMOND** Pacific Electronics
- SACRAMENTO** California Radio T<sup>h</sup> Supply
- SAN BERNARDINE** White Front

**SA - DIEGO**

- SA - DIEGO** The Am Electronic
- SA - FRANCISCO** Fisher Electronics
- SA - JOSE** Paramount Electronics
- SANTA ANA** Acorn-Gem Electronics
- SANTA CLAZA** Alco Home Electronic Center
- SANTA MABA** Lombard's Electronics
- SUNNYVALE** White Front
- TORRANCE** Save-Co Dept. Store
- VALLEJO** White Front
- WALNUT** White Front
- WHEELING** Boyl's World Hi-Fi

**Colorado**

- DENVER** Pioneer Sound Center
- GRAND** Empire Audio Exchange

**Connecticut**

- BARTON** Lafayette Radio Electronics
- BALTIMORE** Belmont Records
- WEST HARTFORD** Lafayette Radio Electronics
- NEW HAVEN** Save-Co Dept. Store

**District of Columbia**

- WASHINGTON** Audio Specialists

**Florida**

- CLEARWATER** Stereo City, Inc.
- COLUMBIA BEACH** Cart-led Electronics
- DADE CITY** White Front
- JACKSONVILLE** High-Fidelity Center
- MARIETTA** Electronic Equipment Co.
- PENSACOLA** Office Electronics
- SARASOTA** Tallahassee
- TALLAHASSEE** The Sound Shop
- WINTER PARK** Futney Audio Labs

**Georgia**

- ALBUQUERQUE** Specialty Distributing Co.
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**Illinois**

- CHICAGO** Altek Radio Corp.
- ELM HURST** E. J. Korvette
- MOUNTAIN VIEW** Home Electronics Center
- MOUNTAIN VIEW** Home Electronics Center
- MOUNTAIN VIEW** Home Electronics Center

**INDIANA**

- ANDERSON** Home Electronics Center
- INDIANAPOLIS** Communications Eqp. Co.
- LAFAYETTE** Lafayette Radio Supply
- MUNCIE** Muncie Electronics Supply

**Iowa**

- GETTENDORF** Home Electronics Center
- DAVENPORT** Griggs Piano Co.

**Kansas**

- LAWRENCE** Fred E. Sulton & Co.
- WICHITA** Sound Merchandisers

**Kentucky**

- LOUISVILLE** Hi-Fi Sales & Service

**Louisiana**

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- BATON ROUGE** Lafayette Radio Electronics
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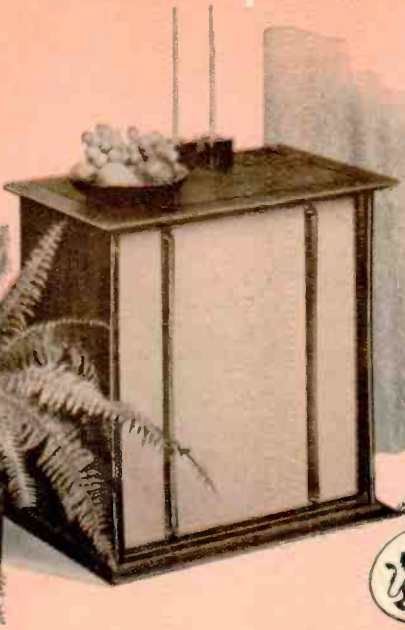
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# THE NEW RELEASES

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## CHOPIN'S MAZURKAS: A NEW MIRACULOUS READING FROM RUBINSTEIN

by Harris Goldsmith

FRANZ LISZT ONCE SAID that only a Pole could fully comprehend the true character of the Mazurka, a musical form at once haughty and tender, to which Chopin kept returning throughout his life. Certainly no artist has revealed the glories of Chopin's Mazurkas more persuasively than Artur Rubinstein, the greatest Pole of our time. His third integral recording of these pieces, just published, is in every respect a triumph.

From his earliest years in Poland to his waning days in France, Chopin poured the essence of his nationalistic pride and soul into the Mazurkas and Polonaises. Like Dvořák's *Slavonic*

*Dances*, they contain little material directly identifiable as folk music per se, but the idiom of the writing, the use of the bagpipe drone, the modal effects, and the "endless" device of letting a Mazurka taper into mid-air are as folk-sounding as could be imagined. Again like the *Slavonic Dances*, Chopin's later Mazurkas are much more varied, stylized, and cosmopolitan than his earlier ones. There is a gradual transformation of the simple directness of his Opp. 6 and 7 to a far more intense, subjective, and subtle mode of expression. But all of them are fascinating and infinitely varied miniature tone poems. Their very unpredict-

ability, indeed, serves to keep the Mazurkas sounding fresh and alive, whereas the Waltzes—for all their charm and grace—tend to seem dated and overly redolent of the early-nineteenth-century salon. In no other part of his *oeuvre*, I would say, does Chopin's genius shine quite so splendidly.

Rubinstein's first integral set of the Mazurkas was one of the treasures of the shellac era. In making those famous albums (the first intensive survey of this music on records), the pianist had to learn some of the pieces for the first time. Because of the spontaneity and freshness of those pioneer efforts, Rubin-

stein still remembers them with affection—a sentiment he rarely harbors for his older discs. The emergence of micro-groove inevitably created the need for a new Rubinstein edition, which was recorded in the early 1950s, while the pianist was residing in California. Now stereo recording techniques have inspired a third Rubinstein version. The new set, completed recently in New York, is so different from the second (I have not heard the 78 discs for years) that it sounds almost as if it had been recorded by another artist. I hope that RCA Victor will retain the older LP album in the catalogue; its graceful, lightly inflected, and rather faster performances are as distinguished in their taut virtuosic way as the weightier, more introspective—yet still miraculously vital—accounts by the veteran of today. If pushed to a choice, however, I would have to opt for the latest version. In fact, these new interpretations of the Mazurkas may well be the finest things Rubinstein has put on his records. The miraculous sparkle of his part playing, the swift grace of his ornaments, the color and passion of his rubato are things that could hardly be duplicated by any living pianist. It is incredible to realize that they were produced by a man of eighty.

Like all of the greatest artists, Rubinstein has never stopped growing. The exposition of the late F minor Mazurka of Opus 68—until now available only in the restoration by Chopin's friend Auguste Franchomme—will come as a revelation to all music lovers. When the all but illegible original manuscript was rediscovered recently, the piece was found to have contained a middle section which the well-meaning Franchomme had purged from his "realization"—undoubtedly because he couldn't decipher the scrawl of Chopin's shaky hand. Rubinstein plays the work in a newly expanded version made by the historian Arthur Hedley, and he demonstrates that this last Mazurka is even more beautiful than we had thought. I also like the little textual revisions which Rubinstein has inserted throughout these new performances, the enticing little trill before the beginning of Meas. 45 in the Op. 7, No. 1, or the slightly revised end to the D major, Op. 33, No. 2. To be sure, some artists (most notably Brailowsky, in one of his best recordings) have brought the modern, almost Bartókian foreshadowings of these pieces a bit more closely to the fore. But over-all, Rubinstein's new set offers by far the most subtle diversity and plasticity. It is an incomparably rich achievement.

I have nothing but praise too for the wonderfully mellow, holdly sonorous reproduction of Rubinstein's rosy piano tone. It is most gratifying to hear the sturdy bass-line of his work, as well as its rainbow colorations, so memorably preserved.

**CHOPIN: Mazurkas for Piano (51)**

Artur Rubinstein, piano. RCA VICTOR  
© LM 6177, \$14.37; LSC 6177, \$17.37  
(three discs).



**PENDERECKI—A MIGHTY VOICE FROM POLAND**

by Bernard Jacobson

**A** WORK OF SHATTERING dramatic impact and powerfully individual inspiration, Penderecki's *St. Luke Passion*, made available now in an imported two-disc Muza set (mono only), would be a national musical landmark in whatever country it had been written. Apart from Szymanowski, Poland produced no composers of major international standing in the first half of this century. Of the bare dozen Poles who figured in the first quarter-century's programs of the International Society for Contemporary Music, the majority left their home country fairly early in life. Some, like Palester and Tansmann, followed Chopin's example and settled in Paris. Others, like Karol Rathaus, came to the United States. But neither those who left nor those who stayed made more than a limited impact on the consciousness of the musical world as a whole.

Entry into the Soviet bloc at the end of World War II did not, musically speaking, improve matters, and the chronicle of Polish composition in the following decade is a book into which few Western musicians have had the initiative to delve. But 1956, which was so abortive a year for the anti-Communist elements in Hungary, brought significant changes in Poland, and the partial relaxation of extremist ideological pressures had its effects in the musical as well as in the general social sphere. Perhaps a prophet might have taken the name of the Polish leader as earnest of a coming renaissance, since the first Polish composer of any real eminence, who lived four hundred years ago, bore the name Mikolaj Gomólka.

At any rate, a renaissance there certainly has been, and it is one of startling rapidity and completeness. In the past ten years names like Sikorski, Bacewicz, Serocki, and Baird have become widely known in international musical circles, and two composers have emerged who may well prove to be among the most important figures of their generation anywhere: Witold Lutoslawski and Krzysztof Penderecki. Lutoslawski belongs—though he is a better composer—in the

same group as Sikorski and Bacewicz in that, born in 1913, he had already reached musical maturity when the political changes of 1956-57 suddenly liberated his style. The same can be said, though to a lesser extent, of Serocki and Baird, who in any case are probably major minor composers rather than either minor major or major major ones. Penderecki, who was only twenty-three in 1956, stands alone as the one Polish composer of really commanding stature whose development has been consistent almost from the start.

Much of Penderecki's music makes use of outlandish instrumental techniques—strings, for instance, playing behind the bridge, or on the tailpiece, or *col legno*, or striking the body of their instruments with the nut of the bow, to produce an astonishingly imaginative variety of wailings, drummings, vibratings, and clatterings. These techniques, moreover, are subserved by a system of notation which largely dispenses with conventional notes and which replaces bars with precise indications of the number of seconds each section is to last. At times in the past it has been possible to feel a danger that these devices might degenerate into gimmickry. For instance, *Polymorphia*, for forty-eight strings, composed in 1961, seemed like a pale reflection of the *Threnody for the Victims of Hiroshima* of the previous year, with a mere tenth of the earlier work's intellectual concentration and no more than a hundredth of its emotional power.

But the *St. Luke Passion* triumphantly reasserts and extends the musical and expressive validity of the *Threnody*. In the newer work, apart from the problems inherent in building a large-scale musical structure by means as radical as Penderecki's, the composer has set himself the task of revivifying a form that has lain dormant, and apparently dead, for two hundred years. In both respects, *The Passion and Death of Our Lord Jesus Christ according to St. Luke* is a towering success.

Penderecki has set the narrative portions for a speaking voice interwoven



with choral contributions. The other solo parts are sung by a soprano, who has three arias on texts from the Psalms, from Jeremiah, and from the Roman Breviary for Good Friday; a baritone, who takes the part of Jesus; and a bass, who represents the minor characters. Apart from its dramatic function in the narrative, the chorus has several meditative and supplicatory movements (including the *Stabat Mater*), and the soprano, baritone, and bass soloists also take part in the final chorus.

In musical style, the work is boldly eclectic. Much of the choral and orchestral writing carries on the daring sonic experiments familiar from Penderecki's other works. But alongside these are Gregorian elements, one or two well-disguised folk elements, and elements from several other styles: the basic melodic germ of the work is the familiar B-A-C-H phrase (or, to give the notes their English names, B flat-A-C-B); Jesus sings mostly in a flexible chromatic style that combines wide post-Webernesque leaps with a recurring cadential tendency; and this tonal trend is focused in the clear D major chord which concludes the *Stabat Mater* and in the equally unambiguous A flat major of the very end.

What is most impressive is the way

these multifarious elements are made to serve a philosophical and expressive design of exceptional power and coherence. The musical development of the work is indissoluble from its dramatic progress. Thus the choruses gradually become firmer in outline—gradually, as it were, take on flesh—as the inevitability of the Passion story becomes manifest. The sinuous lines of Jesus are his own special musical province—in the dialogue with Pilate, a subtle stylistic distinction between the two characters prevents real communication—but the unemphatic cadential trend of the part proves musically prophetic. At the mention of the Cross, in the beautiful string textures of the soprano aria *Crux fidelis*, the feeling of the music takes another step in its progression towards “manifestation,” towards greater concreteness. And then in the dialogue between Jesus and the crucified thief, the worlds of God and Man at last coalesce. After this the tonal conclusions of the *Stabat Mater* and of the final “*In Te, Domine, speravi*” give the entire work the character of one enormous suspension with a transcendent resolution at the end. With the help of the score, unfortunately unavailable in this country, I might have discovered still other cohesive patterns. But it is an indication of Penderecki's achievement that,

even without the score, this monumental composition makes its effect as a single huge idea, elaborated with unerring assurance and dramatic flair, and never sacrificing the integrity of its total conception.

The performance has a dedication worthy of the music, and the recording, though adequately clear, has a church-like resonance which is entirely appropriate and which contributes notably to the effect of the sustained choral writing.

Some listeners may feel that, at times, Penderecki's response to the emotional stimulus of his subject is a shade facile. Such a point can only be clarified by prolonged familiarity with the work. My immediate impression is that the *St. Luke Passion* will sustain comparison to Schoenberg's *Moses und Aron* for its close-knit welding of philosophical idea with musical medium.

#### PENDERECKI: *St. Luke Passion*

Stefania Woytowicz, soprano; Andrzej Hiolski, baritone; Bernard Ladysz, bass; Leszek Herdegen, reciter; Cracow Philharmonia Boys' and Mixed Chorus; Cracow Philharmonic Orchestra, Henryk Czyz, cond. MUZA © XL 0325/26, \$11.96 (two discs, mono only).

## COLUMBIA'S ODYSSEY LABEL STARTS A PROPITIOUS VOYAGE

by Shirley Fleming

ODYSSEUS, AS I RECALL, attended the only concert of his career lashed to the mast of his ship and driven almost mad. The prospect of a similar confrontation with Sirens should not discourage a potential record buyer: Columbia Records' new project—the budget-priced classical line entitled *Odyssey* and billed as “An Adventure for the Connoisseur”—offers experiences less perilous. The listener will be able to hear the Sirens, but without courting self-destruction and with the promise of continued smooth sailing ahead.

Such, at least, is the prospect offered by one principal portion of the *Odyssey* catalogue—the reissue of Max Goberman's much praised series of Corelli, Vivaldi, and Haydn recordings, originally issued on a subscription basis as *Library of Recorded Masterpieces* and then cut short by the conductor's untimely death in December 1962. It is good news too that in addition to reissuing all the LRM recordings (which included a number of works outside the Haydn/Vivaldi/Corelli series) *Odyssey* will also record those Haydn symphonies that Goberman had not done at the time of his death. Other sources for the *Odyssey* catalogue will be the Harmonia Mundi label in Germany, Columbia's own vaults of vintage record-

ings (Beecham, Casals, Gieseking, and Walter are represented in the first release), and specially recorded new material emphasizing, we are told, budding new talent and/or “repertoire of a highly special nature.” (Reviews of initial releases from Harmonia Mundi and Columbia lists appear among the regular reviews and in the “Repeat Performance”

pages of this issue.) It is a relief to learn that *Odyssey* will not succumb to the doubtful charms of ersatz stereo; whatever was originally monophonic-only will remain so.

As for the Gobermans, it is good to have them coming back into circulation again, and in a format that many collectors will find easier to deal with than before. Originally, each disc contained a wide assortment of a composer's instrumental works; now a logical unity in coupling is to be the rule. Corelli's Opus 6 is packaged by *Odyssey* in a three-disc box; the first Vivaldi release contains four concertos for woodwinds and strings; the Haydn disc comprises Symphonies Nos. 1, 2, and 3, plus the Overture to *Lo Speciale*. *Odyssey*'s initial Goberman salvo is rounded out by a Schubert recording—the *Unfinished*, the *Rosamunde Overture*, and the *Magnificat in C*.

A retrospective consideration of these recordings makes it clear just how much was lost to us when Max Goberman died; it does not obscure, either, certain shortcomings of which we were aware when the records first came out. For my money, the Haydn series may prove in the long run to be the most interesting and perhaps the best performed; certainly



The Goberman records reissued.

his first three symphonies will come as a shock to anyone who imagined that Haydn had to write eighty-one before producing something individual with the "Paris" six. The truth of the matter is that he "scratched off" in the best sense of the stock-car racer's phrase: there are lovely and inventive things in all these three early works—the dialogue between high and low strings in the Andante of No. 1 (nicely projected in stereo); the spell cast by the beguiling, even-stepping movement of the violin line in the Andante of No. 2; the way in which the French horn strikes a long sustained note across the main melody line in the finale of the same; the quick oboe solo amidst the stir and muscle of the first movement of No. 3—one could go on. But the main thing here is to say once again that Góberman's performances are something special, with tremendous vigor and fullness of sound where called for, a fine clarity and simplicity in the slow movements (preserving the clarity and simplicity of Haydn's scoring), a meticulous but not fussy attention to inner voices, a leaning into the rhythm which makes the music really move.

The Corelli concerti grossi are not quite so clear a case of triumph. In one thing they do excel—a marvelous rhythmic vigor which turns the fugue of No. 1, for example, into one of the most jubilant pieces of polyphony you are likely to encounter anywhere, and which makes the Gigue of No. 12 fulfill all its potentialities. But a nagging complaint crops up as to the quality of tone in the solo violin or violins—it is too often sinewy, raw, and rather straining. This is not true of every concerto; I was struck by the superb fiddle pronouncements in the Allegro and Vivace of No. 2, for instance. But there is no getting away from the fact that at moments the sheer sound of this set is less than pleasing.

The single Vivaldi disc in the initial release presents in a nutshell what is perhaps characteristic of the whole Vivaldi series as far as Max Góberman was able to carry it: very good performances of works which vary tremendously in intrinsic interest. The concerto here for pairs of oboes and clarinets is one of the best Vivaldi works I have ever heard; the piccolo concerto provides good whistling material and a sprightly atmosphere but is, you might say, primarily of interest to piccolo players; the bassoon concerto is a fairly take-it-or-leave-it proposition; the flute work has two outstanding movements—and so it goes.

The only real disappointment is the Schubert disc, which is for some reason a rather lackluster affair. The *Unfinished* has none of the rhythmic punch which the eighteenth-century work of Góberman would lead you to expect, and the Magnificat is at the mercy of a tentative ensemble of vocal soloists headed by a soprano who is quavery and tight-voiced. But any undertaking the size of Góberman's was bound to have its ups and downs, and the ups are decidedly in the lead. The sound of most of the reissues is first rate, though the Corelli set is a little less brilliant than the others, perhaps a quality of the original discs.

Odyssey could scarcely have made its debut with a happier idea than the Góberman revival.

**CORELLI:** *Concerti grossi, Op. 6* (complete)

Vienna Sinfonietta, Max Góberman, cond. ODYSSEY © 32 36 0001, \$7.47; 32 36 0002, \$7.47 (three discs).

**HAYDN:** *Symphonies: No. 1, in D; No. 2, in C; No. 3, in G; Lo Speciale: Overture*

Vienna State Opera Orchestra (in Nos. 1 and 2), New York Sinfonietta (in No. 3 and the Overture), Max Góberman, cond. ODYSSEY © 32 16 0005, \$2.49; 32 16 0006, \$2.49.

**SCHUBERT:** *Symphony No. 8, in B minor ("Unfinished"); Rosamunde Overture; Magnificat in C*

Elisabeth Thomann, soprano. Rose Bahl, alto, Kurt Equiluz, tenor, Gerhard Eder, bass, Kurt Rapf, organ, Akademie-Kammerchor (in the Magnificat): Vienna New Symphony, Max Góberman, cond. ODYSSEY © 32 16 0009, \$2.49; 32 16 0010, \$2.49.

**VIVALDI:** *Concertos for Woodwinds and String Orchestra: for Flute, Bassoon, and Strings, in G minor ("La Notte"); for Bassoon and Strings, in E flat; for Piccolo and Strings, in A minor; for Two Oboes, Two Clarinets, and Strings, in C*

New York Sinfonietta, Max Góberman, cond. ODYSSEY © 32 16 0011, \$2.49; 32 16 0012, \$2.49.

## Classical

**BACH:** *Cantatas: No. 169, Gott soll allein mein Herze haben; No. 56, Ich will den Kreuzstab gerne tragen*

Eva Bornemann, contralto; Jakob Stämpfli, bass; Yves Rudelle Vocal Ensemble; Chamber Orchestra of the Saar, Karl Ristenpart, cond. NONESUCH © H 1142, \$2.50; H 71142, \$2.50.

These are, except for a final chorale, solo cantatas, No. 169 for alto and No. 56 for bass. Miss Bornemann's voice sounds clear and fresh; it is rather bright for a contralto, and it is flexible and accurate here. There are some fine things in this work, which uses two movements of the Clavier Concerto in E major, S. 1053. The first becomes a concertante overture for organ and orchestra. The Siciliano of the concerto is metamorphosed by the Bachian magic into the poignant, deeply expressive aria, "Stirb in mir." This is an effective performance of the work, which may not be quite the equal of the Maureen Forrester version on Vanguard but doesn't cost as much either.

In the great cantata for bass Stämpfli is in pretty good form. The voice is fairly rich, it is steady, and in "Endlich" he spins long phrases in a single breath. In the first aria, however, soloist and orchestra are not always quite together, and here and elsewhere there is a lack of commitment on the part of the performers that makes the work sound a little sleepy. As a performance this is no match, it seems to me, for the Fischer-Dieskau (Archive), Mack Harrell (RCA Victor), or Prey (Turnabout). The sound in both works is clean and resonant in both versions. N.B.

**BACH:** *Two-Part Inventions, S. 772-86; Three-Part Inventions (Sinfonias), S. 787-801*

George Malcolm, harpsichord. NONESUCH © H 1144, \$2.50; H 71144, \$2.50.

Kirkpatrick's recording remains the one for those who feel, with some justice, that this delightful and very intimate music sounds best on the clavichord. But George Malcolm's new version is as beautiful a one as either the harpsichord or the piano has yet produced on disc. Typical are the fine registration and the languid grace of ornamentation in No. 5 of the Three-Part set: Malcolm's embellishments never sound mathematically calculated—they sound like the luxuries they are, and they decorate the line without obscuring it. The stylish playing is abetted by the rich, warm sound of this seductive record. B.J.

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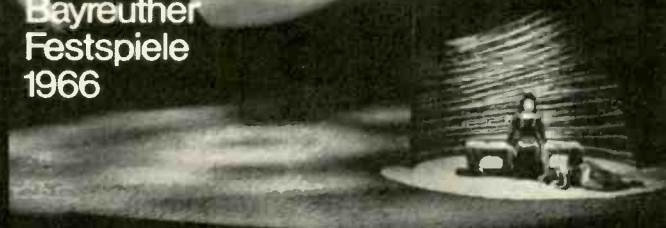
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# THE BEST SELLERS

a special survey prepared by  
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This Month	Last Month	CLASSICAL
1	—	<b>ROSSINI: Semiramide</b> Joan Sutherland, Marilyn Horne, et al.; London Symphony Orchestra, Richard Bonyngue, cond. (London)
2	1	<b>WAGNER: Die Walküre</b> Birgit Nilsson, Hans Hotter, et al.; Vienna Philharmonic, Georg Solti, cond. (London)
3	—	<b>VERDI: Falstaff</b> Dietrich Fischer-Dieskau, et al.; Vienna Philharmonic, Leonard Bernstein, cond. (Columbia)
4	3	<b>CHOPIN: Piano Recital</b> Van Cliburn, piano. (RCA Victor)
5	—	<b>MAHLER: Symphony No. 8</b> Soloists, Chorus, London Symphony Orchestra, Leonard Bernstein, cond. (Columbia)
6	2	<b>OPENING NIGHTS AT THE MET</b> Various Artists. (RCA Victor)
7	9	<b>LEONTYNE PRICE: Prima Donna</b> RCA Italiana Orchestra, Francesco Molinari-Pradelli, cond. (RCA Victor)
8	5	<b>TCHAIKOVSKY: Piano Concerto No. 1</b> Van Cliburn, piano; orchestra, Kyril Kondrashin, cond. (RCA Victor)
9	—	<b>ORFF: Carmina Burana</b> Soloists; New Philharmonia Chorus and Orchestra, Rafael Frühbeck de Burgos, cond. (Angel)
10	10	<b>PUCCINI: La Bohème</b> Victoria de los Angeles, Jussi Bjoerling, et al.; Chorus and Orchestra, Sir Thomas Beecham, cond. (Seraphim)

This Month	Last Month	THE LIGHTER SIDE
1	—	<b>More of the Monkees.</b> (Colgems)
2	1	<b>The Monkees.</b> (Colgems)
3	2	<b>Herb Alpert: S.R.O. (A &amp; M)</b>
4	3	<b>Dr. Zhivago: Soundtrack.</b> (M-G-M)
5	—	<b>The Temptations: Greatest Hits.</b> (Gordy)
6	—	<b>Frank Sinatra: That's Life.</b> (Reprise)
7	4	<b>The Sound of Music: Soundtrack.</b> (RCA Victor)
8	8	<b>New Vaudeville Band: Winchester Cathedral.</b> (Fontana)
9	—	<b>Herb Alpert: Whipped Cream and Other Delights.</b> (A & M)
10	—	<b>Paul Revere and the Raiders: Spirit of '67.</b> (Columbia)

**BARTOK: Sonata for Two Pianos and Percussion**

†Janáček: *Concertino for Piano and Chamber Ensemble; Sonata for Piano*

Věra Lejsková and Vlastimil Lejsek, pianos, Bohuslav Krška and Zdeněk Mácal, percussion (in the Bartók); Josef Páleníček, piano, chamber ensemble, Jarmil Burghauser, cond. (in the Janáček). **CROSSROADS** Ⓢ 22 16 0073, \$2.49; 22 16 0074, \$2.49.

Good recording—balance, response, dynamic range—is of the utmost importance in Bartók's Sonata, with its subtle integration of the percussion instruments into the melodic fabric; and so it is particularly pleasing to be able to report that this disc is technically first-class. Even the slightly excessive hall reverberation has its advantages, as it enables the xylophone to sound less woodpeckerish than usual. The Lejsks' performance is not the most flawlessly precise I have ever heard but it is well thought out and always lively and full of personality—which is more important in the long run. Particularly attractive is the apparent spontaneity with which they shift from one tempo to another in the first movement; this can sound fragmentary, but it does not in this performance.

The Janáček Concertino is not all that frequently heard in the concert hall, so I was rather surprised to see yet another recording appear so shortly after the Caramoor Festival version for Desto (reviewed in these columns last February). It makes an interesting comparison. Páleníček and his companions take a rather freer line with the score than Miss Somer and her colleagues, and there are both gains and losses. Some of Janáček's rhythmic subtleties are glossed over by Páleníček, notably in the "second subject" of the first movement, and he does exaggerate the *poco meno mosso* direction in the two middle movements. On the other hand these liberties are clearly the result of real familiarity with the music, and it is hard to resent them when the performance as a whole has such expressive continuity and authority. To complicate matters still further it must be said that the Czechs have the clearer recording, but that their wind playing is not of the same virtuoso order as that of the Caramoor players. The choice will probably depend ultimately on the couplings: Desto offers the fascinating Capriccio for Piano (left hand), while Crossroads gives us Páleníček's deeply felt performance of Janáček's two-movement Piano Sonata as well as the Bartók work. J.N.

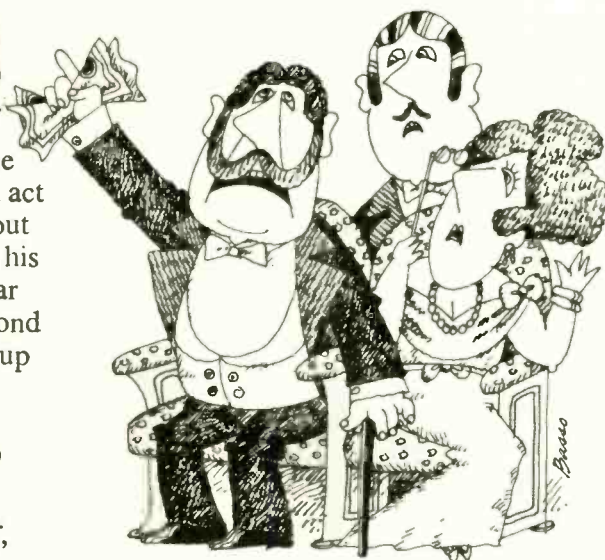
**BEETHOVEN: Six Themes and Variations for Flute and Piano, Op. 105; Bagatelles, Op. 126; Zwei kleine Klavierstücke**

Richard Dirksen, piano; Wallace Mann, flute (in the Variations). **COUNTERPOINT/ESOTERIC** Ⓢ 623, \$4.98; 5623, \$5.98.

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# Classic Comments

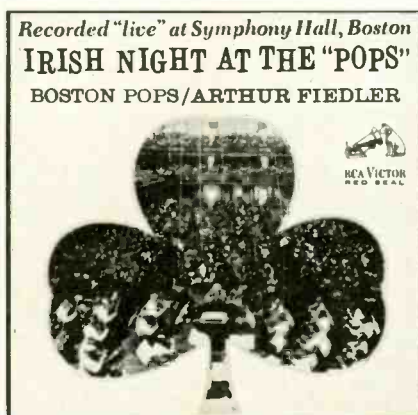
Hector Berlioz attended the opening of *Ali Baba*, the new opera by his long-time enemy Cherubini. At the end of the first act he gave a yawn that was heard throughout the house and proclaimed audibly from his front row seat, "I'll give 20 francs to hear one good musical idea." During the second act, in a voice that could be heard clear up to the top balcony, he raised his bid to 40 francs—then later, to 80. Finally, halfway through the third act, he got up from his seat, stalked up the aisle and announced to the audience, "It's no use. I simply can't afford to stay any longer."



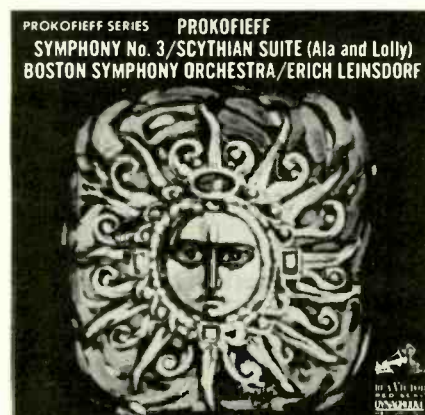
## New Recordings for March from RCA VICTOR Red Seal



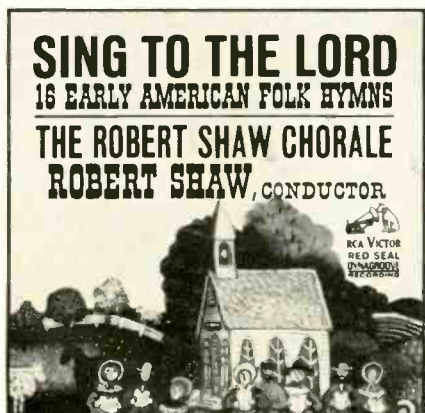
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folk song collector and publisher, the Variations were written for solo piano to which violin or flute could be added as desired. Strictly minor Beethoven, these treatments of English, Welsh, Irish, and Scottish folk songs, which Beethoven lumped together as *Airs écossais*, are joined in this set by one Austrian tune: nowhere does Beethoven betray the faintest feeling for the folk idiom. The Opus 126 Bagatelles of course rank much higher in Beethoven's *oeuvre*: as an appendage to the last sonatas, they combine the characteristic idiom of Beethoven's last years with a lighter musical import. The other little piano pieces included on this record (two waltzes and an allemande) Beethoven himself did not think worthy of publication.

Neither performance nor repertory commends this set. The flute pieces may be heard in a far better performance by Rampal in a Turnabout excerpt from the Vox set of Beethoven's complete flute music, and the Bagatelles, once recorded to perfection by Artur Schnabel (reissued on Angel COLH 66), may be heard to good advantage in performances recorded by Kempff, Matthews, Brendel, or Demus.

The Counterpoint/Esoteric recording falls short of modern requirements; a stereo version is apparently available, but only a monophonic disc was submitted for review. P.H.

**BEETHOVEN: Variations on a Waltz by Diabelli, Op. 120**

Hans Richter-Haaser, piano. SERAPHIM © 60027, \$2.50; S 60027, \$2.50.

The only other low-price *Diabelli Variations* available, Alfred Brendel's, is a part of a three-disc Vox Box—and at any rate, is not up to Brendel's customary high standard. This new Seraphim edition (which came out last year in Europe) is a relatively sober affair, with sensible tempos and brisk, clear outlines. Richter-Haaser plays cleanly throughout but without any particularly ravishing tonal, coloristic, or virtuoso effects; it would seem that pianism per se is frowned upon, as are the humorous and emotional aspects of this stupendous music. Though treatment of detail differs, Richter-Haaser's point of view here suggests Leonard Shure's in that performer's deleted Epic recording: both pianists eschew the cumulative forward build-up of the composition as a whole, preferring to clarify the numerous felicities of harmony and structure inherent in each individual variation. One never gets the impression of mountain peaks and valleys of repose, of a time-continuum even in the silences *between* the variations . . . the qualities which distinguish the conceptions of Schnabel, Barenboim, Horszowski, and Rudolf Serkin. In a sense, what Richter-Haaser (and Shure) offers might be taken as a synopsis of drama rather than its playing out. Heard with an open score, this honestly played (and sturdily recorded) performance supplies an ample foundation on which the listener can supply his own insights and responses.

I might add that it is something of a blessing to hear the *Diabelli Variations* without either pretense or flashy superficiality—and to be able to come away from them undrained. H.G.

**BEETHOVEN: Works for Cello and Piano**

*Sonatas: No. 1, in F, Op. 5, No. 1; No. 2, in G minor, Op. 5, No. 2; No. 3, in A, Op. 69; No. 4, in C, Op. 102, No. 1; No. 5, in D, Op. 102, No. 2, Variations: Seven Variations on "Bei Männern" from Mozart's "Zauberflöte"; Twelve Variations on "Ein Mädchen" from Mozart's "Zauberflöte"; Twelve Variations on a Theme from Handel's "Judas Maccabeus."* Pierre Fournier, cello; Wilhelm Kempff, piano. DEUTSCHE GRAMMOPHON © LPM 18993/96, \$17.37; 138993/96, \$17.37 (three discs).

*Sonatas for Cello and Piano: No. 3, in A, Op. 69; No. 5, in D, Op. 102, No. 2.* Jacqueline Du Pré, cello; Stephen Bishop, piano. ANGEL © 36384, \$4.79; S 36384, \$5.79.

Fournier recorded all five Sonatas with Artur Schnabel in the late Forties (only the last three were released), and the complete Beethoven cello/piano *oeuvre* with Friedrich Gulda five years ago. DGG's present recordings of the complete works come from actual performances in Paris on February 2 and 5, 1965. Fournier is here at his aristocratic yet warmly expansive best, and he is masterfully partnered. Kempff is magnificent in repertoire such as this. While he finds room for all sorts of ravishing touches—shifts of color, judicious distentions, and the like—his vast knowledge of and grounding in the classical idiom, so deep now as to be virtually instinctive, never allows him to lose sight of the grandeur and strength of this sublime music. Compare the purposeful, forward-moving thrust of this Op. 69 first movement with the usual flabby mooning and it becomes plain that the Fournier/Kempff collaboration is one for the ages. Indeed, I find that these accounts are similar in many ways to the venerated Fournier/Schnabel readings, albeit with tempos that manage to breathe more. Gulda's mere competence is left far to the rear.

It is high praise to say that young Jacqueline Du Pré and Stephen Bishop manage to parallel the work of Fournier and Kempff in the craggy, monumental D major Sonata of Op. 102. With full repeats and bristling vitality, the Angel set reaches its zenith in the great slow movement, but everything about this Du Pré/Bishop performance is exceptionally right and convincingly Beethovenian. There is also much to admire in their reading of the Op. 69 Sonata. The scrupulous phrasing, the elegant lightness of Bishop's passage work (even in treacherous octave passages), the surging warmth of Miss Du Pré's tone are all worthy of comment. Yet I find that both artists succumb too much to the romanticism latent in this sonata. I am just a bit put off by the slightly too voluptuous

lingering over melody, and also by the fractionally "hooty" sound of Miss Du Pré's lower register. By ordinary standards, though, this too is an extraordinary performance, and it is perhaps unfair to compare the Du Pré/Bishop reading with the virtually definitive one of musicians many years their elder.

Both sets are faultlessly reproduced. DGG's "live" engineering is remarkably free of audience noise. H.G.

**BEETHOVEN: Works for Violin, Cello, and Piano**

*Trios for Violin, Cello, and Piano: Op. 1: No. 1, in E flat; No. 2, in G; No. 3, in C minor; Op. 11, in B flat; Op. 70: No. 1, in D ("Geister"); No. 2, in E flat; Op. 97, in B flat ("Archduke"); Op. 44, in E flat (Fourteen Variations on an Original Theme); Op. 121a, in G (Ten Variations on Mühler's "Ich bin der Schneider Kakadu"); Op. posth., in B flat.* Beaux Arts Trio. WORLD SERIES © PHC 4007, \$10.00 (four compatible discs).

*Trios for Violin, Cello, and Piano: No. 3, in C minor, Op. 1, No. 3; No. 4, in D, Op. 70, No. 1 ("Geister").* Suk Trio. CROSSROADS © 22 16 0069, \$2.49; 22 16 0070, \$2.49.

*Trio for Violin, Cello, and Piano, No. 3, in C minor, Op. 1, No. 3; Sonata for Horn and Piano, in F, Op. 17.* Sandor Vegh, violin (in the Trio); Pablo Casals, cello; Mieczyslaw Horszowski, piano. PHILIPS © PHM 500120, \$4.79; PHS 900120, \$5.79.

The Beaux Arts Trio might aptly be considered the piano-trio counterpart to the Juilliard Quartet. Which is to say that its members (Daniel Guilet, violinist, Bernard Greenhouse, cellist, and Menahem Pressler, pianist) are three remarkably proficient instrumentalists who have arrived at a faultless—indeed, awesome—ensemble integration. No matter the difficulty, their tonal balance is completely dovetailed, their articulation always immaculate. Technical problems are simply nonexistent for these musicians. Whatever they contrive to do, they unfailingly accomplish with split-second accuracy. Tempos are usually on the rapid side, occasionally to the extent that everything sounds unnaturally speeded-up. Even their shortcomings are akin to those of the Juilliard: we find the same highly varnished, slightly theatrical calculation, the same occasional disjointed sectionalization.

The brilliant light-footedness and poised detachment of the Beaux Arts Trio work better in Beethoven than in their earlier recording of Schubert. The works from Op. 1 are fleet, charming, accomplished. The Clarinet Trio of Op. 11 (here, of course, played in its violin alternative) is of a piece, though I feel that this work has a vein of humor which inevitably becomes strait-laced when purged of the tooty sound of the woodwind protagonist. The hurtling first movement of the *Geister* is played with an almost Toscaninian vehemence and exactitude, while

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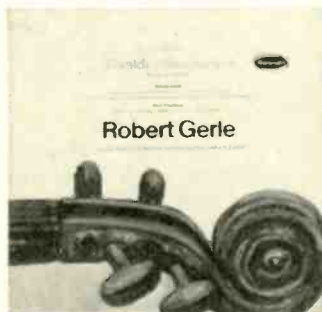
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the slow tempo of the second movement is convincingly contrasted. The E flat Trio is, surprisingly, on the deliberate side, though it too is very well played. I am not as happy with the *Archduke* (it is finicky, "typewriterish," segmented), and most of the "appendix" works are of scant interest, but to have all this music compressed onto four low-priced discs is a bargain of consequence (the competing Vox set takes six and is nowhere as well performed by the Mannheim Trio). Philips' compatible sound is basically wide-range and realistic, though some sides evidenced a bit of shattering in *forte* passages.

The Suk Trio may in time also have a complete cycle of this music to their recorded credit. Recently these players gave us a superlative *Archduke* and now they turn their attention to the scarcely less popular *Geister* and the stormy C minor from Opus 1. While these artists certainly do not slight drama, they underlay it with a vein of soaring, songful romanticism. If you want these works to flow to their utmost, to sound fresh and youthful (though never immature or brashly superficial), you will relish this fine performance. The disc is beautifully engineered—resonant yet clean and meticulously balanced.

But for my own taste, the Vegh/Casals/Horszowski C minor (taped from an actual concert in the Beethovenhaus at Bonn in 1958) represents the epitome of great Beethoven interpretation. Although less precipitate than either of the other versions considered here, its tempos are by no means leisurely. In this ideally gruff, granitelike performance one is engaged in a face-to-face confrontation with the Titan himself. Listeners who were slightly put off by the Vegh/Casals/Horszowski *Archduke* of similar origin may be reassured that the present rendition is altogether less idiosyncratic, and far better-balanced as a recording. The dry vibratoless sound of both Sandor Vegh's violin and Casals' cello furnishes more masculinity and incisiveness than anything I have ever heard in this music, while Horszowski's ravishing pianism is captured at its inspired best. The Horn Sonata transcription is as well played, though the point of this engaging composition is somewhat vitiated in this adaptation—even when bowed by a Casals. H.G.

#### BIZET: "I Love Carmen" (highlights)

Elizabeth Robson (s), Micaëla: Patricia Johnson (ms), Carmen; Donald Smith (t), José; Raimund Herinx (b), Escamillo; et al.; Sadler's Wells Chorus and Orchestra, Colin Davis, cond. CAPITOL © P 8605, \$3.79; SP 8605, \$4.79.

I love Carmen too, but my affection wilts in the face of her supposedly snappy packaging by Capitol (mini-skirted blonde with mini-jacketed escort on front of sleeve; synopsis that aims at and misses sophisticated humor, plus a puffy pseudo-history of *Carmen*-in-English, on back). Perhaps this is meant to offset an English translation that

would have been considered square in 1885, and which simply should not be used in 1967; possibly English taste is better attuned to the hopeless archaic stuffiness of this version, but I find it hard to believe that Sadler's Wells audiences sit still for this sort of parody in the belief that they are "following the drama."

The pity of it is that the performance is earnest and entirely competent. If the translation were even passable, the disc would be an attractive one, and if the packaging were not offensive, opera lovers might buy it. The selection includes most of the standard solos for each of the four principals, plus the prelude, the smugglers' quintet, and the entire Act II finale ("Flower Song" on). The orchestral performance and the choral singing are first-rate (these elements are always positive in Sadler's Wells recordings), and when one inspects the label, one finds that Colin Davis is the conductor—he is not credited anywhere on the jacket. His tempo for the "Toreador Song" is quite slow and heavy, but everything else is paced nicely, richly colored, and well played. The sound is excellent.

Of the principals, it is unfortunately Patricia Johnson, the Carmen, who is least satisfactory—not because of any vocal disability but because of her tendency to compound the sins of the translation with exaggerations of her own, with the result that some of her performance becomes humorous. Smith sings the lyric sections with smoothness and some ring, and since he has neither the Act III accusation nor the final duet to worry about, this carries him through most of his music. Elizabeth Robson is an adequate Micaëla, and Herinx makes a good sound in the "Toreador Song"—a fine voice, somewhat ponderously used. The children's market would be a natural one for this record, except that the translation is just the sort of thing that drives 'em away from opera by the drove. C.L.O.

#### BUXTEHUDE: Organ Works

*Prelude and Fugue, in G minor; Prelude, Fugue, and Chaconne, in C; Partita, Auf meinen lieben Gott; Toccata and Fugue, in F; Chorale Preludes: Eine feste Burg; Wir danken dir, Herr Jesu Christ; Vater unser in Himmelreich; Lobt Gott, ihr Christen allzugleich; Chaconne in D minor; Fugue in C.*

E. Power Biggs, organ. COLUMBIA © ML 6344, \$4.79; MS 6944, \$5.79.

If less rigorous in musical logic than similar music by Bach, Buxtehude's organ music has an improvisational quality that is most endearing. One can appreciate why Bach so admired the elder organist, without allowing him to dominate his style.

E. Power Biggs masters the episodic character of this music admirably, bringing all into a strongly unified whole. His playing has greater flexibility of phrase than that of many other organists

who have recorded these pieces. Without undertaking a detailed comparison of each selection in its various recorded versions, including the complete sets by Kraft on Vox and Linder on Westminster, I can recommend all the selections here as being played with consummate musicianship and control of the instrument's technique.

The Johanniskirche organ at Lüneburg, Germany (one of the oldest in Europe) preserves, according to the annotations, its original baroque construction. On this record it sounds quite wonderful, with a warmer resonance than heard on some other modern records of baroque organ music. Yet it is virtually impossible to know how much of this acoustic derives from the instrument, how much from the room, and how much from the recording. It suffices to say that the sound emerging from this record is completely in keeping with Biggs's imaginative musical conception. P.H.

CASALS: *Six Songs for Soprano*  
 †Dvořák: *Four Moravian Duets*,  
*Op. 20*  
 †Mendelssohn: *Six Duets for Two Sopranos*, *Op. 63*

Olga Iglesias, soprano, Mieczyslaw Horszowski, piano (in the Casals); Mary Burgess, soprano, Jon Humphrey, tenor, Luis Batlle, piano (in the Dvořák); Benita Valente and Ilona Kombrink, sopranos, Luis Batlle, piano (in the Mendelssohn). COLUMBIA © ML 6336, \$4.79; MS 6936, \$5.79.

A perfectly lovely record—unfamiliar repertory worth exploring, and generally excellent performances.

The Casals songs are in Catalan, and range from two written in the late 1890s to two more written in Puerto Rico in the late 1950s. All love songs, they are rich, passionate creations, with hardly anything of the dark side in them. A moving exception is the very first song, the *Cançó catalana* No. 1, on a poem of Verdaguier about the ascent of a small child's soul to heaven. Perhaps the least successful is the most ambitious, the *Ballada de la nova Solweig*, but even this is well crafted and filled with striking effects.

The performance of these songs is a devoted one, and unusually strong in the contribution of Horszowski, but Miss Iglesias, for all the basic attractiveness of her voice and her good musicianship, is a little too hard-pressed at both ends of the scale to make a full effect. One would like to hear these songs taken up by one of our major Spanish artists.

The second side is totally disarming. Though there is not a profound moment in either the Dvořák or the Mendelssohn, in both cases there is a wealth of flowing melody, and the absence of any pretentiousness in the music saves it. Both the lyrical, mournful charm of the Dvořák and the good-natured warmth of the Mendelssohn can temporarily make even the great statements of Schubert or Schumann seem just a little unhealthy.



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Saturday Review

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In both cases, the performances are model: the duet singing is real duet singing, with a unanimity of color and phrase, a care and polish and affection that is all too seldom a part of our professional musical world, and Mr. Battle is an exemplary accompanist. It must have something to do with the piney air and uplifting outlook in the vicinity of Marlboro, Vt., the point of origin of this "Music from Marlboro" series.

The sound of my disc bears a trace or two of *preëcho*, and the piano sound in climaxes on the Casals side is apt to turn a trifle sour. Perhaps it does not turn out this way on other equipment. The liner material is admirably complete.

C.L.O.

#### CHOPIN: *Mazurkas for Piano* (51)

Artur Rubinstein, piano.

For a feature review of this recording, see page 73.

#### DVORAK: *Four Moravian Duets*, Op. 20—See Casals: *Six Songs for Soprano*.

#### DVORAK: *Symphony No. 6, in D*, Op. 60; *Carnival Overture*, Op. 92

London Symphony Orchestra, Istvan Kertesz, cond. LONDON © CM 9495, \$4.79; CS 6495, \$5.79.

For a long time Dvořák's lovely D major Symphony (formerly known as "No. 1") lacked even one modern stereo recording. Now we have two editions.

Rowicki's recent version for World Series (also with the London Symphony) was a very fine performance indeed. Like that, Kertesz's new one observes the first-movement exposition repeat, but offers a somewhat brisker view of the first movement and a more lingering, less austere phrasing treatment of the second. (Tempos for the two final sections are roughly parallel in both cases—full of vibrant life.) Kertesz benefits from a razor-sharp type of sonic definition which reveals all sorts of felicitous inner detail, and his disc has an important asset in its inclusion of a superlatively well-played *Carnival Overture*. Listeners who favor a diffused, massive orchestral effect will probably prefer the sound on Rowicki's Philips-engineered set, which of course also has the advantage of the low World Series price tag. Choice between the two boils down to a question of personal taste.

H.G.

#### ELGAR: *Pomp and Circumstance Marches*, Op. 39; *Elegy for Strings*, Op. 58; *Sospiri*, Op. 70; *Froissart*, Op. 19

New Philharmonia Orchestra, Sir John Barbirolli, cond. ANGEL © 36403, \$4.79; S 36403, \$5.79.

The most substantial piece in this collection of minor Elgariana is the concert

overture *Froissart*, which takes up more than half of the second side. This was Elgar's first important work, composed in 1890 when he was thirty-three. It bears an epigraph from Keats: "When chivalry/Lifted up her lance on high," and the music is said to have been inspired by a scene in Scott's *Old Mortality*. I do not find that it completely rivets my attention, but it is nevertheless an attractive romantic piece, masterfully laid out and already unmistakably Elgar.

Perhaps a slightly brisker tempo than that of the present performance would have made the music seem more compelling, but against the rest of the disc I have no such complaints to make. The two smaller works on Side 2, *Elegy* and *Sospiri* (for harp, organ, and strings), are persuasively done—they are rather better music than, say, Sibelius' essays in similar unambitious genres—and the five *Pomp and Circumstance* Marches stride along with magnificent conviction. Barbirolli plainly agrees with the remark Elgar himself is said to have made when he happened on a broadcast of one of them—"Damn fine march tune!"—and he wisely lets them play themselves, which they are splendidly enough written to do with excellent effect. The orchestral playing combines sumptuousness and vigor in ideal proportion, and the recording is gorgeous.

The overside pieces are otherwise unavailable, and this is also the only complete *Pomp and Circumstance* set to be had in stereo.

B.J.

#### FRANCK: *Symphony in D minor*

Orchestre National de la Radiodiffusion Française, Sir Thomas Beecham, cond. SERAPHIM © 60012, \$2.50; S 60012, \$2.50.

This is not the same Beecham performance available at one time on the Capitol label. Beecham was, reportedly, dissatisfied with that 1959 mono-only version, and thus did it over again two years later. The second recording was released in England but is making its belated appearance domestically as part of Angel's low-priced Seraphim line.

Sir Thomas' approach to this hackneyed work remained virtually unchanged throughout the years. He sought to play down the *misterioso*, melodramatic elements without at the same time imposing the strict classicism favored by Toscanini or Cantelli. As a consequence, we have an opening *Lento* which might be better described as "Con Moto" (it is not quite the all-out "Agitato" of Paray, but it practically doubles the Furtwängler-Mengelberg-Bernstein type of beginning). Everything is nuanced, and at all times forward flow is agreeably stressed. It is sane, musical, and—at least in conception—eminently satisfying. When I heard Beecham lead the Franck with the Philadelphia Orchestra at one of his last concerts in this country, I was completely convinced. Unfortunately, the Orchestre National is not the Philadelphia. Here everything sounds rather faded and threadbare. Intonation is murky, and the

low strings have an unfortunate tendency to drag fractionally behind the other instruments.

I hasten to say that the engineering itself is excellent, and the release certainly offers good value. But *the* Franck Symphony for all time remains the stupendously musical, resplendently played edition by Pierre Monteux and the Chicago Symphony (RCA Victor). H.G.

#### HANDEL: *Messiah*

Elizabeth Harwood, soprano; Janet Baker, mezzo; Paul Esswood, countertenor; Robert Tear, tenor; Raimund Herincx, bass; Maurits Sillem, harpsichord; Allan Harverson, organ; Ambrosian Singers; English Chamber Orchestra, Charles Mackerras, cond. ANGEL © CL 3705, \$14.37; SCL 3705, \$17.37 (three discs).

After a little breathing space, here is the Mackerras *Messiah*, whose imminence I mentioned in HIGH FIDELITY'S pages a few months ago ("The Authentic Messiah," December 1966). Increasing familiarity with the two versions I discussed then—Colin Davis' on Philips and Robert Shaw's on RCA Victor—has reinforced my feeling that an entirely new standard has been set for *Messiah* recordings. In some respects the new Mackerras set is a step even further forward, though, viewed over-all, it has not quite succeeded in displacing the Davis as my first recommendation.

Before considering the actual performances and recordings, I should like to clear up one or two points concerning the three conductors' choice of versions in some of the numbers. All three recordings are complete, but Davis' is the closest to what might be called a "standard" setup in its choice of versions. What this means is that Davis used the alto version of "But who may abide," the full-length version of the *Pifa* (or Pastoral Symphony), the 4/4 version of "Rejoice greatly," the bipartite version of "He shall feed His flock," the soprano-air version of "How beautiful are the feet," the choral version of "Their sound is gone out," and the full-length version of "Why do the nations." On the other hand, he uses the bass version of "Thou art gone up on high" instead of the recomposed version Handel made later for the male alto Guadagni, and I can see little justification for this, since it is clear from documents relating to Handel's own performances that, apart from the occasional necessity of transposition to meet circumstantial demands, he regarded the later version as definitive. Davis also makes what seems to me a bad miscalculation in treating "He was despised" as a *dal segno* instead of a *da capo* aria: at the repeat, he omits the introductory orchestral ritornello, and this seriously unbalances the restatement.

Shaw makes several divergences from the familiar layout. In some of them he has good reason. The short (11-measure) version of the *Pifa* represents not only Handel's first thought but also, in all probability, his third and final intention. Shaw's splitting of the sequence of recita-

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tives and arias from "Thy rebuke" to "But Thou didst not leave" also has good warrant in Handel's own practice. But I regret Shaw's choice of the shortened "Why do the nations": the full version is by no means excessively long, and the short version, with a recitative replacing all but the first thirty-eight bars of the original aria, was probably only a concession to the weakness of a particular bass soloist.

Mackerras' departures from the norm are more striking. To begin with, he uses not four soloists but five, and the inclusion of a countertenor is especially beneficial to the numbers Handel wrote (or rewrote) expressly for the great Guadagni—"But who may abide" and "Thou art gone up on high." The availability of two altos also enables Mackerras to choose the duet-and-chorus setting of "How beautiful are the feet." The opportunity of hearing this fine number is welcome indeed, even though it carries with it the corollary that "Their sound is gone out" is given, not in the splendid choral version, but in the less interesting tenor arioso setting. Mackerras' other novelty is his use of the 12/8 version of "Rejoice greatly": again, it is good to be able to hear this unfamiliar setting, but the choice has rather less justification in Handelian practice.

In the general style of his interpretation, Mackerras is closer to Davis than to Shaw. His extremely idiomatic handling of the Overture immediately sets the tone for the performance, throughout which ornamentation, rhythmic treatment, and choice of tempos are both scholarly and related to the expressive needs of the music. It is this consideration that, for me, ultimately puts Shaw's version out of the top running: his tempos are not just brisk—they often sound arbitrary, and sometimes, as in his breathless "Hallelujah," they rob the music of all sense of proportion.

Mackerras is a shade more assured than Davis in matters of style. His ornamentation, based on the suggestions of Basil Lam's as yet unpublished performing edition, is particularly tasteful and apt. On the other hand, though he captures the spirit and feeling of the music much better than Shaw, he does not achieve quite the combination of dramatic force, *brio*, and sensitivity that makes Davis' performances such an enduring delight.

This may be partly because Mackerras' soloists, splendid as they are by previous standards, fall short of the thrilling sense of creative spontaneity produced by Davis'. Raimund Herinx in particular, for all his solidity and the excellent taste of his embellishments, sounds rather mechanical—almost mathematical—next to Davis' Shirley-Quirk, who makes his music sound as if the copyist had just rushed onto the platform with it hotfoot from Handel's study. Nor is Herinx's intonation entirely reliable. Elizabeth Harwood, who has an attractive soprano voice and a good technique, sings a beautiful "I know that my Redeemer liveth," but it will be a long time before Heather Harper's singing of this aria will be surpassed. Paul

Esswood is a distinct success in the countertenor, and Robert Tear is a forceful and stylish tenor, though his singing occasionally suffers from a sense of strain. Janet Baker's performance has all the sensitivity, imagination, and technical prowess we expect of her. Yet, strangely enough, I prefer Helen Watts in "He was despised." Miss Watts is wonderfully dignified here. Miss Baker sings the aria with ardor and produces some ravishing embellishments, but she gives the words almost *too* much value—she protests too much, and I miss the sense of classical serenity underlying the no less moving grief evoked by Miss Watts.

Mackerras' chorus and orchestra are excellent, and a sizable contingent of oboes is in evidence. The harpsichord is better balanced than in Davis' version, but in other respects Philips has provided the best recording. The soloists in the Philips set are very naturally related to the orchestra, whereas in the Angel the tenor and bass seem to have been too closely miked. In recording, again, the Shaw set falls down badly: there seems to be no true relation between the dynamics of the arias and those of the choruses, and if you set your controls so that the choruses tell properly, the soloists' voices, and their accompaniments too, become almost deafening.

But it is only by the extraordinarily high standards of Davis' recording, and of Mackerras' scarcely inferior one, that Shaw can be so confidently criticized. What is excitingly proved by all three of these recent sets is that recourse to Handelian forces and respect for Handelian performing conventions can bring all gain and no loss.

B.J.

**HAYDN: Quartets for Strings: in F, Op. 3, No. 5 ("Serenade"); in F minor, Op. 20, No. 5; in D minor, Op. 42**

Allegri String Quartet. WESTMINSTER © XWN 19111, \$4.79; WST 17111, \$4.79.

The Allegri Quartet hurtles through the early and popular Op. 3, No. 5 Quartet with the same enlivening penchant for brisk tempos displayed in its earlier performances of the Op. 54 quartets by the same composer. Everything is brightly alive, energetically pointed, and remarkably in tune.

The other two renditions on this release exhibit more first-class ensemble work, a similar forthright ease and finesse of execution. Moreover, the probity and terse economy of their phrasing of the minor key works show conclusively that the name they favor pertains to Gregorio Allegri (1582-1652; the first known composer to have written a string quartet) and not to any mere preference for indiscreet "speed." Haydn could hardly be better served than by the artists heard here.

The sleeve errs in referring to the Opp. 20, Nos. 5 and 42 as being in major (their keys are correctly identified on the back though). Live, resonant, yet close-to sound.

H.G.

**HAYDN: Symphonies: No. 22, in E flat ("Der Philosoph"); No. 90, in C**

Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON © CM 9481, \$3.79; CS 6481, \$4.79.

Haydn's Symphony No. 22 was one of the first to be recorded in the LP discovery of early Haydn. Its nickname (not by the composer, incidentally) appropriately arises from the "learned" style of the opening Adagio, which harks back to the baroque chorale prelude; both Mozart and Haydn liked now and then to recast the style of the immediately previous epoch in certain fugal finales or in such chorale preludes as this Adagio or the "Armed Men Duet" in *The Magic Flute*. The rest of the Symphony exploits the dramatic implications of the sonata form to a degree quite unusual at so early a date as 1764.

Symphony No. 90, in C major, was composed twenty-four years later, one of three written for Comte d'Ogny following the success of the six "Paris" Symphonies. Though not as rich a work, texturally or formally, as the succeeding "London" Symphonies, No. 90 deserves to be better known, especially for its compactly structured first movement and a witty finale. The weakest part is a rather repetitious slow movement too unrelieved by harmonic novelty or structural variety.

In both works the conductor's musical instinct brings the music to life with a truly engrossing continuity. Like others of his generation, such as Beecham, Ansermet hears this music with greater emphasis on the strings than seems justified by the scores. On the other hand, unlike Beecham, he seems to respect modern scholarship in using correct editions of both symphonies; at least I hear nothing strongly at variance with them, except that the horns in No. 90 play the lower octave rather than the higher one called for in the score.

Against Ansermet's authoritative musicality here there must be set a few minor criticisms. In No. 22 a number of rather bare passages cry out for judicious figured bass on the harpsichord, especially in the opening Adagio and in the Trio. The inherent wit of the Finale of No. 90, especially in the coda, quite eludes Ansermet. But, such nit picking aside, both performances embody a far richer musical import than many of the more critically exacting but artistically bloodless readings.

P.H.

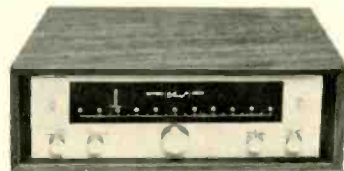
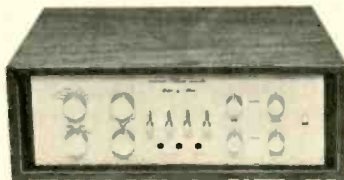
**HAYDN: Symphonies: No. 84, in E flat; No. 85, in B flat ("La Reine")**

New York Philharmonic, Leonard Bernstein, cond. COLUMBIA © ML 6348, \$4.79; MS 6948, \$5.79.

Two points—one about Bernstein, one about Haydn—are reemphasized by this release. It demonstrates again that this conductor's dramatic inclinations lie well with this composer (a point previously made on the recording of Nos. 82 and



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\*optional with dealer



83); and it further supports the often made assertion that Beethoven's debt to his one-time teacher was substantial.

The whole of No. 84 bristles with energy. Even the menuetto tends towards the more robust scherzos of Beethoven—rustic, coarse, and eminently vital. The humor of this movement, incongruous flute flutterings over clumsy groans in the lower strings, responds gleefully to Bernstein's touch. In *La Reine*, a similar quantity of sheer thrust is found, though here it is tempered by the elegance of the second movement romanze. The teasing menuetto can not help bringing smiles through Bernstein's willingness to ramble through the *trio* in what sounds like a state of tipsy euphoria—halting, tripping, and . . . funny.

My only reservation concerns the orchestra. Although the musicians are sensitive to Bernstein's ideas, the playing is loosely knit (i.e. sloppy). Interpretatively, this is a rewarding release, but with more polish it could have been a great one. Sonically, the disc approximates what one hears at Philharmonic Hall. That is, not quite enough sparkle in the high strings but otherwise good. S.L.

**HINDEMITH:** *Die Serenaden, Op. 35; Martinslied, Op. 45, No. 5; Sonata for Violin Solo, Op. 31, No. 1; Duet for Viola and Cello*

New York Chamber Soloists: Adele Addison, soprano; Charles Bressler, tenor; Gerald Tarack, violin; Ynez Lynch, viola; Alexander Kouguell, cello; Melvin Kaplan, oboe; Albert Fuller, harpsichord. NONESUCH © H 1149, \$2.50; H 71149, \$2.50.

Already before his death in 1963 Hindemith's once high reputation had taken a tumble, and the process of rehabilitation has not yet had much of a chance to get going. It will eventually, I think. At any rate I am sure that it will be our loss if we allow the rather manufactured quality of some of the later music to obscure from us the genuine freshness and vitality of the music Hindemith was writing in the Twenties and Thirties.

This record brings us an unhackneyed selection from the decade 1924-34. The earliest piece is the Solo Violin Sonata—the first of a pair published as Op. 31. (The opus number is some indication of Hindemith's fertility, since he was still only thirty). It is in five brief, well-contrasted movements. Gerald Tarack gives an attractive account of the piece, and if he misses a certain, very German, lyrical inwardness in the slower movements, he does full justice to the more brilliant ones.

*Die Serenaden* was published in the following year, 1925, and is dedicated to Hindemith's wife. The title page modestly calls it "a little cantata on romantic texts for soprano, oboe, viola, and cello," and the character of the piece results from the tension between those romantic texts (the authors include Tieck and Eichendorff!) and the uncompromisingly contrapuntal nature of the settings.

(Something of the same tension recurs in Hindemith's opera *Cardillac*, based on E.T.A. Hoffmann.) If that tension does not quite come across in the present performance, it is because Adele Addison (whom I have much admired in the past) is here in poor voice. Much of the time she seems to be screwing her voice up to the pitch, or almost up to it, and the result, in the context of the young Hindemith's "extended tonality," is really quite painful.

Of the remaining two pieces the *Martinslied* is a rather jolly piece of utility music, a setting for tenor and any available instruments of a rowdy Renaissance poem about the Martinmas goose. The Duet for Viola and Cello (1934) is a concise sonata-allegro movement. Both of these pieces show Hindemith moving towards the more stable tonal style of his middle period. The playing throughout is stylish, and the recording is clear and well balanced. J.N.

**IBERT:** *Concerto for Flute and Orchestra*

†Jolivet: *Concerto for Flute and Orchestra*

†Rivier: *Concerto for Flute and Orchestra*

Jean-Pierre Rampal, flute; Lamoureux Orchestra, Louis de Froment, cond. (in the Ibert and Rivier); André Jolivet, cond. (in the Jolivet). MUSIC GUILD © MG 141, \$2.39; MS 141, \$2.39.

Jean-Pierre Rampal is, without question, the most celebrated flutist in the world today, and he comes by his reputation honestly, but even his great playing cannot redeem the shallowness and triviality of these three concertos. A.F.

**JANACEK:** *Concertino for Piano and Chamber Ensemble; Sonata for Piano—See Bartók: Sonata for Two Pianos and Percussion.*

**JOLIVET:** *Concerto for Flute and Orchestra—See Ibert: Concerto for Flute and Orchestra.*

**KHACHATURIAN:** *Concerto for Violin and Orchestra, in D minor*

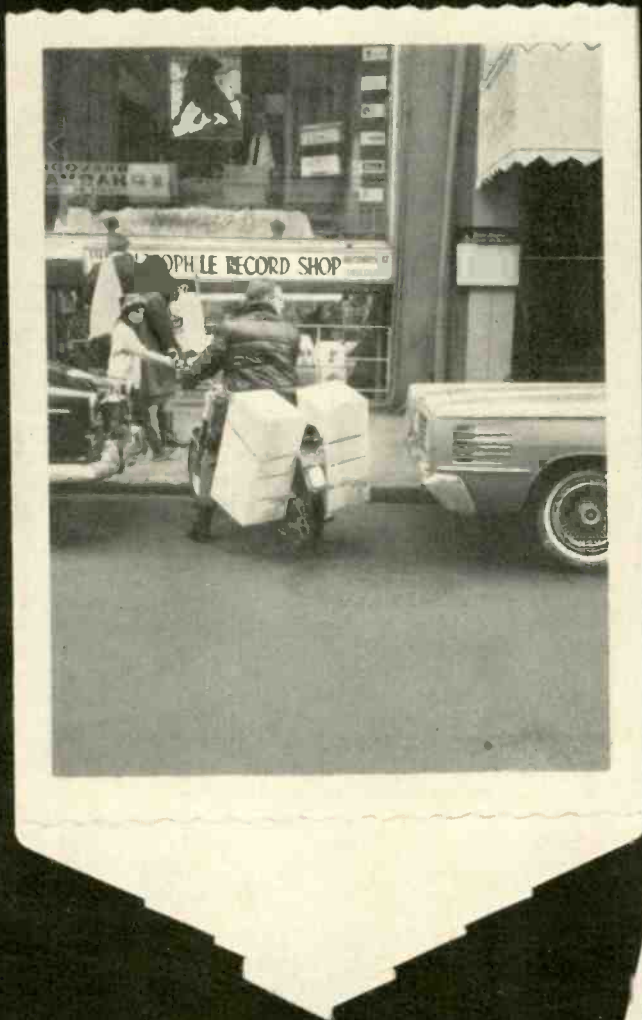
David Oistrakh, violin; Moscow Radio Symphony Orchestra, Aram Khachaturian, cond. MELODIYA/ANGEL © R 40002, \$4.79; SR 40002, \$5.79.

**KHACHATURIAN:** *Concerto for Violin and Orchestra, in D minor*  
†Prokofiev: *Concerto for Violin and Orchestra, No. 1, in D, Op. 19*

Claire Bernard, violin; Bucharest Symphony Orchestra, Aram Khachaturian, cond. (in the Khachaturian), Constantin Bugeanu, cond. (in the Prokofiev). WORLD SERIES © PHC 9046, \$2.50 (compatible disc).

Khachaturian seems to get around almost

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**MENDELSSOHN:** *Quartets for Strings: Op. 12, in E flat; Op. 13, in A minor; Op. 44: No. 1, in D; No. 2, in E minor; No. 3, in E flat; Op. 80 "Unfinished"; Fuga (1827); Capriccio (1843)*

European Quartet. Vox © VBX 81, \$9.95; SVBX 581, \$9.95 (three discs).

It is curious that Mendelssohn's string quartets are so seldom played. The composer himself took the medium very seriously, and in the course of his six and a half quartets (the last had two movements complete when he died) he showed that he could enter the lists with the best of them. His thematic workings-out are Beethovenesque in manner and in thoroughness; his sense of dramatic contrast is often quite telling; his polyphony (and how often he turns to polyphony here) is impressive; his command of the four instruments and their relationships never fails him. Yet perhaps this very summary gives a hint of the trouble: that Mendelssohn the craftsman is very much to the fore, and the familiar Mendelssohn, the man of song and spontaneity, emerges only occasionally. Had he lived longer, this might well have changed, for the last complete quartet (Op. 44, No. 3) unites heart and craft in a wonderfully moving way, and is the strongest work of the lot. (The Sixth Quartet, incidentally, has not been included in the Vox set).

Despite a prevailing tone of academic care, there are some superb individual movements. Perhaps the most characteristic of the Mendelssohn we know are a number of those fleet, elfin, quicksilver essays of the *Midsummer Night's Dream* sort (the Trio of Op. 13, the Scherzos of Op. 44, Nos. 2 and 3). Other high points are the gentle, slow-motion, melancholy polyphony of the Adagio of Op. 13; the well-scored, rather brooding Intermezzo of the same work; the sentimental song over easy arpeggios of the Andante of Op. 44, No. 2. Mendelssohn gives not a thought to brevity, but such movements make us forgive all; only in some of the heavy-going "seriousness" of the first movements and sometimes the finales, where the page is black with notes and the sonic seams almost bursting, do we wish for a little more conciseness.

In this first volume of Vox's projected Complete Chamber Music of Mendelssohn the European Quartet makes, on the whole, a strong case for the works it performs. The playing is more expansive, more deep-breathing than the American counterparts; both the Juilliard and the Fine Arts, where they overlap in the same repertoire, are much more in the "modern" manner—tighter, more brilliant, and at times simply more nervous. In Op. 44, No. 1, for example, the Juilliard ensemble sounds almost jittery in the first movement; the weightier, more massive sound of the European Quartet comes, I think, much closer to the point. The group's first violin, it must be said, leaves something to be desired; the left-hand articulation is not always perfect and there are random notes a shade out of tune. But this happens only occasionally, and the over-all effectiveness of the

performances does not seriously suffer. The stereo is spread realistically, and the recorded sound leaves nothing to be desired. S.F.

**MENDELSSOHN:** *Six Duets for Two Sopranos, Op. 63*—See Casals: *Six Songs for Soprano*.

**NICOLAI:** *Te Deum*

Evelyn Lear, Marina Türke, sopranos; Raili Kostia, Kathleen Basler, altos; Heinz Hoppe, Martin Vantin, tenors; Thomas Stewart, Manfred Schenk, basses; Chorus of the Singakademie, Berlin; Berlin Radio Symphony Orchestra, Mathieu Lange, cond. DEUTSCHE GRAMMOPHON © LPM 19170, \$5.79; SLPM 139170, \$5.79.

This disc has just about nothing to recommend it. The work itself is not a poor product for a twenty-two-year-old sharpening his compositional claws but, considered in any other light, it is a fearsome drag, full of dutiful polyphony and tiresome brass flourishes. The liner notes correctly term the "*Judex crederis esse venturus*" the "highlight of the whole work"; it is the single section that betrays some glimmer of individuality and dramatic appositeness, though even it is overextended.

The performance thuds along, burdened by ordinary orchestral work, less than ordinary choral work (noticeably raw at most of the exposed points—what are they teaching at the *Singakademie*?), and solo singing whose sole distinction is in the thoroughly professional contribution of Lear. Some of the solo tenor sound is of a sort heretofore associated with the abattoir.

All this is fuzzily recorded, perhaps not unwisely. C.L.O.

**PALESTRINA:** *Missa Dum complerentur; Motets: Tu es Petrus; Assumpta est Maria; Ave regina celorum; Hodie Christus natus est; Dum complerentur.*

Choir of Regensburg Cathedral, Hans Schrems, cond. ARCHIVE © ARC 3283, \$5.79; ARC 73283, \$5.79.

Of its rather conservative, very German kind, this is good Palestrina singing. Intonation is firm, basic tempos are sensible, individual parts have some sense of line. Since the *Mass Dum complerentur* (based on his own Whitsuntide motet) is one Palestrina's most mature and opulent and the motets are also selected from among his best-known festive pieces, the record is obviously one that deserves a place in institutional libraries as well as on the shelves of Renaissance buffs.

But just in case any choral director should feel inclined to take this as an unchallengeably authentic manner of performing Palestrina, let me list a few of the things that I dislike about it. First of all the internal balance. The *Mass* is written in six parts for SAATTB, with a great deal of interweaving among inner

voices. This should produce a very rich sonority, but the boy altos and the rather feeble tenors of this choir do not blend well, with the result that the texture tends to separate into top and bottom. Tempos, as I have remarked, are generally sensible, but the rhythm is rather inflexible, and this makes the louder passages in particular sound plodding. Moreover, when Schrems does ask for a change of tempo it is usually naïvely unrelated to the shape of the music as a whole. One may accept the exaggerated holding back at "*Et incarnatus . . .*" I suppose, as traditional (Regensburg's Palestrina tradition goes at least back to Carl Proske in the middle of the last century); but no musical ear need accept the absurd, and equally traditional, superstition that hosannas, being cheerful, have to be fast. Here the hosanna sounds rushed both times, instead of grand and spacious, and too brief for its musical context. On the vexed question of timbre I am a moderate, but although I do not favor the *ragazzo* tone produced in some modern Italian choirs, I have to admit that I find the Regensburgers' tone too backward and constricted—hindered as it is by muddy vowels. Do we have to have "*celi*" pronounced "*tsöli*?" It would certainly have startled Palestrina. And he might have been irritated too to find the choir making such a point of separating "*Christe*" and "*eleison*" when he has written a phrase that clearly demands their elision; this involves an outright tampering with the musical text that I suspect may again go back to Proske. So although I welcome this record, I do so with the warning that it has the drawbacks as well as the merits of tradition. J.N.

**PENDERECKI:** *St. Luke Passion*

Soloists; Choruses; Cracow Philharmonic Orchestra, Henryk Czyz, cond.

For a feature review of this recording, see page 74.

**PROKOFIEV:** *Concerto for Violin and Orchestra, No. 1, in D, Op. 19*—See Khachatryan: *Concerto for Violin and Orchestra, in D minor* (World Series edition).

**REGER:** *Variations and Fugue on a Merry Theme by Johann Adam Hiller, Op. 100*

Leipzig Gewandhaus Orchestra, Franz Konwitschny, cond. ODEON © STE 91334, \$5.79 (stereo only).

For at least five years Reger's *Hiller Variations* have been out of domestic catalogues, and the earlier monophonic performances were pretty routine. This Odeon import offers really our first chance to hear the music played well.

Like other Reger variations for keyboard or orchestra, this set owes much to the example of Brahms, not only to the latter's *Haydn Variations* for orchestra but to the Handel set for piano. Like





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Brahms, Reger seldom strays from the rhythmic, harmonic, and dynamic structure of the theme, sometimes taking greater liberties than his example but certainly not as much as another Brahms-indebted composer of orchestral variations, Sir Edward Elgar. Though Reger's classical approach hardly arouses the surprise and excitement of Elgar's, it should afford a more subtle appreciation of detail.

Konwitschny shares Reger's sense of the classic structure of this music, and the Leipzig Gewandhaus Orchestra again demonstrates that it is one of the great European ensembles, well balanced in all sections and with a string tone, on this record at least, rather darker than that of the orchestras of Berlin and Vienna. The disc comes from Electrola via EMI, and both processing and recording are of superb quality, though the stereo sound is more diffuse than we are accustomed to in this country.

P.H.

**RIETI: Partita for Flute, Oboe, String Quartet, and Harpsichord; Concerto for Harpsichord and Orchestra**

Sylvia Marlowe, harpsichord; various ensembles, Samuel Baron, cond. (in the Concerto). DECCA © DL 10135, \$4.79; DL 710135, \$5.79.

These two works of Vittorio Rieti prove that a modern composer can be tuneful without being trivial, entertaining without being superficial, conservative without being shallow. Both are among the most colorful, inventive, and amusing things to come my way in years; and one's amusement is tempered with no small admiration for the brilliance of technique that can toss off such things as the chromatic double fugue in four voices which appears as the semifinal movement of the *Partita*. As with the music itself, so with the performance—light-handed, deft, totally assured. A perfect recording makes a perfect trio complete.

A.F.

**RIVIER: Concerto for Flute and Orchestra—See Ibert: Concerto for Flute and Orchestra.**

**SCHUBERT: Piano Works**

*Sonatas for Piano: in A, D, 664; in A minor, D. 784; Hungarian Melody, D. 817; Waltzes (12), D. 145.* Vladimir Ashkenazy, piano. LONDON © CM 9500, \$4.79; CS 6500, \$5.79.

*Sonatas for Piano: in C minor, Posth. D. 958; in C, D. 840; ("Unfinished"); German Dances, D. 783.* Alfred Brendel, piano. VANGUARD © VRS 1157, \$4.79; VSD 71157, \$5.79.

Ashkenazy brings out the improvisational, tone poem qualities in the A minor Sonata. Though he demonstrates dynamic extremes and opts for great freedom of



Vladimir Ashkenazy: an epic approach to a "little" work.

tempo, he manages to hold the work together convincingly. He transforms what many have considered a "little" work into an epic of conflict and tension. He is rather less successful with the popular A major work. There, his playing in the first two movements sounds a bit insipid, while the finale under his fingers becomes a virtuoso vehicle with speed but little grace. Still and all, by virtue of the superlative playing in the A minor Sonata and the two fine, and often neglected, D. 817 and D. 144 his excellently recorded disc takes a high place.

Brendel too is one of the neatest of Schubert pianists. His ability to surmount what most pianists find fearsome hurdles at times borders on the astonishing (as in the terribly difficult sections of the finale of the C minor Sonata). He is a far more austere player than Ashkenazy: his touch is dryer, his treatment of color and phrasing—while of the utmost sensitivity—is always placed within a context of the strictest rhythmic regularity. For myself, I have no objections to the Posthumous C minor Sonata, and its similarly late-period C major brother, sounding slightly Beethovenish, especially when the power is so beautifully tempered with glow and dignity. In the *German Dances*, Brendel devises a sequence of his own, although he plays all twelve of the miniatures.

In both the London and the Vanguard discs the sound is wonderfully alive and smoothly processed.

H.G.

**SCHUBERT: Die Winterreise, D. 911 †Schumann: Dichterliebe, Op. 48**

Peter Pears, tenor; Benjamin Britten, piano. LONDON © A 4261, \$9.58; OSA 1261, \$11.58 (two discs).

The *Winterreise* is of course the main item here. It is a peculiar performance, very expressive in some respects, almost perversely individual in some others. In terms of sheer vocal beauty, variety, and virtuosity, it cannot compete with Fischer-Dieskau's, and in terms of communication, it does not get through, to me at least, the way Hotter's does. But it is never less than interesting.

One is made aware of some sharp stylistic departures in the very first song, *Gute Nacht*. The vocal line is treated not with a smooth flow, but with a *marcato* (almost *staccato*) approach, and there is a noticeable *ritardando* just before "*nun ist die Welt so trübe*," followed by an even more exaggerated one just before the entrance to the last verse.

On the whole, I do not care for the opening songs; too many of the departures seem to me to make no expressive point, and though I liked the performance better as it went on, I still cannot relate many of the picky little differences in the early songs to a point of view. It's not a question of pleading the text (Schubert leaves as much interpretative leeway as Shakespeare, for all that one can get from the printed page), but of whether such interpretative decisions make sense on their own.

*Der Lindenbaum* (No. 5) is the first real success—a quiet, straightforward rendition—and in general the interpretation settles down as it goes forward. The latter half of the cycle contains some moments of real beauty—a strikingly slow, surprisingly workable reading of *Im Dorfe*, or a reading of *Das Wirtshaus* that stays subdued and weary even in the climaxes, as if the traveler is too exhausted to go on or to protest. Regrettably, *Der Leiermann* brings us back to the picky staccato of the early songs, though I very much like the way the tempo is kept going at the final line, leaving the full effect for the closing "*drehn*."

Vocally, Pears is making the best of his current powers. He sings in keys that land the songs midway between the normal medium and high keys, thus avoiding too much struggle with the top. Fortunately, the lower octave of his practical range is solid and filled-out enough to enable him to make a reasonable effect. It sounds most of the time as if a high baritone were singing, but that's all right unless one is specifically after the color and set of a tenor voice in the music. His few tussles with the top (a rather desperate lunge at the end of *Mut*, for example) demonstrate the wisdom of his selection. Britten's pianism is beautiful, and wonderfully sensitive—even the departures that rub me the wrong way are obviously felt, and lovingly wrought.

The *Dichterliebe* is more consistently successful. Much shorter and less demanding vocally, it also receives a more comfortable sort of performance. I do not like the slow, jerky rendition of *Die Rose, die Lilie, die Taube*, but all the simple, lyric pieces are beautifully done and there are good, firm performances of *Im Rhein, im heiligen Strome* and *Ich grolle nicht* (Pears takes the high option, but, again, moves right through the section in strict tempo). Britten's accompaniments throughout this cycle are as good as any on records—gorgeous little etchings, underlain by quite enough power for the bigger statements.

The sound is excellent, but my copy was not without some surface noise.

C.L.O.

SCHUETZ: *Choral Works*

*Psalms: No. 98, Singet dem Herrn ein neues Lied; No. 1, Wohl dem, der nicht wandelt; No. 100, Jauchzet dem Herren alle Welt; No. 84, Wie lieblich sind deine Wohnungen; No. 23, Der Herr ist mein Hirte; No. 130, Aus der Tiefe ruf' ich; N. 6, Ach Herr, straf mich nicht; Deutsches Magnificat.*

Dresden Cross Choir, Rudolf Mauersberger, cond. ARCHIVE © ARC 3269, \$5.79; ARC 73269, \$5.79.

It's in choral music of the late Renaissance and the early baroque that Archive seems to have least success. The recent recordings of Palestrina Masses by the Regensburg Cathedral Choir have been fairly efficient but uninspired to the point of dullness, and with this new Schütz release it's the same story. Mauersberger and his Dresden group gave us a good version of the complete *Cantiones sacrae* in a three-disc Telefunken set issued about a year ago. In that music, written for private worship and intimate in scale and character, their purity of style was of more consequence than the obvious limitations of their expressive range. But in this splendid program, which couples the *German Magnificat*—Schütz's last work—with seven motets from the *Psalmen Davids* of 1619, something more is required than is forthcoming here.

This is grand, even grandiose, music, using antiphonal ensembles with a thoroughly baroque panache and feeling for contrast. Mauersberger takes no heed of Schütz's suggestions for varying the forces involved, and he is a long way from realizing either the simple majesty of the more extrovert pieces or the more inward subtleties of such settings as that of Psalm 84. Honest though they are, these performances are of the kind likely to perpetuate, for inexperienced listeners, the false equation, old music equals dull music. B.J.

SCHUMANN: *Dichterliebe, Op. 48*—  
See Schubert: *Die Winterreise, D. 911*.

SCHUMANN: *Symphony No. 3, in E flat, Op. 87 ("Rhenish")*  
†Mendelssohn: *A Midsummer Night's Dream: Overture, Op. 21*

London Symphony Orchestra, Rafael Frühbeck de Burgos, cond. LONDON © CM 9470, \$4.79; CS 6470, \$5.79.

Here is a *Rhenish* that should have worked. It is brisk, free of excessive sentimentality, and commendable for Frühbeck's attention to color. Brass choirs are effectively contrasted with the strings to a degree not reached by many conductors of this score.

Nonetheless, there are certain faults which partially undo the conductor's intentions. Dynamic contrasts in the first movement are occasionally of such magnitude as to transform excitement into brusqueness—if not rudeness. Further—

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more, the success of Frühbeck's handling of the brass is tarnished by some sour blaring from the trombones in the somber opening statement of the fourth movement. Yet the most damaging flaw is the episodic nature of the performance. Extreme dynamics and preoccupation with texture tend to sectionalize the individual movements; despite prevailing fast tempos there is little sense of directionality.

Kubelik, on Deutsche Grammophon, provides a lyrical and easy-breathing account. At the opposite pole is Bernstein's performance (using the original orchestration) on Columbia—bold, extroverted, yet boasting a hauntingly dark fourth movement. Szell's Epic performance is less energetic than Bernstein's and Frühbeck's and less warm than Kubelik's. Frühbeck's version is blessed with the best sound—clean, full, and free of extraneous noise; but Szell's Clevelanders have the edge in precise orchestral playing.

The performance of the Mendelssohn Overture, similarly brisk and graceless to boot, serves mainly to reinforce my admiration for Maag's complete version on London, which captures all the magic of both the music and the play. S.L.

**STRAUSS, RICHARD: *Eine Alpensinfonie*, Op. 64**

Royal Philharmonic Orchestra, Rudolf Kempe, cond. RCA VICTOR © LM 2923, \$4.79; LSC 2923, \$5.79.

Here is exactly what revelers in Straussian tone poetry have been waiting for: a worthy performance of his last and most gigantic symphonic poem captured in full stereophonic splendor. Strauss's own recording (recently reissued on Seraphim) is an interesting document—primarily as a revelation of the composer's superb conductorial gifts—but there is so much color and crafty instrumental detail in this score that only a modern recording technique can do it justice. RCA's engineering clarifies the densest orchestral textures often with spectacular results; perhaps the bass response might have been more full-bodied, but on the whole this is stunning reproduction.

Kempe controls the huge apparatus brilliantly and each snap of the acoustical camera along the climb to the summit develops into a vivid sound picture. The mist-shrouded night (one of Strauss's most novel orchestral effects: soft brass gently penetrating a veil of divided strings which sustain all the notes of the B flat minor scale), dancing waterfalls, grazing herds, cosmic thunder storms—it's all here in a performance that I doubt will be equalled for some time to come. P.G.D.

**TCHAIKOVSKY: *Concerto for Violin and Orchestra in D*, Op. 35**

Igor Oistrakh, violin; Moscow Philharmonic Orchestra, David Oistrakh, cond. MELODIYA/ANGEL © R 40009, \$4.79; SR 40009, \$5.79.

Any new version of this much recorded

Concerto runs the risk of being just another also-ran—and that, alas, is precisely what the younger Oistrakh's essay turns out to be. No one can quibble over the violinist's technique, which is ever sound, but the all too common naïve mincings and slurring slides serve to add to Tchaikovsky's pastry an unwholesome molasseslike filling.

As conductor, the senior Oistrakh treats the orchestra as an enormous unamplified guitar, thumping away somewhere in the background and oblivious to what the soloist is doing. In the slow section of the finale, where Igor achieves at least a brief encounter with tender restraint, the orchestra wallows in gelatinous uncertainty.

If you like your Tchaikovsky sweet—but noble—then you will find the elder Oistrakh's recording (in his wonted capacity as violinist) on Columbia a more stable and durable entity. Heifetz's robust account with Reiner (RCA Victor) offers a vastly different approach, which lets the inherent schmaltz pass without too much editorial comment. I'll stick with Stern, however, in his finely balanced, warm yet energetic performance on a Columbia release (which also includes his equally convincing Mendelssohn concerto).

My test pressing of the Melodiya/Angel release gives the violinist clearly defined and well-articulated sound, but the orchestra is sonically distant and amorphous. S.L.

**TELEMANN: *St. Matthew Passion***

Sena Jurinac, soprano; Theo Altmeyer, tenor; Horst Günter, baritone; Franz Crass, bass; Leonard Hokanson, harpsichord; Oskar Birchmeier, organ; Lucerne Festival Choir; Swiss Festival Orchestra, Kurt Redel, cond. PHILIPS © PHM 2-594, \$9.58; PHS 2-994, \$11.58 (two discs).

One of more than forty Passion settings by the composer, this *St. Matthew Passion* of 1730 has, like other Telemann choral works, been resuscitated by Kurt Redel. It is much shorter than Bach's setting—about an hour and fifty minutes, as opposed to three hours and a half—and, as one would expect, it does not breathe the same rarified spiritual air. Since Telemann excels above anything else as a lyricist, it is the arias that here make the deepest impression—several of them feature exquisite interweavings of the voice part with obbligato woodwinds. Of the choruses, the quieter ones are more successful than those which aim at expressing the fierceness of the mob, and the chorale settings are a trifle bland.

The somewhat undramatic effect of the narrative portions may, however, be largely the fault of the performance. Horst Günter, who sings the part of Jesus, fails to bring to it either the spiritual or the vocal authority it demands, and Theo Altmeyer's Evangelist, though beautiful in the quieter passages, lacks vigor and variety of pace in the more dramatic ones. This fault is again exacerbated by the conductor's heavy treatment of recitative cadences.

In other respects the performance is a good one. Franz Crass sings his comparatively small part powerfully—indeed, he makes things dramatically worse by sounding much the more imposing figure in Pilate's and Peter's exchanges with Jesus—and Sena Jurinac's lovely voice and pure line are welcome in the important soprano part, though her diction is sometimes lax.

The chorus and orchestra acquit themselves well, the recording is good, and German texts, with English summaries, are provided. I don't wish to underestimate the success of this valuable undertaking. It is just that a little more fire from Redel—and a better-sung Jesus—would more persuasively have served a work which, though it falls short of sublimity, is rich in beauty and in an endearingly human charm. B.J.

**VAUGHAN WILLIAMS: *Dona Nobis Pacem; Flos Campi***

Blanche Christensen, soprano, William Metcalf, baritone, University of Utah Civic Chorale (in *Dona Nobis Pacem*); Sally Peck Lentz, viola, University of Utah Chamber Choir (in *Flos Campi*); Utah Symphony Orchestra, Maurice Abravanel, cond. VANGUARD © VRS 1159, \$4.79; VSD 71159, \$5.79.

It was high time the cantata *Dona Nobis Pacem*, contemporary with Vaughan Williams' Fourth Symphony and comparable with that masterpiece in eloquence, was made available on record. Of its five movements, the first and last employ texts from the liturgy, from the Bible, and from John Bright. The other three are settings of Whitman poems—*Beat! beat! drums!*, *Reconciliation*, and *Dirge for Two Veterans*. Of the Whitman movements, the harsh, driving cruelty of the first is beautifully set off by the sustained melody of the second, with its strangely hushed E minor radiance and its recurring *terce-de-Picardie* cadence. The crown of the work is the long dead-march setting of the *Dirge*, its implacable pulse colored by moments of visionary beauty.

Much of the music's power is conveyed in this new recording, which will pass muster for the time being. But as a sequel to Abravanel's record of the Sixth Symphony, it is a disappointment, for two main reasons. The conductor has chosen to disregard important metronome markings in three places: a tempo of quarter-note 54 (instead of the marked 72) overemphasizes the rhetoric of the opening Agnus Dei, which in any case is rather tightly sung by Blanche Christensen; the *Dirge* is a fraction too slow at quarter-note 66 instead of 80; and in any case this speed brings the movement into a too exact relation with the main body of the last movement, where the beats, this time half-notes marked at 60, are again played at 66—making the difference between easy flow and slight haste.

All this, however, is arguable. I have heard the work played at the marked

speeds, and prefer it that way, but a case could certainly be made for Abravanel's treatment, which is backed by excellent orchestral playing and efficient chorus work. What is *not* arguable, it seems to me, is the unsatisfactory quality of the recording: in both stereo and mono versions, whenever the orchestra plays really loudly, the chorus recedes into near-inaudibility, so that most of the climaxes are robbed of their rightful impact.

A substantial and attractive filler is offered in the form of *Flos Campi*, a rapturously meditative, sensuous piece for solo viola, small chorus, and orchestra about twenty minutes long, composed in 1925. The choral part is wordless, and the solo viola is the poetic protagonist in evocations of six passages from *The Song of Songs*. Here the recording sounds fine, and the orchestra and chorus are again good, but Sally Peck Lentz makes little of the viola part. In particular, the section about the "threescore valiant men" who "all hold swords, being expert in war" is emasculated by her lack of incisiveness—a soloist who really means this passage must dig firmly into the strings, and Miss Lentz sounds afraid of hurting them. For both works, then, a qualified recommendation is the best that can be offered, and the recording is unlikely to survive future competition. B.J.

**VICTORIA: *Missa quarti toni; Motets: Ave Maria; O vos omnes; O regem caeli; Duo seraphim***

Chorale Sant-Jordi of Barcelona, O. Martorell, cond. (in the *Missa*); Schola of the Grand Scholasticat des Pères du Saint-Esprit de Chevilly, L. Deiss, cond. MUSIC GUILD © 143, \$2.39; MS 143, \$2.39.

The Chorale Sant-Jordi of Barcelona uses a conspicuously inauthentic edition of Victoria's Mass in the Fourth Mode (and this in the home town of Pedrell, who edited the complete works!) but it does sing musically for the most part. Its conductor indulges in a few of the "expressive" changes of tempo so beloved of Catholic choirmasters of the older generation, and his handling of the sections in triple time is sometimes eccentric (e.g. "*Et incarnatus . . .*"), but much of the restrained fervor of the music does come across—an almost sensuous pathos that achieves its climax in the magnificent Agnus Dei, where the four voices become five as the sopranos divide into canon with one another. This is good enough to compensate for the affected, short-breathed treatment of the Osanna.

The Mass receives an acceptable performance, then, if not a great one. The motets, on the other hand, though the male-voice singers from Chevilly have better intonation and a richer, more sonorous tone quality, seem to me fundamentally unacceptable. Father Deiss (Music Guild may be interested to know that R.P. stands for Révérend Père) evidently believes that Victoria's music is meaningless until it is interpreted to

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us. The original notation is therefore treated as a mere sketch, to be realized by a constant fluctuation of tempo and dynamics. The result, though many will no doubt find it deeply moving, seems to me quite grotesque—seminary sentimentality at its worst. The *Ave Maria*, incidentally, is the probably authentic four-part setting; *O vos omnes* is the setting published in the *Officium habdomadae sanctae* (for 1858 read 1585 on the jacket). J.N.

### WALTON: *Symphony No. 1*

London Symphony Orchestra, André Previn, cond. RCA VICTOR © LM 2927, \$4.79; LSC 2927, \$5.79.

Since the first three movements of Walton's First Symphony were given a premiere performance on their own in December 1934, critics often profess to find the Finale, which was completed nearly a year later, an inappropriate conclusion. Certainly it is far more extrovert than the rest of the work, where passion and vehemence, almost truculence, are rarely absent; but such a *détente* is neither unusual nor inappropriate for the last movement of so tense a work. Another critical judgment that comes up with weary regularity is the Symphony's alleged debt to Sibelius. This is supposed to lie mainly in Walton's frequent recourse to pedal points, and in the long-held note out of which the main theme of the first movement emerges. But both these procedures are used here in ways

and for purposes quite different from Sibelius', and there is no lack of individuality in the result.

The Symphony is hardly a masterpiece, but its sincerity, its youthful directness, and its moments of inspiration compensate for the somewhat coarse grain of the composer's musical mind, and it is far worthier of a place in the catalogue than the Second Symphony of 1960, where the emotional color is pallid and the self-conscious attempts at modernism succeed only in embarrassing. Previn's reading is an impressive one. In the first movement I noted an occasional lack of rhythmic bite, but the conductor's shaping of the music is cumulative in its dynamic power, and, apart from a few slack string phrases in the Finale, there is nothing to carp at. The playing of the London Symphony Orchestra is crisp in tutti and sensitive in solo, and the quality of the sound is exemplary. The drum figure in the Scherzo (played with real *malizia*) and the many important tuba lines are rendered with startling vividness, and neither in color nor in dynamics could the range of the recording be bettered. B.J.

## Recitals & Miscellany

LEONARD BERNSTEIN: "Leonard Bernstein Plays for Young People"

Dukas: *L'Apprenti sorcier*. Mussorgsky: *Night on Bald Mountain*. Piston: *The Incredible Flutist: Ballet Suite*. Rossini: *Guglielmo Tell: Overture—Finale*.

New York Philharmonic, Leonard Bernstein, cond. COLUMBIA © ML 6343, \$4.79; MS 6943, \$5.79.

Unlike the 1963 "L. B. Conducts for Young People" program, this one features recordings released for the first time (except for the quasi-encore Rossini excerpt, presumably drawn from the complete version in Bernstein's "Favorite Overtures" of 1964). And this time the conductor abdicates as annotator in favor of one Marc Chusid, who writes with all the wide-eyed naïveté of a nine-year-old—which is scarcely to his discredit: he is a nine-year-old! But apart from this whimsical lure for youngsters, the recorded performances themselves are first-rate—my sole criticism is of some occasional tonal coarseness (probably attributable to the players rather than to the bright and lucid stereo engineering).

Interpretatively, Bernstein genuinely revitalizes the familiar Dukas and Mussorgsky scores, largely through a preciseness of rhythmic articulation of even usually obscured inner-part details. And of course he revels in the Piston ballet suite's wealth of small-town sentiment

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and exuberance. But is he attempting to go Fiedler one better? Where the latter's premiere recording of the suite's parade episode introduced a barking dog so effectively that the composer himself legitimized the innovation, Bernstein's new version sounds to me as if it called for a couple of canine bit-parts. R.D.D.

**MICHEL BLOCK: Piano Recital**

Beethoven: *Sonata No. 13, in E flat, Op. 27, No. 1*. Chopin: *Ballade No. 3, in A flat, Op. 47*. Prokofiev: *Sonata No. 7, in B flat, Op. 83*. Rachmaninoff: *Preludes, Op. 23: No. 2, in B flat; No. 4, in D; No. 7, in C minor*.

Michel Block, piano. HARP © HLP 1002, \$5.95; HSLP 1002, \$5.95 (available only through Columbia Artists Management, 165 W. 57th St., New York, N. Y. 10019).

Just why Michel Block has not returned to the recording studio sooner (his last disc—of Chopin's B flat minor Sonata—was warmly received six years ago) is somewhat of a mystery. Surely his concertizing has been most successful, and this young pianist obviously has all of the credentials, technical and musical, for an impressive career. He plays the Chopin A flat Ballade with a fine sense of continuity, plunges wholeheartedly into the explosive Rachmaninoff Preludes, and captures just the right degree of ordered irony for the Prokofiev Sonata. If his account of the Beethoven fails to make the most of the occasion as heard here, the fault might possibly lie with the raw-toned, plangent reproduction of the piano.

A most welcome and interesting collection, which I warmly recommend.

H.G.

**JULIAN BREAM: "Lute Music from the Royal Courts of Europe"**

Works by the Landgrave of Hesse, Simone Molinaro, Peter Philips, John Dowland, Gregory Howett, Alonso Mudarra, Albert Dlugoraj, Alfonso Ferrabosco, Hans Newsidler, Valentin Bakfark, Jean-Baptiste Besard.

Julian Bream, lute. RCA VICTOR © LM 2924, \$4.79; LSC 2924, \$5.79.

A recital up to the performer's excellent best. My own choices are the little polyphonic gems such as the fantasias by Molinaro and Howett, in which Bream brings in every fugal voice with the clarity of a bell and a rhythmic security which "makes" the pieces. But if fugues are not your dish, there is a beguiling assortment of dances—an Italian Dance and a Jews' Dance by Newsidler (the first, sturdy; the second, syncopated and abandoned); or there are two deftly running movements by Dlugoraj; or pieces like Dowland's Fantasia, in which marvelous rhythmic complexities flower over a basic, unshakable meter. Bream has them all beautifully in hand. S.F.

**REGINE CRESPIN: Song Recital**

Schumann: *Liederkreis, Op. 39*. Fauré: *Soir; Le Secret; Au bord de l'eau; Après un rêve; Clair de lune*. Canteloube: *Lo fiolairé; Lou coucut*. Roussel: *Coeur en péril*. Sauguet: *Berceuse créole*.

Régine Crespin, soprano; John Wustman, piano. ANGEL © 36405, \$4.79; S 36405, \$5.79.

Régine Crespin, for all her many accomplishments, seems to have a recurring

problem in the singing of recital material: she does not operate comfortably in the middle ground between full voice and *pianissimo*. In opera, she contrasts the two; but in Lieder or *mélodies*, one must give and take between the two. Many singers with less voice and, in some respects, less technique arrive at a satisfactory solution even though they cannot sing either a true *pianissimo* or a true *fortissimo*.

Mme. Crespin's solution is to render most of the music in a more or less pure head voice, swelling out at isolated comfortable spots. It doesn't work very well,



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at least on this record, for the music calls not for a singer using half of a voice but for a singer using an entire voice, in a somewhat different adjustment than might be called for by, say, Sieglinde.

So it is not surprising that the over-all impression of the recital is of slackness, not due to the tempos selected or to lack of dramatic insight but simply due to the rather monotonous, lazy sound of a crooning head tone, combined with the fact that since the songs are not sung in especially high keys (*Mondnacht*, for example, is in the medium key of D flat), they do not carry up into the area where that sort of sound takes on suspension and interest.

By and large, she is most happy in the songs that move along smartly or that call her sense of dramatic storytelling into play—*Waldesgespräch*, for instance, is nicely evoked and the second *In der Fremde* goes well. And there are good moments when an inflection rings true, as at the end of *Zwielicht*. By and large, however, it seems to me a sluggish, pale rendering of this rich, subtle cycle.

Although the French side is better, it is so only marginally—it is disastrous to pussyfoot over music that does not of itself have a very heavy tread. I enjoyed the *Au bord de l'eau* and the second of the two Auvergne songs (*Lou coucut*), and perhaps most of all the Roussel. The others seem to me open, to greater or lesser degree, to the same criticisms as those applied to the *Liederkreis*. And why, of all the many Auvergne songs,

Mme. Crespin insists on programming *Lo fiolairé*, when she cannot begin to articulate the flights of "*Ti lirou la's*," puzzles me. The rendition becomes a near-parody, both of the song and of herself, and she must have as good a pair of ears as the rest of us.

Wustman's accompaniments are very sensitive and well defined, though it would not at all hurt to have someone push the singer through a few of the more lassitudinous selections. Sound is excellent, and there are complete texts with translations, including a splendid one of the *Liederkreis* by William Mann. C.L.O.

**MAX GOBERMAN: Works by Corelli, Haydn, Schubert, and Vivaldi**

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For a feature review of reissues from the Library of Recorded Masterpieces, see page 75.

**RENAISSANCE QUARTET: "Top Hits . . . c. 1420-1635 A.D."**

Morley: *Though Philomela lost her love; O mistress mine*. Weelkes: *The Nightingale*. Cornyshe: *Ah Robyn, gentil Robyn*. Jones: *Farewell, dear love*. Ravenscroft: *Remember, o thou man*. Cutting: *A Jig*. Dufay: *Bon jour, bon mois; Festum nunc celebre; Craindre vous vueil; Vergine bella*. Guerrero: *¡Que buen año!* Pygott: *Quid petis o Fili*. Hol-

borne: *The Night Watch*. Praetorius: *Es ist ein' Ros'*. Walther: *Nun freut euch*. Anon: *Three Spanish Christmas villancicos*. Anon.: *Three pieces*.

Renaissance Quartet. PROJECT 3 © PR 7000 M, \$4.79; PR 7000 SD, \$5.79.

This is an agreeable collection of Renaissance pieces, rather loosely grouped under five categories: "Music for Twelfth Night," "Dufay," "Spanish Christmas Villancicos," "English Christmas Music," and "The German Renaissance." Most of the music is lovely, and it is performed with a high degree of stylistic insight and technical prowess. My only regret is that a larger number of purely instrumental pieces were not interspersed among the songs: tenor Robert White sings in relaxed and attractive style, but he rarely allows his tone to be influenced by the meaning of the words he sings, and the variety of the accompaniments does not entirely compensate for the sameness of vocal color.

The recording—I have only heard the stereo—is an excellent one of the kind usually given to pop groups. It is loud and clear, which is all very well, but the four performers (in addition to White, they are Morris Newman, recorders, Barbara Mueser, viola da gamba, and Joseph Iadone, lute) are separated with a clarity which suggests that each suspected the others of suffering from leprosy, and instruments tend to hop about unnervingly from one number to the next. Texts and translations are pro-

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vided, and the album bears a Pinocchio-like picture which is not, I hope, meant to represent the members of the Renaissance Quartet. B.J.

**JEANETTE SCOVOTTI: Coloratura Arias**

Rossini: *Turco in Italia: Viva l'amore, viva il piacer.* Mozart: *Die Zauberflöte: Zum Leiden bin ich auserkoren; Der Hölle Rache.* Verdi: *Rigoletto: Caro nome.* Delibes: *Lakmé: Bell Song.* Donizetti: *Lucia di Lammermoor: Regnava nel silenzio; Quando rapito; Mad Scene.*

Jeanette Scovotti, soprano; Orchestra Sinfonica di Roma, Nicolas Flagello, cond. SCOPE © V0002-M, \$4.79; V0002-S, \$5.79.

This is Miss Scovotti's first appearance, so far as I know, on commercial records, and while it does not entirely bear out the promise of some of her New York appearances of two or three seasons ago, it nonetheless has its interesting moments.

The best of her singing here is found in the Italian romantic numbers—the *Rigoletto* and *Lucia* selections. The "*Caro nome*," in fact, is one of the prettiest renditions to have been recorded of late, warm and round in tone, nicely felt, and altogether authentic in style, with one or two quite effective individual touches, such as the *marcato* treatment of "*fin l'ultimo sospiro tuo*," near the end, which is indicated in the score, but seldom executed.

The Mad Scene is even better—it is the performance of a singer who knows and feels the style thoroughly, and is therefore safe in following an individual course with it. She is content with a fairly straightforward treatment, not imitation-Callas or moony pseudo-Sutherland, so that the result is entirely honest and musical, and the dramatic intensity (which is quite full at moments like "*Il fantasma!*") proceeds from, rather than against, the music.

Perhaps it is because she does not have the other styles quite so much in her blood that the other performances here are not so convincing; but it is also true that they reveal vocal faults not apparent in these two scenes. The Queen of the Night, I should think, is not for her. She has a sense of the drama of the pieces, but the body and rather dark tone which she secures in the middle of her voice are purchased at the expense of an awkward transition around the upper B flat, so that the top and middle do not match. There are the commonplace problems of shrillness and approximate intonation above the top C, and the equally commonplace problem of sounding underweight for the music. The *Lakmé* piece has some warm, attractive moments, but not quite the floated suspension, the ease and beauty at the top, that bring it off. The first *Lucia* scene is perfectly solid, but not on a level with the second, the phrasing a little square and careful.

There is also a lively little aria from Rossini's *Turk*, taken from its original score, and apparently not previously recorded. It is a very attractive number, and is sung with spirit, if with some shrillness to boot.

The accompaniments at one or two points sound undersized, but are adequate and supportive. The sound is well balanced, and does not appear to have been gimmicked. Biographical notes and a photo montage, but no texts. C.L.O.

**GERARD SOUZAY: "A Century of French Song"**

Gounod: *L'Absent; Sérénade.* Chabrier: *Les cigales; Chanson pour Jeanne.* Bizet: *Chanson d'avril.* Franck: *Nocturne.* Roussel: *Le Jardin mouillé; Le Bachelier de Salamanque.* Poulenc: *Air vif; La Grenouillère; Reine des mouettes; Priez pour paix.* Fauré: *Arpège; Prison.* Ravel: *Les grands vents venus d'outremer; Sainte; Sur l'herbe.* Leguerney: *Ma douce jouvence est passée; A son page.* Hahn: *L'Heure exquise.*

Gerard Souzay, baritone; Dalton Baldwin, piano. PHILIPS © PHM 500132, \$4.79; PHS 900132, \$5.79.

An interesting grab-bag of items, some of them familiar and recorded by Gerard Souzay before, some of them almost never heard on record or on our recital stages. Among the latter, the two Leguerney songs are especially welcome. The first is somber and quite touching, the second witty and outgoing; both are well written, with effective accompaniments. The two Roussel songs are also excellent pieces; and while the Chabrier are slight enough to be called negligible, they have a certain pale charm.

M. Souzay's performances are expectably expert, though there is some crooning that borders on the effete and some mannered interpretation that strikes a false note. The latter problem is particularly bothersome in "character" songs, for this baritone's ideas of vocal acting are sometimes laden down with fussy externals that do not always relate to anything organic to text or music, so that the interpretations sometimes become merely imitative. And *La Grenouillère* comes off as an exercise in virtuosity rather than as a song.

Nonetheless, the familiar smooth texture and stylistic flair are present, and he makes a fine effect in songs that call forth a simpler, more straightforward brand of singing—*Reine des mouettes*, for instance. And his shrewdness in control of color and texture is well displayed in the closing *L'Heure exquise* of Hahn (a lovely, simple bit of lyricism—when is someone going to record the entire *Chansons grises* group?), where he attains an extraordinary effect of feathery suspension in the final phrase, without going above D natural.

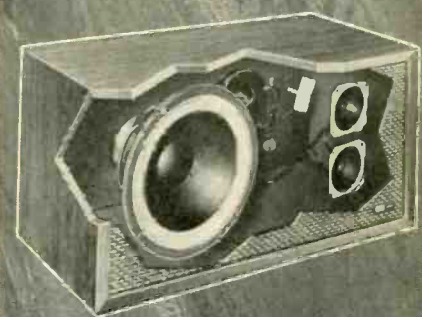
Dalton Baldwin is splendid, as usual, and the sound is fine, barring an occasional overdoing of the reverberance. Translations, but no originals. C.L.O.

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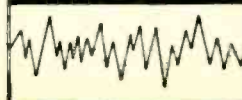
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## Probes—Mostly Superficial

LOS ANGELES

With much fanfare, Capitol Records has jumped into what it claims is journalism. A series of records under the subtitle "Probe" is exploring subjects such as LSD, the assassination of President Kennedy, homosexuality in the American male, and the death of Lenny Bruce. The records are being produced by Lawrence Schiller, described on the back liners only as "Photojournalist."

Documentary records are not new, of course. The Edward R. Murrow/Fred Friendly series "I Can Hear It Now" set the precedent for what Capitol is doing. But Murrow made his record out of historical material, segments of speeches by past political leaders and the like—gleanings from the public domain—whereas the Probe records are compiled from original tapes made by Schiller and his associates. And other companies have been sniffing around the edges of this new field. RCA Victor has issued a record called *Flying Saucers—Serious Business*. This, however, consists of author Frank Edwards reading excerpts from his book of the same title, so it isn't exactly the same thing.

With the exception of the Lenny Bruce disc, which is a moving and vivid portrait of a man many people consider to have been a secular saint, the Probe records aren't very good.

The disc on the Kennedy assassination is superficial. It brings no important new information forward, casts no new light on the subject. About all it does is to charge Mark Lane

and other critics of the *Warren Report* with bias. Yet Schiller's documentary has precisely this fault. Its tone, its approach, is one of judgment, and producer Schiller—for all he talks of his experience in producing articles for the *Saturday Evening Post* and *Life* magazines—doesn't seem to know the difference between reportage and editorial comment. It's as if he considers that the new medium's purpose is his self-expression on subjects that interest him, rather than the compilation of pertinent material to bring the listener close to a subject in a way that neither pictures nor the printed word can do.

If the Kennedy LP is biased, the homosexuality LP is defective because of an omission. It is mostly a plea for the liberalization of laws governing homosexuality, a change I too consider is overdue. So when I say it's a lousy job of reporting, it isn't because I disagree with its point. The album makes a case against the police attitude to homosexuality. But it does so only shallowly and with complete lack of perception. All it does to explore the police viewpoint is to say they accuse homosexuals of trying to establish a "fruit world." As a matter of fact, there is good reason to think that, on this one point, the cops for once may be right. In every area in which homosexuals have managed to establish extensive control at the executive level—the live theatre, classical music, the ballet, and more and more in movies—they have notoriously imposed their patterns on the so-

ciety around them. Schiller ignores this side of the argument.

When I asked him why, he said it was because he couldn't find a cop articulate and intelligent enough to present the police view sympathetically. I agree that intelligence isn't exactly common with cops, but surely he could have found *one* who could express the police view well. When I made that point, Schiller admitted that this is a serious lack in the record, an oversight. But I wondered (despite his declaration that he isn't concerned with whether the records sell) if perhaps the disc isn't a shrewd bit of opportunism, something meant to sell among homosexuals because of its sympathy towards them. It is interesting to compare this disc with the one-hour panel discussion on homosexuality done a few years ago by the Pacifica Foundation in New York and broadcast there on station WBAI. Capitol would have been better off issuing a tape of that provocative and revealing discussion.

Schiller is a curious man to be making documentary records, and one wonders why Capitol picked him to do it. His background is primarily in photography and his lack of experience in auditory media before embarking on this project shows in the records: they lack a sense, a feeling, for sound and the nature of speech. Because of this insensitivity, the records are above all dull to listen to with the one exception of the Lenny Bruce disc. What makes that interesting is not Schiller but Bruce himself, a man whose fierce, intense delivery lights up the record.

Schiller is a marathon talker, but not a particularly articulate one. There was an air of hostility about him as I talked to him over lunch, and he bragged a lot—about his past career, about his talent as an inventor, about all the book publishers knocking down his door for the rights to the contents of the tapes from which he made the discs. He couldn't seem to bear it that I'd never heard of him. This triggered a tirade against Mark Lane, whose book, *Rush to Judgment*, he had called in the disc a work of "fiction." "He doesn't dare do anything to me for saying it, because he knows I can prove it," he said. I decided not to push Schiller too hard—his boiling point was obviously low, he was already losing his cool. I could see why the records lack objectivity.

The odd thing about the discs is that they're selling. I wonder why. Each of them is the kind of thing one might conceivably want to hear once. But why should one want to keep it and play it over and over again? How many times does anyone want to hear the shot that killed Lee Harvey Oswald? One Capitol executive said to me: "I don't know who's buying the things. I imagine it's the kind of people who like to attend funerals or watch accidents on the highway." GENE LEES



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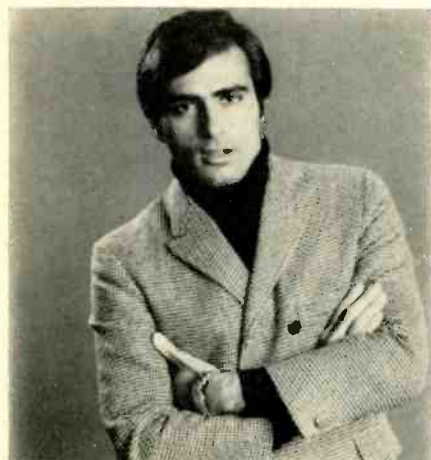
reviewed by MORGAN AMES • O. B. BRUMMELL • GENE LEES • JOHN S. WILSON

**EDDIE ALBERT:** *The Eddie Albert Album.* Eddie Albert, vocals; vocal and instrumental accompaniment. *Green Acres; Mr. Clown; Pass the Plate of Happiness Around;* eight more. Columbia © CL 2599, \$3.79; CS 9399, \$4.79.

It is symptomatic of the egotism that infects actors that most of them think they could sing if they had a mind to. Not basically an intelligent breed to begin with, actors usually are ignorant of and blithely indifferent to the musical problem attendant on good singing. They think you just get up and do it. It seems as if every idiot in Hollywood gets to make a record album nowadays, and the work is usually pretty bad.

But now and then a vocal record by one of these people turns out to be reasonably enjoyable. When it does, one usually discovers that the actor has been singing for some time, or even has worked in musicals. Eddie Albert has done these things, and once had a variety television show on the West Coast. So it is perhaps less surprising than it should be that his first album isn't bad. It isn't great either, but it isn't bad. His voice is good—musical, in tune, warm, and with pleasant rich-soft texture. His time is good. A hell of a lot better than Eddie Fisher's, as a matter of fact. Albert is, of course, a superb actor, and he infuses lyrics with feeling.

Most of the material is of recent origin—*Don't Think Twice, It's All Right* (one of Bob Dylan's few really good songs), Paul Simon's interesting but



John d'Andrea: musicianship and a ray of light in a skill-starved field.

badly written *Homeward Bound*, and so forth. Albert must be in his fifties, yet he is at home with the material. He sings it, come to that, better than some of the folkers. Best thing in the album is *Guantanamera*, which he does in clean, clear Spanish.

Albert gets a little corny in places. Sometimes he does talk-sing à la Ted Lewis, which sounds pretty dated and *doesn't* have a redeeming quality of nostalgia. At other times he overreads material (*Blowin' in the Wind*, for example) to the edge of embarrassment. But for the most part the album is quite a good one. G.L.

**JOHN D'ANDREA AND THE YOUNG GYANTS:** *At the Chez.* John d'Andrea, arr., cond., tenor-alto-soprano saxophone, clarinet, flute, and vocals; Chuck Day, guitar; Al Rodriguez, trumpet; David Dawson, trombone; Richard Aplan, tenor-baritone sax; Ron Brown, bass; Brian Moffat, drums. *Walk On By; Primrose Lane; Love Is a Hurting Thing;* nine more. Cameo-Parkway © P 7054, \$3.79; SP 7054, \$4.79.

The Young Gyants provide a ray of light in rock-and-roll. They have the distinction of being *musicians* in a skill-starved field. Twenty-five-year-old leader John d'Andrea, who looks more like a movie star than a musician, combines craftsmanship and a love of jazz with a genuine feeling for the new music of his generation. Instead of forming yet another amplified-instrument group, D'Andrea has gathered a small group of young music-reading horn players plus Fender bass and drums. Along with playing many reed instruments, D'Andrea writes the group's arrangements. Though his writing doesn't yet have the smoothness that only years of practice produce, it's exciting and full of talent. Its potential is clear on the Beatles' *Paperback Writer*, built on an imaginative series of modulations. Also fine are *Monday, Monday* and *Hurts So Bad*. D'Andrea offers a beautiful flute solo on *Alfie*, the prettiest single track on the album.

The group's playing is still rough in places, such as the introduction of *Yesterday*, but this is a problem that experience will cure.

There is dignity and reassurance in the fact that the Young Gyants are trying to sell musicianship as well as

personality. This debut album is a positive and healthy spot on the landscape, and I wish them well. M.A.

**ARBORS:** *A Symphony for Susan.* Arbors, vocals; Bill Stegmeyer, arr. and cond. *Just Let It Happen; Dreamer Girl; So Nice;* eight more. Date © TEM 3003, \$3.79; TES 4003 \$4.79.

The Arbors—Scott and Tom Herricks (brothers) and Ed and Fred Farran (twins)—originally were formed at the University of Michigan. Their sound is strong and rich, somewhat akin to the early Four Freshmen. Certainly they're one of the better new pop vocal groups.

Alas, they're trying to make it on today's market, and have already scored pretty well with their single, *Symphony for Susan*, a well-sung bit of pap. One can't blame them, at least from a commercial viewpoint. Yet like most artists with a wary eye on the charts, the Arbors must devote much of their talent to bilious songs, and most of the material in this album is just that. They do their task cleanly and well. But the more polish you put on a cheap, cigarette-burned table top, the more depressing it looks. The Arbors are too good for these idiotic songs, and the nightmare is that they may never have a chance to show it.

For the most part, Bill Stegmeyer's listless arrangements meet little besides standard commercial requirements. Pretty exceptions are Stegmeyer's song, *You Are the Girl*, Jorje Ben's powerful bossa nova *Mas Que Nada* (to which some dolt added a revolting English lyric called *Pow, Pow, Pow*), and Luis Bonfá's *A Day in the Life of a Fool*. Two lovely songs, *My Foolish Heart* and *When I Fall In Love*, are ruined with a backbeat and stilted vocal phrasing.

This is a fine singing group. I hope they eventually find an opportunity to show it. M.A.

**CHARLES RIVER VALLEY BOYS:** *Beate Country.* Jim Fields, guitar and vocals; Bob Siggins, banjo and vocals; Joe Val, mandolin and vocals; Everett Lilly, bass; with Buddy Spicher, violin; Craig Wingfield, dobro; Eric Thompson, lead guitar. *I Feel Fine; Norwegian Wood; She's a Woman;* nine more. Elektra © EKL 4006, \$3.79; EKS 74006, \$4.79.

With the possible exception of the Dil-

lards, the Charles River Valley Boys is the best bluegrass group I've heard. Bluegrass is a specialized and traditional field of country music. It employs unamplified stringed instruments, such as mandolin, banjo, and violin; the singing is done exclusively in triads or hollow fifths. Executed well, bluegrass is the purest of all our folk or country music.

In this album the Charles River Valley Boys perform twelve Beatle songs, and do so to perfection. Their intonation, enunciation, harmonies, time, and instrumental solos are all but flawless. While the group is true to the Beatle songs, they have also adopted the material into their own idiom. One could probably square dance to this album, but good luck trying to frug to it.

The album cover and liner lay-out are beautiful but useless. Elektra Records was short-sighted in offering the buyer no information about its artists besides their names. Who are these people? How did they get to be so good? What caused them to do an album of Lennon and McCartney songs? How did they go about it? Good albums provoke curiosity. The disc is better than good, and it deserved explaining. M.A.

**JUDY COLLINS: In My Life.** Judy Collins, vocals; orchestra, Joshua Rifkin, arr. and cond. *Pirate Jenny; Suzanne; Marat/Sade*; eight more. Elektra © EKL 320, \$4.79; EKS 7320, \$5.79.

Judy Collins is one of the few superb singers to have emerged from folk music. Her voice is strong and sweet, her phrasing and dynamics wide and free, her time feeling remarkable, her intonation clean. She has all the warmth and communicativeness that Joan Baez lacks.

Miss Collins' taste in repertoire ranges from provocative to pretentious. Her skillful work on Bob Dylan's *Tom Thumb's Blues* and Donovan's *Sunny Goodge Street* inadvertently display just how inferior the material is. More interesting is *Hard Lovin' Loser*, one of the late Richard Fariña's few good songs, enhanced by an exciting arrangement by Joshua Rifkin. *Dress Rehearsal Rag* is a powerful though disjointed tale of a dying soul. *Liverpool Lullaby* is soft and whimsical.

Arranger Rifkin tends to overwrite, thereby cramping Miss Collins at times. Still, his work is highly imaginative, giving many of these tuneless tunes a beauty they'd otherwise lack.

Between them, Judy Collins and Joshua Rifkin have come up with a fine album. Elektra has once more provided an attractive and interesting package with no information other than titles and names of artists and authors. M.A.

**ROBERT GOULET: On Broadway, Vol. 2.** Robert Goulet, vocals; orchestra, Marty Manning or Irwin Kostal, arr. and cond. *What Is a Woman; Walking Happy; If She Walked into My Life*; eight more. Columbia © CL 2586, \$3.79; CS 9386, \$4.79; © CQ 882, \$7.95.

Robert Goulet is the possessor of a big

voice and the natural tendency of the big-voiced singer is to oversing, just as the small-voiced singer tends to sing too softly. Early in his career, Mr. Goulet often "overblew," disregarding lyric content, emphasizing nasality, rocking the intonation. The result was both corny and stuffy.

Dummies don't learn from experience. Perceptive people do. And now this man is singing beautifully. His power is under control, his phrasing and lyric-reading pleasant. On this disc, Mr. Goulet gives us one of the few tolerable versions of *Mame*, performed at a medium tempo with low-key amusement. He opens up on *The Impossible Dream*; he's warm on *My Cup Runneth Over*, making the song seem better than it is—and that's the mark of a fine singer. He's soft and reflective on the verse of the touching *There But for You Go I* from Lerner and Lowe's *Brigadoon*. Several songs in the album are useless, such as *Ciao compare* from *Holly Golightly*, a recent Broadway show which had the distinction of closing before it opened, and *Cabaret*. Marty Manning's arrangements are all tastefully tailored to Mr. Goulet's singing.

If you've been putting Robert Goulet down, this album is worth hearing. If you're already a fan, and they could populate whole cities with people who are, it's a good buy. M.A.

**MERV GRIFFIN AND ARTHUR TREACHER: 'Alf and 'Alf.** Merv Griffin and Arthur Treacher, vocals; orchestra, Mort Lindsey, arr. and cond. *Gilbert the Filbert; I'm Henry the Eighth, I Am; My Old Dutch*; nine more. MGM © 4381, \$3.79; S 4381, \$4.79.

One of the winning qualities of English music hall songs—at least, those that I'm familiar with—is the sense of innocent madness that leaps, pirouettes, and often galumphs through many of them. It may be the twist on all-important period propriety that prompts a timorous young man, in *I'm Shy, Mary Ellen, I'm Shy*, to refuse Mary Ellen's suggestion that he attack a hulking opponent on the grounds that he would have to remove his coat in the presence of ladies; or it may be the sly means of avoiding marriage that is propounded in *The Ring Fell Under the Sofa*. It may be the mad slapstick of *When Father Papered the Parlour*, or the Abbott and Costello crossfire of *Who's Got the Suitcase?* It is broad, elementary comedy and Arthur Treacher, who sings all but two of these songs, delivers them with gusto, a fine sense of the proper style (his rendition of *Wot Cher! Knock'd 'Em in the Old Kent Road* compares favorably with that of my father, who included it in his repertory of those lusty bathroom songs that accompanied his matutinal cold tub), and some wonderfully subtle shadings of characterization.

To hear Treacher on this record is to bemoan all those years when his talent was wastefully concentrated on the stereotyped butlers which he played so well.

Merv Griffin, with whom Treacher now appears regularly on television, gains his entree to the disc through *I've Got a*

*Lovely Bunch of Coconuts*, which became an American hit when he sang it with Freddy Martin's orchestra. He is also a helpful, if lightweight, foil for Treacher on three other songs.

Mort Lindsay's accompaniment manages to be appropriate to the style of the period without being slavishly old-fashioned. J.S.W.

**LOVIN' SPOONFUL: Hums of the Lovin' Spoonful, Lovin' Spoonful, vocals and rhythm accompaniment. Lovin' You; Voodoo in My Basement; Rain on the Roof; eight more. Kama Sutra © KLP 8054, \$3.98; KLPS 8054, \$4.98.**

Although the four members of the Lovin' Spoonful appear in the regulation slob's clothing which most rockers take to be hip, they produce some of the best music in their field. Their playing is smooth and their singing inflected with personality, rather than the rock monotone sound so often born of musical ignorance. The drummer's taste is almost unheard of in rock—his time is good, his wrists flexible, he knows when to give someone else the floor.

The group's material is written by member John Sebastian. Some is dull; some is quite good. Of special note here is *Coconut Grove*, a pretty and pensive ballad, thoughtfully arranged and sung. And the group had the sense to omit the drums. Also interesting is *Nashville Cats*, a witty take-off on country and western ("Nashville Cats been playin' since they's babies/Get work before they're two"). Both the song and the singing are undeniably reminiscent of the brilliant Roger Miller, but the Spoonful hokes it up very well indeed. Both *4 Eyes* and their hit, *Summer in the City*, are also worth a close listening.

The Lovin' Spoonful is among the few rock groups which are expanding and improving. But they still look as if their favorite sport is throwing mudpies at each other. How silly that such groups don't want to grow up physically as well as musically. M.A.

**MIKE MELVOIN: Keys To Your Mind.** Mike Melvoin, piano, harpsichord, organ, and ondioline; rhythm accompaniment. *Eleanor Rigby; Sweet Talkin' Guy; I Want To Tell You*; nine more. Liberty © LRP 3485, \$3.79; LST 7485, \$4.79.

Distortion sells these days: Bob Dylan's ridiculous hair; Sonny and Cher's wrinkled pants; The Rolling Stones dressed in drag (and tacky at that). With this album it's difficult to say which is a more distorted view of the artist: the music or the jacket photographs. In the photos, pianist Mike Melvoin, a pleasant-mannered and attractive young man, is caught in angles and lighting which make him into a grotesque.

The "music" is even more misleading. For while Melvoin is one of the finest young pianists on the West Coast, there's no way of telling it here. Liberty Records has given him a group of Top-40 tunes (mostly dull) and a ton of gimmicks (tack piano and so on) and charged him to come up winners.

In view of today's preoccupation with ugly music, the thing may sell. But for anyone aware of Melvoin's considerable musicianship (as heard in recent albums with the Leroy Vinnegar quartet), it's a musical shame. With the exception of *You Are My Sunshine*, played in the funky style of the Ray Charles hit, Melvoin's playing is dryly functional, lacking even the flavor of fun which good musicians sometimes can extract from bad music.

Mike Melvoin is real but this album's a phony. M.A.

**RAY NOBLE.** Orchestra. Ray Noble, cond. *Top Hat; Yours Truly Is Truly Yours; The Touch of Your Lips; Dinah*; twelve more. RCA Victor © LPV 536, \$4.79 (mono only).

The records made by Ray Noble in England in the early Thirties still stand up today as masterpieces of dance band arranging, performance, and recording. They set a level that Noble was never able to reach with his American band (he moved to the States in 1934), even though it was virtually an all-star group (Glenn Miller and Will Bradley, trombones; Charlie Spivak and Pee Wee Erwin, trumpets; Bud Freeman and Johnny Mince among the saxophones; Claude Thornhill at the piano; with Miller as musical director and arranger).

It is the American band that is heard on this disc. Though it was a good 1930s dance band, it sounds dated in a way that Noble's English band doesn't. This American band had relatively little relationship to the musical image that Noble brought with him to this country. Glimpses of that image occur in the ballads, though even here the arrangements are labored copies (sometimes including the lifting of familiar passages) of what had been fresh and inventive in Noble's English recordings.

The only element of Noble's English success that survived the Atlantic crossing was Al Bowlly, the warm-voiced and distinctively accented singer who was such an essential part of the over-all Noble sound. Like the English recordings, Bowlly's singing has proved to have unusual lasting qualities. Even with the American band, he retained his unique sound and a phrasing concept that lifted everything he sang—except, on this disc, *Big Chief De Sota* which is taken at an up-tempo that negates whatever Bowlly might bring to it. Bowlly is the saving grace on this disc for the Noble purist; the impure will find joy in some sprightly Thornhill piano, lovely George Van Eps guitar passages, and spurts of Bud Freeman with saxophone at the thrust.

J.S.W.

**PETER AND GORDON:** *Lady Godiva*. Peter and Gordon, vocals; unidentified orchestra. *A Taste of Honey; Young and Beautiful; Till There Was You*; eight more. Capitol © T 2664, \$3.79; ST 2664, \$4.79.

The life expectancy of most successful rock-and-roll groups is short; five years on top is an unusually good run. Even the Beatles didn't hold their lead that long. A few rock groups are apparently

aware of this and try to extend their grip by expanding their work to appeal to a broader public than the fickle rock fans. From the looks of this album, Peter and Gordon are attempting to branch out. They've included many standards—*Exodus, When I Fall in Love*, and others.

Peter and Gordon have been one of the better rock-and-roll groups around. But as facile as they are with rock, they have not yet grown into pop songs, on which their singing is still stiff and unsophisticated. The best track is their hit, *Lady Godiva*, a catchy melody and lyric with the old-time flavor of the recent hit *Winchester Cathedral*. The sound is better here than on their earlier discs.

With much practice and a widened outlook, this pleasant duo could outlive the rock-and-roll five-year time limit.

M. A.

**SUE RANEY:** *Alive and in Love*. Sue Raney, vocals; orchestra, Ralph Carmichael, Eddie Karam, or Gene Page, arr. and cond. *Any Old Time of Day; Little Things Mean a Lot; Smile*; eight more. Imperial © LP 9323, \$3.79; LP 12323, \$4.79.

Sue Raney is a skillful, tasteful singer who has gone on being discovered and rediscovered for some time now. But there's only a hint of the nature and scope of her talent in this record. She has been pushed into recording with gimmicks, both in the singing and the arrangements. Nor has good material been chosen for her (this is an a & r man's album, not a singer's). Indeed, it's as if the point was to combine the worst of yesterday (*Smile, Now Is the Hour, Little Things Mean a Lot*, all of which are lousy tunes) and the worst of today.

Miss Raney tosses in all sorts of currently fashionable gospel touches out of the Dinah Washington bag. These aren't always convincing when Nancy Wilson does them. They are less so in the case of Miss Raney, who is white and sounds it. The only virtues to be found in this album are the occasional moments when she bursts through the limitations imposed on her and reveals her voice forthrightly as it is—a soaring upper register, a rich and throaty lower one, and a warm sound. Further, her intonation and musicianship are impeccable.

Incidentally, one of the songs in the album is *Who's Afraid*, which is an adaptation of Alex North's exquisite theme for *Who's Afraid of Virginia Woolf*. In its original form, the melody had a stately Bachian quality about it. That has been stripped away, in this quasi-bossa nova arrangement, and the melody sounds ordinary, dull. Paul Francis Webster's banal lyrics drag it down further.

This is another example of the record industry's current proclivity for taking really capable performers and squeez-

ing them through a commercial grinder, which produces in the end only a kind of homogenized musical sludge. The album doesn't deserve to sell; Sue Raney deserves something better. G.L.

**BARRY SADLER:** *Back Home*. Barry Sadler, vocals; orchestra, Sid Bass, cond. *One Day Nearer Home; I Walk Alone; Not Just Lonely*; nine more. RCA Victor © LPM 3691, \$3.79; LSP 3691, \$4.79.

Having made a few unexpected bucks on *The Green Berets*, a piece of cheap military propaganda in which Staff Sergeant Barry Sadler made much of the joys of eliminating one's fellow man, RCA Victor now has the task of retreading Sadler as a civilian. There's a problem: he shows no sign of talent.

There was a certain gruesome fascination in hearing *The Green Berets*, at least once. This album is merely dull. Maybe they can have Sadler do something about death in civilian life—sing a few nice songs, say, in defense of lynching. G. L.

**ANDY WILLIAMS:** *In the Arms of Love*. Andy Williams, vocals; orchestra and chorus, Dave Grusin, Dick Hazard, Allyn Ferguson, or Robert Mersey, arr.; Robert Mersey, cond. *A Man and a Woman; Sand and Sea; Here's That Rainy Day*; nine more. Columbia © CL 2533, \$3.79; CS 9333, \$4.79.

One is never certain what kind of album Andy Williams will make. Sometimes he applies his splendid voice to Hawaiian programs, sometimes weak-kneed girl-boy programs. But when Williams prepares a completely beautiful album, few singers can out-beautiful him.

Happily, this is such an album and Williams was in good voice for it, soaring effortlessly on lovely songs such as *If I Love Again, Remember, The Very Thought of You*, and the lilting *Pretty Butterfly*. Strangely enough, the least good song is *In the Arms of Love* by Henry Mancini from the film *What Did You Do in the War, Daddy?*, written in the *Dear Heart* mold. These two are the only dull melodies Mancini ever wrote.

The album's arrangements are unspectacular but smooth and tasteful, particularly Dave Grusin's work on *All Through the Night*, Dick Hazard on *Remember*, and Allyn Ferguson on *Pretty Butterfly*.

Andy Williams fans will find no better collection than this. M. A.

**ROGER WILLIAMS:** *Born Free*. Roger Williams, piano; orchestra, Ralph Carmichael, arr. and cond. *Dark Eyes; Guantanamera; Hawaii; Pearl of the Sea*; nine more. Kapp © K 1501, \$3.79; KS 3501, \$4.79; KTL 3501, \$7.95.

Roger Williams plays polite piano with suitable skill. What Keane is to art, Williams is to light music. He takes the sharp, passionate edges off music, leaving it mild enough to suit people with only a half-interest in it.

Recommended to sew patchwork quilts by. M.A.



# JAZZ

**ART FARMER AND THE BAROQUE ORCHESTRA: Baroque Sketches.** Art Farmer, flugelhorn; Romeo Penque and Ted Gompers, woodwinds; Don Butterfield, tuba; George Duvivier, bass; Don Lamond, drums; Phil Kraus, percussion; others; Benny Golson, arr. *Fuça XI; Prelude in E Minor; Jesu;* eight more. Columbia © CL 2588, \$3.79; CS 9388, \$4.79.

The notion of what used to be called "jazzing the classics" has been cropping up for the past forty years. It seems to have no more validity today than when Paul Whiteman was doing it.

When done skillfully, as on this disc, it may provide a crutch for classically oriented listeners who feel that they ought to have some contact with jazz. For those self-conscious jazz listeners who yearn for "respectability," it can provide a similar avenue of escape. But simply to set Bach or Chopin in front of an ensemble that includes several proven jazz musicians does not turn Bach or Chopin into good jazz. Nor does it provide a setting that is designed to inspire good jazz solos. Art Farmer sounds less affected than some others who have found themselves in similar spots, but he is still hemmed in by the nature of the material.

Three of the selections on this disc are nonclassical, although one of them, John Lewis' *Little David's Fugue*, uses a classical form. It is interesting to find that, although the Modern Jazz Quartet can play *Little David's Fugue* as jazz, it takes on a coloration similar to the classical works when played by the ensemble Farmer leads here. *Alfie's Theme*, the catchy little chant written by Sonny Rollins for the film, and *Rhythm of Life* from *Sweet Charity*, prove to be less constricting source material, for the ensemble achieves a solid, big band sound on *Alfie* and Farmer builds some swinging momentum on *Life*.

On the whole, however, this sort of thing is a waste of time for jazz musicians. They don't produce good jazz and they can't expect to beat Bach at his own game. J.S.W.

**JOE MASTERS: The Jazz Mass.** Loulie Jean Norman, soprano; Clark Burroughs, tenor; Mike Wofford, piano; Bobby West, bass; Johnny Guerin, drums; Jerry Williams, timpani; Gary Barone, trumpet; Harold Land, tenor saxophone; Anthony Ortega, alto saxophone; chorus; Joe Masters, musical dir.; Allan Davies, choral dir. Columbia © CL 2598, \$3.79; CS 9398, \$4.79.

The sundry attempts to produce a jazz Mass make me squirm. Father Norman O'Connor, S.J., who always seems to get the job of writing the liner notes for such efforts (as if the record companies

want a little insurance against being rapped by the Church), says toward the end of his notes to this album, "God isn't dead, as you well know. The dead are those who want to keep us feeling guilty about guitars in the Church and pop songs at Mass and trumpets at Vespers."

Man, I don't want to keep anybody feeling guilty. I'm not a Catholic. I'm not even a formal Christian, believing as I do that religion has caused more death, anguish, and pestilence than all other prejudices combined. I don't feel that jazz demeans religion. It's just that together they invariably sound silly. In Masters' Gloria, for example, we have a hip-sounding vocal group singing: "We praise thee, we bless thee, we worship thee . . ." Now if we're going to get into contemporary musical practice, let's have contemporary grammatical practice to go with it. "Thee" is inappropriate to a jazz setting. It's an aesthetic anachronism. And this album is full of that kind of jarring effect.

Masters' writing is very good. He has done the job about as well as I suspect it can be done. The Agnus Dei, done as a slow ballad, comes off. The Credo is lovely, but then it's the one section of the Mass that sounds least like jazz. There are good performances by everyone concerned, particularly the west coast studio singer Loulie Jean Norman, Bill Evans-influenced pianist Mike Wofford (though, alas, like all imitators he tends to get hung up in the manner of the master, rather than the matter), and tenor saxophonist Harold Land. But none of this effaces the odd sense of the malapropos that hangs over this work, as it does over other works of its kind.

Father O'Connor, who is becoming the ecumenical Nat Hentoff, does a poor job of explaining or justifying the music in his liner notes. As a writer, he has long been in love with the sounds of his own prose poetry, and his notes are several interminable sentences of image-clauses strung together with innumerable "ands." None of this is relevant to the music, though I'm sure he'd claim that it is meant to give us a sense of reverence for existence. What it gives me mostly is eyestrain.

Spare me a bunch of letters calling me anti-Catholic. It's the one church I could conceivably join: if anything, I'm pro-Catholic. But all of these experiments with a jazz or pop music Mass to "make the Church more commercial," as Tom Lehrer perceptively put it, are beginning to be a heavy drag. G.L.

**BIG JOHN PATTON.** Got a Good Thing Goin'. John Patton, organ; Grant Green, guitar; Hugh Walker, drums; Richard Landrum, conga. *The Yodel; Soul Woman; The Shake;* two more. Blue Note © 4229, \$4.79; 84229, \$5.79.

What the jump bands were to jazz in the Thirties and Forties, the organ groups are today. They fill the same need for a balance of prodding, propulsive rhythm and occasional plaintive balladry. Patton fills this niche very neatly. He is no show-off organist determined to stretch

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J.S.W.

### BUDDY RICH: Swingin' New Big Band.

Buddy Rich Orchestra, Buddy Rich, drums and leader. *Readymix; Basically Blues; My Man's Gone Now*; five more. Pacific Jazz © PJ 10113, \$4.79; PJS 20113, \$5.79.

I was talking recently to Jo Jones, one of the truly great drummers, about Buddy Rich. "Buddy knows the instrument better than I do," Jones said—which is a strong statement, in view of the profound finesse of his own playing. Count Basie once said that his band never swung as hard as when Rich worked for him, and since it's pretty hard for anybody to suggest that Basie doesn't understand about swinging, that remark has served to mantle Rich from the inverted racial prejudice that has made jazz so sick in recent years. As it is, if Rich weren't white (he's Jewish, to be precise), he would, I am certain, by now be given general credit for being the greatest drummer in the history of jazz. He is an absolutely fantastic musician and I suspect he could even swing the Lester Lanin orchestra.

This is the first album by the band Rich has wanted for years to form, the band he was urged not to form by his friends, because of the impossible condition of the big band business today, the band that has been successful from the moment he finally did start it several months ago.

The problem: is it as good as it sounds on this disc, and as it sounded at Basin Street East recently? Or is Rich just making it seem that way? His drums infuse the entire texture of the band. He solos only once in the album, yet the disc is completely a projection of his own personality. Delicate and strong at the same time, his playing is fine steel wire woven into the fabric of the band's sound. Buddy doesn't so much push a band as get inside it and lift it; he is not only its heartbeat, he is its bloodstream as well.

The band is modern in its orientation. None of the material dates from the big band Buddy tried vainly to launch some years ago—indeed, all the writing was done in the last few months. Most of the stuff is up-tempo, most of it shouts. The beautifully integrated brass section screams with great precision. It specifically is not music for dancing; it's for listening. Rich has a good soloist in tenor saxophonist Jay Corre, but so far the band's primary excitement lies in its ensemble work which, as noted, is a projection of Rich himself.

This is a great album, and this may even be a great band. But with Rich propelling it, how can you tell? At very least, this is a remarkable illustration of what big band drumming can be. It is exciting from first to last. G.L.

### TED SHAFER'S JELLY ROLL JAZZ

**BAND: Good Old Jazz.** Jack Langlos, trumpet; Tom Barnebey, cornet; Dave Kennedy, trombone; Mike Baird, clarinet; Dick Shooshan, piano; Pete Kier, tuba; Ted Shafer, banjo; Niel Kuhfuss, drums. *She's Crying for Me; Southern Stomps; Merry Makers Twine; Oriental Strut*; six more. Merry Makers Record Co. © 101, \$5.00 (mono only).

### TED SHAFER'S JELLY ROLL JAZZ

**BAND, VOL. 2.** Same personnel, plus Ray Ronnei, vocals. *Messin' Around; Sic 'Em, Tige; National Blues; King of the Zulus*; four more. Merry Makers Record Co. © 102, \$5.00 (mono only). Available from Merry Makers Record Co., P. O. Box 85182, Los Angeles, Calif. 90072.

The Jelly Roll Jazz Band is a group that has been playing in the Los Angeles area since 1960. Its stylistic model is King Oliver's Creole Jazz Band in the days when Louis Armstrong was with the group—which means, basically, that its ensembles are led by a trumpet-cornet team. It also draws extensively on Oliver's repertory but its programmatic area covers Chicago jazz of the Twenties in general and even a bit beyond. On these two discs the JRJB includes pieces originally recorded by Lovie Austin, Jimmy Blythe, Armstrong, the State Street Ramblers, and the Dixieland Jug Blowers, as well as such non-Chicagoans of the Twenties as Bessie Smith, Clarence Williams, and Santo Pecora.

The band has wisely chosen to work towards a capturing of the spirit of the Creole Jazz Band rather than barren imitation. The ensembles have a bright, crisp air and the soloists freely follow their personal bents to avoid the stifling habits of the more slavish revivalist bands. The trumpet-cornet team of Jack Langlos and Tom Barnebey has a dashing attack in the Oliver-Armstrong tradition and clarinetist Mike Baird enlivens almost every piece of dark-toned, singing clarinet solos.

There are desultory spots here and there and Ray Ronnei's attempt, on Vol. 2, to sing *At the Christmas Ball* with a crooner's vibrato only serves to make one realize what magic Bessie Smith wrought on this ridiculous and clumsy lyric. However, despite Ronnei, Vol. 2 is the better of the two discs, both for the fettle of the instrumental performances and for the recording balance.

J.S.W.

### ROBERT SHAW: Texas Barrelhouse Piano.

Robert Shaw, piano and vocals. *Whores Is Funky; Hattie Green; Put Me in the Alley*; seven more. Almanac © 10, \$4.90 (mono only). Available from Almanac Records, P. O. Box 7532, Houston, Tex. 77007.

The recorded documentation of the work of the barrelhouse pianists of the Twenties (and earlier) is relatively slim and, in terms of recording technique, fairly primitive. Most of the performers, a hard-living lot, are now either dead or well beyond their playing prime. But Mack McCormick, a persistent and ad-



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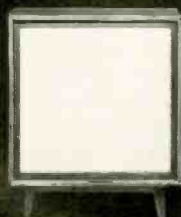
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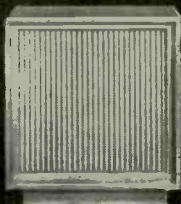


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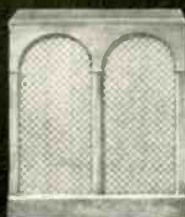
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venturous explorer of the musical underworld of Texas, has found and recorded one veteran who played stomps and belly-rubs around Houston three and four decades ago and who has survived with his style, his pianistic skill, and his health intact.

Robert Shaw, who was known as Fud when he was one of the "Santa Fe" group of pianists that included Tink, Roadhouse, Lazy Daddy, and All Night Jack, retired from music thirty years ago and has built up a grocery and barbecue business in Austin. Now fifty-seven, he has continued to play, but only privately. As a result, McCormick points out, he has stayed in practice, but he has been under no pressure to adapt to more modern music. Thus he has preserved the barrelhouse repertoire as it was played thirty and forty years ago.

These performances, recorded in 1963 (and well recorded), show Shaw as a strong and adept pianist, one who can drive out a stomping blues or work his way through the fascinating "turn-arounds" and runs of such traditional challenge pieces as *The Cows*, *The Clinton*, and *The Ma Grinder*. When he sings the blues, he sings with power and certainty and more variety and shading than one might expect in this essentially slam-bang idiom. On *Black Gal* his singing ranges from an eruptive bellow to a gentle murmur; on *Piggly Wiggly Blues* it becomes a plaintive cry—and on both songs the interplay of his piano and his voice is remarkable.

Taken at one sitting, two LP sides of this relatively limited style can become monotonous. But piece by piece, this is a delightful and very revealing recording, made even more interesting by McCormick's colorful annotation. J.S.W.

### HAROLD VICK: *The Caribbean Suite*.

Harold Vick, tenor and soprano saxophones and flute; Blue Mitchell, trumpet; Bobby Hutcherson, vibraharp; Al Dailey, piano; Everett Barksdale, guitar; Walter Booker, bass; Mickey Roker, drums; Montego Joe and Manuel Ramos, Latin percussion. *Mango Walk*; *Saga Boy*; *Bongo Chant*; eight more. RCA Victor © LPM 3677, \$3.79; LSP 3677, \$4.79.

Somebody's always trying to cross jazz with something. The resultant hybrids, as in zoology, are usually sterile, when they're not in fact stillborn. In the present instance—a crossing of jazz and Caribbean musical styles—the offspring is lively and attractive.

Harold Vick is a tenor saxophonist who used to work with organist Jack McDuff. This is his first album on his own. He's assembled a good group of musicians to perform music from the *Caribbean Suite* written in the early 1950s by British tenor saxophonist Kenneth Graham. All of Side 1 and three tracks of the second side are made up of the Graham material, which is quite interesting. The album is filled out with Charlie Parker's *Barbados*, Lord Burgess' *Jamaica Farewell*, and Vick's own propulsive *Letitia*, a bebop-inflected composition that swings hard over a powerful Latin percussion foundation.



Harold Vick: jazz and the Caribbean in a lively and attractive synthesis.

Vick is a good soloist on all three of his instruments; his soprano tone is oboe-like and penetrating. But his chief quality—unless all the responsibility for the organization of the album goes to producer Brad McCuen—is his coherence as a leader. What we have is not just another tedious blowing date, but an album with a viewpoint, nicely written to provide sound frameworks for capable soloists such as Blue Mitchell. The Latin percussion session cooks, and drummer Mickey Roker dances on his cymbals all the way.

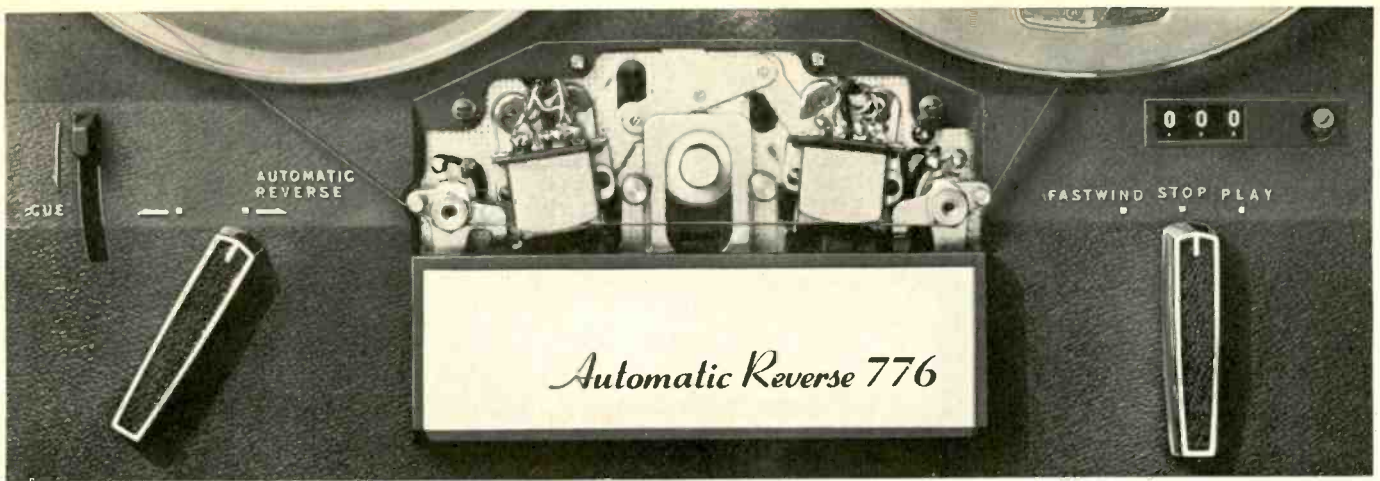
This is a very, very nice album. G.L.

### FATS WALLER: *Fractional Fingering*.

Fats Waller, piano; Herman Autrey, trumpet; Gene Sedric, clarinet, tenor saxophone; Al Casey, guitar; Charles Turner, bass; Slick Jones or Yank Porter, drums. *S'posin'*; *Gladyse*; *Floatin' Down to Cotton Town*; thirteen more. RCA Victor © LPV 537, \$4.79 (mono only).

One of the most fruitful sources for anybody's collection of Songs to Stand Aghast At is the output of Fats Waller and His Rhythm during the ten years the group recorded for Victor. This disc, made up of thirteen tunes recorded by the Waller combo in the last half of 1936 and Waller's 1929 solo versions of three of his own compositions, seems to have even more than its fair share of the meretricious junk that Victor foisted on Waller—*Nero*, *La-De-De La-De-Da*, *I'm at the Mercy of Love*, and *Please Keep Me in Your Dreams* are the kind of songs you hope they don't write any more. (The inclusion of *The Curse of an Aching Heart* is pure camp, even by 1936 standards.)

But, as usual, "Little Fatsie" (as he refers to himself in *Please Keep Me in Your Dreams*) and his cohorts roar, mug, stomp, and laugh their way through these imposed inanities. Blithe—the whole bit is blithe. That wonderful romping Waller piano, the swinging delicacy of Al Casey's guitar behind the Waller vocals, Herman Autrey's pungent trumpet, and the ensemble uproar that comes swirling up out of even the most vacuous material (somehow the grinding banality of *Nero* suddenly turns into a raucous approximation of *The Peanut Vendor*)—these are the things that matter. And they're all here. Song titles mean nothing. Waller



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### JUNIOR WELLS: It's My Life, Baby.

Junior Wells, harmonica and vocals; Buddy Guy and Walter Beasley, guitars; Leroy Stewart, bass; Freddy Below, Jr. or Little Al, drums. *Stormy Monday*; *Shake It Baby*; *Country Girl*; nine more. Vanguard © VRS 9231, \$4.79; VSD 79231, \$5.79.

The old blues life—the sleazy, tough, sardonic, very basic way of living that blues singers, blues pianists, blues guitarists, and harmonica players have been dealing with for decades in tonks, barrel-houses, juke joints, and back street clubs—is portrayed vividly by Junior Wells and the blues band with which he works on Chicago's South Side.

Wells is an inconsistent singer, sometimes sounding rather indifferent, but pouring buckets of stinging emotion into his songs. On harmonica, he plays with strong feeling, though he uses the instrument only intermittently.

The real riveting force in his group is Buddy Guy, a guitarist who flashes dazzling slivers of lightning into the performances, accenting Wells's singing with sudden, sharp stabs of sound and making his own solos exhilarating excursions into the unexpected. This disc is made up of performances recorded at a South Side club, Pepper's Lounge, and others done in a studio. Those at the club show how Wells works with his audience, setting a mood, building a situation. Yet it is the club performances that produce some of his more superficial singing, as though his mind were on several other things. In the studio he seems more intent on getting into the business at hand. J.S.W.

**SOL YAGED TRIO: Live at the Gaslight Club.** Sol Yaged, clarinet; Dave Martin, piano; Sam Ulano, drums. *I Want to Be Happy*; *Poor Butterfly*; *Runnin' Wild*; seven more. Lane © 149, \$5.55 (mono only). Available from Lane Records, 115 W. 48th St., New York, N. Y. 10036.

Benny Goodman's interests have often wandered from the work he did with his trio and quartet in the late Thirties (although this has continued to be his most viable style down through the years), but Sol Yaged's attention has never wavered. Seemingly all Yaged wants to be is the Benny Goodman of the trio and quartet days. He has become a contemporary master of this highly specialized field.

This set, recorded at the New York club where the trio plays, evokes the great days of the BG trio. Yaged's threesome includes, along with his Good-manesque clarinet, Dave Martin, a pianist who has Teddy Wilson's light-fingered finesse, and Sam Ulano, a drummer who, like Gene Krupa, tends to be a bit heavy in backing the airy, fluent clarinet and piano work of Yaged and Martin. Warts and all, the BG small group image is being carried on by Yaged's trio with love and high spirits. J.S.W.

# FOLK

**FIESTA MEXICANA.** Members of the Troupe Fiesta Mexicana, Javier de Léon, cond. Monitor © MF 472, \$4.79; MFS 472, \$4.79.

On Side 1 of this album, the Fiesta Mexicana provide a skilled, authentic, but fairly routine rundown of Mexican regional music. But the flip side's program of Aztec and Mayan dances arouses instant and profound attention. The Fiesta Mexicana musicians employ ancient Indian instruments—flutes, drums, rasps—to eerie and sometimes startling effect. Scholars have accumulated a surprising fund of knowledge concerning Mexico's pre-Columbian music, enough to know that it permeated every aspect of life. State ceremonies and religious rituals alike unfolded to the strangely beautiful rhythms re-created here. The Fiesta Mexicana has, I suspect, somewhat prettified the pagan music; but essentially this is what echoed through the palaces and temples until Cortez arrived with gospel, sword, and torch. And in this or any guise it is well worth the listening. O.B.B.

### BERNADETTE GREEVY: Over Here.

Mercedes Bolger, harp; Jeannie Reddin, piano; Sextet from Radio Eireann Light Orchestra. Argo © RG 459, \$4.79; ZRG 5459, \$5.79.

Sometimes I suspect that the Brothers Clancy and Tommy Makem have all but curdled my joy in Irish ballads sung by anyone else. I must admit, though, that Miss Greevy's recital is excellent of its kind. Herself a Dubliner, she has obviously learned her Irish folk music from the inside and her program—inclining to purely lyric airs such as *She Moved Through the Fair*, *Ballynure Ballad*, *The Shortcut to the Rosses*—cannot be faulted. Still, I cannot shake the conviction that big, operatically trained voices such as Miss Greevy's, with trilled Rs and pear-shaped tones, tend to overwhelm this idiom. Nevertheless, if your taste runs to highly burnished ballads, you will never find a better recording of them. O.B.B.

### WOODY GUTHRIE: Bonneville Dam and Other Columbia River Songs.

Woody Guthrie, vocals. Verve/Folkways © FV 9036, \$4.79 (mono only). There is, I think, a certain irony in the occasion that sparked this release—the presentation of a Department of the Interior Conservation Service Award to Woody Guthrie. All honor to Secretary Stewart Udall for his recognition of genius, but implicit in all of Guthrie's songs is a healthy hostility to bureaucracy. And lo, here he is—unable to defend himself—locked in its ardent embrace.

Still, any occasion that makes more of Woody Guthrie's singing available is most welcome. Here is the harsh-voiced,



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### MUSIQUE CLASSIQUE OTTOMANE.

Artists of the Türk Müziği Birlesmis Sanatçilari and the choruses of the Turkish Classical Music, Rusen Ferid Kam, cond. Pathé © STX 218, \$5.79 (mono only).

In 1453 the Ottoman Turks crowned their conquests by capturing Constantinople. Thereafter, the old Roman capital became the keystone of a Turkish empire that, at its zenith in the sixteenth century under Suleiman the Magnificent, stretched from the Indian Ocean to Algeria. For four centuries, the world's most powerful rulers were the Turkish sultans who lived in dazzling splendor beside the Bosphorus. Artists, poets, musicians flocked to the *Sublime Porte* to serve the sultans, who frequently were themselves practitioners of the arts. This album features a sampling of the brilliant choral compositions produced under the imperial patronage for the delectation of the imperial ear. While modal in the Arab manner, Ottoman music clearly drew upon the cultures absorbed or abutted by the empire. The nine works on this recording, taped in Turkey by Jean-Claude Chabrier, range from laments to love songs. All are exotic, extraordinarily sophisticated, and haunt the ear as well as the imagination. The world is fortunate that Dr. Chabrier committed to tape such rich exemplars of a musical idiom that, unhappily, now totters on the edge of extinction. O.B.B.

**THE WESTS.** Harry and Jeanie West, vocals. Archive of Folk Music © FM 108, \$4.79 (mono only).

In the plethora of city-nik folk balladry, it is refreshing as well as instructive to revisit the source of it all. Most American traditional ballads come to us from little, isolated communities in the Southern Appalachians; cut off from the national mainstreams by their lonely peaks, the mountaineers preserved the Elizabethan vocabulary of their forefathers who had settled there 300 years ago as well as the songs they had brought across the Atlantic. In fact, English ballads long forgotten in the land of their provenance have been rediscovered in the Appalachians. Harry and Jeanie West come from these mountains and they sing in true mountain style. Their diction too retains that elusive high-altitude twang so misused and abused by the Nashville school. The Wests's program—originally recorded some fifteen or twenty years back, I believe—includes cowboy and religious songs as well as older ballads. What they offer is a true cross section of music popular in the southern Appalachians about a generation ago. By now, TV and radio have saturated even the most isolated mountain hamlets; you wouldn't be interested in what's popular there today. O.B.B.

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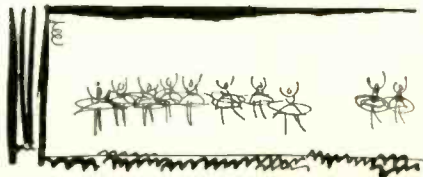
**DIETZ AND SCHWARTZ: Alone Together.** Nancy Dussault, Karen Morrow, Neal Kenyon, and Clifford David, vocals; Paul Trueblood, arr. and cond. *Something to Remember You By; I Love Louisa; A Shine on Your Shoes; Louisiana Hayride*; twenty-eight more. Evergreen © 6604/05, \$9.58; S 6604/05, \$11.58 (two discs).

It is doubtless just habit induced by repetition that leads one to think of that marvelously tuneful period of American musical comedy in the Twenties and Thirties in terms of Jerome Kern, Rodgers and Hart, Cole Porter, and George Gershwin. This implies that all other composers and lyricists were a few notches lower. Most of the others were, but not Vincent Youmans, and not Arthur Schwartz and Howard Dietz. They were right up there on the top level.

Producers Bill Borden and Steve Marvin provided a reminder of Youmans' stature a year or so ago by issuing an impressive collection of his songs (Evergreen 6401/02), and now they've done the same for Dietz and Schwartz. As in the case of Youmans, the songs of Dietz and Schwartz are as well known as those of Gershwin, Kern, or Porter—they include *Dancing in the Dark, I Guess I'll Have to Change My Plan, Alone Together, You and the Night and the Music, By Myself*—but the fact that they wrote them is not as well known. And, as is shown by this two-disc set which covers their work from 1929 to 1937, there are several little-known nuggets tucked away in the scores of *The Little Show, Three's a Crowd, The Band Wagon, and Flying Colors* that buttress their qualifications for a top spot in the musical comedy hierarchy.

For the most part, their songs are served well by Nancy Dussault's lyrical voice, Karen Morrow's lusty manner, and the lightness and bounce of Neal Kenyon. They have the style and feeling that the songs call for. But Clifford David sounds as though he had been dredged out of a road company of *Blossom Time* and he, unfortunately, gets such should-be gems as *Dancing in the Dark* and *Alone Together*.

One provocative fact gleaned from Stanley Green's fascinating annotation is that the Arthur Schwartz melody, introduced in *The Little Show* in 1929 as *I Guess I'll Have to Change My Plan*, was first heard in 1924 at a boys' camp where Schwartz was a counselor. At that time it was called *I Love to Lie Awake in Bed* and the lyrics were written by another counselor, Lorenz Hart, who even then was adept at interior rhyme. J.S.W.



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# THE TAPE DECK

**Happiness Is a Mozart Concerto.** I'm sure I'm far from alone in having discovered that when I listen to music purely for my own pleasure it is to Mozart I most often turn—and in particular to his concertos for piano. Up to now, though, only a few of the best-known of these works have been available on tape—hence my specially warm welcome for the first two installments of Epic's projected reel series, starring Lili Kraus, of all the solo concertos. While Vol. I hasn't yet reached me, Vol. II (Epic E3C 851, 3¾-ips, triple-play, approx. 163 min., \$11.59) testifies to the excellence of the series' tape processing and the bright transparency of its slow-speed technology. It demonstrates too that Miss Kraus has lost none of the lyrical grace, glow, and directness that first won her, back in the days of Parlophone 78s, an honored place in the hearts of all Mozartians. Regrettably, there are no accompanying notes; and Stephen Simon's Viennese Festival Orchestra scarcely matches the pianist's supple deftness, though it is suitably small-scaled and its first-desk woodwind players contribute some delectable solo passages.

But it's the music itself that commands one's almost exclusive attention. No fewer than five—Nos. 8, 9, 11, 19, and 22—of the six concertos included in Vol. II are first tape editions. The cheerful No. 17, in G, K. 453, appears in Artur Rubinstein's celebrated RCA Victor reel of 1964, which also includes No. 20; but there is no really direct competition since the Kraus/Simon version represents so entirely different an approach—smaller-scaled, lighter-toned, more briskly paced. In Vol. I, Nos. 18 and 26 are tape firsts; No. 12, in A, K. 414, made its first tape appearance just a few months ago in a 3¾-ips Angel reel (Y2S

3691, 90 min., \$11.98) with Vasso Devetzi, an assured if somewhat coolly objective pianist, and superb accompaniment from the Moscow Chamber Orchestra under Rudolf Barshai. That brilliantly recorded program is a "must" by the way, including first tape editions of Mozart's two Flute Concertos, K. 313 and K. 314, starring Michel Debost, and of the delightful little Haydn Piano Concerto in D, again with Miss Devetzi.

**The Need for Due Process.** Since the *Harrison Catalogue of Stereophonic Tapes* doesn't follow Schwann's practice of announcing forthcoming deletions by prefixing such items with a warning symbol, the out-of-print limbo often claims reels before collectors are aware of the loss. This is a downright shame. If, for example, I had had advance notice that Ampex was deleting Vanguard's VTC 1684, a collection of Russian arias by Netania Davrath, I certainly would have advised opera tape connoisseurs to make haste to obtain a copy. As yet, there probably aren't enough O/P reel treasures to justify the existence of a specialist dealer in such items, but *something* ought to be done—at least to the extent of persuading the *Harrison Catalogue* to follow the example of its disc counterpart.

**A Case for Duplication.** I realize full well that it's much easier for reviewers to laud the merits of various recordings of the same piece of music than it is for collectors on a slender budget to go out and buy another version of a work they already own. But sometimes interpretative or technical differences between two editions are so sharply marked that one cannot resist urging the acquisition of both. One of the most striking examples

I've encountered recently is the tape duplication of Vivaldi's Gloria in D and Kyrie in G. Only last September I very warmly recommended the Caillat performances for Music Guild. Now there comes an RCA Victor reel (FTC 2222, 40 min., \$7.95) by the Robert Shaw Chorale and Orchestra, perhaps even more admirable but in radically different ways.

Quite apart from the vocal personalities of the various Gloria soloists (with Shaw's Florence Kopleff clearly taking top honors) there is a "chamber" character to both the Caillat performances and the transparent Music Guild recording which is startlingly different from the dramatic breadth and impact of the Shaw group and the more vivid, powerful, and wider dynamic-ranged RCA Victor stereoism. Even the tempos of the performances vary, considerably in the Gloria and still more so in the Kyrie, which for the most part is taken by Shaw nearly twice as fast as by Caillat. The Shaw versions are much more exciting; the Caillat have an easier-going lilt and grace. The Music Guild reel includes Latin texts and translations, completes the Gloria on Side 1 (whereas the RCA is broken between sides), and offers a bonus in an otherwise untaped—indeed otherwise unrecorded—*Lauda Jerusalem* by Vivaldi. But I would say both reels are essential to Vivaldian connoisseurs.

**Rococo with a Relish.** One of the weaknesses of some serious music lovers is that they're so damned serious they forget that music listening can be fun. To remind them of this truth I nominate the Swingle Singers. What this group does is to *sing* classical instrumental compositions note for note as they were written, adding only a very delicate, deft rhythm accompaniment to italicize not so much the basic beat as the lilt of the original.

If you haven't heard any of the Swingle Singers' earlier reels, I can promise that you'll find delectable surprises in "Rococo a Go-Go" (Ampex/Philips PTC 600214, 30 min., \$7.95). Even the group's fans will find this latest program outstanding for its inclusion of relatively unfamiliar pieces by Telemann, Muffat, Marcello, and Quantz—in addition to the better-known *La Couperin* and Daquin's *Coucou*. For me these performances are truer, in their precision and vivacity, to the original scores than are many so-called serious readings by performers less skilled and less conscious of the stylistic traditions involved. Certainly for sheer virtuosity in any musical medium, it would be hard to beat the present performance of *Le Coucou*. And if you've nourished the delusion that Telemann is a "dry" composer, just listen to this Presto from his Trio Sonata in E and the Gigue from his *Lyra Suite*—and humbly beg his ghost's pardon!



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**Frequency and distortion.** The Ampex VTR has a frequency response of 50 to 12,000 Hz, plus or minus 4 dB. Distortion for normal recording level is rated at a maximum of 2 per cent. The Sony VTR has a rated response of 80 to 10,000 Hz, plus or minus 6 dB, with a maximum of 5 per cent distortion. The Ampex figures, while not up to what you'd get from a top-end audio recorder, do compare favorably with those of typically good home audio machines; they suggest, in any case, the kind of response available from better than average recorders running at 3¾ ips. The Sony figures, obviously less "hi fi," are still as good as, or better than, the sound you hear from an ordinary TV set.

**Sound onto tape.** In both the Ampex and the Sony, sound is transferred to the tape by a fixed head that is positioned, with respect to the video head, so that sound and sight are in perfect sync for recording and playback. The video head rotates on a drum in order to achieve the very fast speed needed for handling the high video frequencies.

**Stereo on video tape.** No VTR yet made offers stereo sound. However, there is room on the one-inch-wide Ampex tape for a second sound track. Interestingly enough, the audio heads used in Ampex VTRs are actually stereo heads—why, no one seems to know. Anyway, its second channel is not now being used. It could be converted to stereo recording and playback if an additional preamp were wired in. This is a fairly delicate job for a qualified and skilled technician. Ampex cannot, as yet, undertake such conversions, but the firm will sell the necessary parts to anyone who feels adventurous enough. Estimated cost, including labor, is about \$100. Stereo for the lower-cost Sony is not seen as practical, at least for the nonce. The ½-inch wide tape presently is well loaded with three signals for mono audio, video, and control.

**Playback through external amplifier.** An ordinary patch cord will connect the sound output of the Ampex to your own system amplifier, if desired. Similarly, the Sony also can be hooked up this way, except that its line output for audio requires the use of a "mini-plug," a small-size phone plug (not a phono-plug). The sound of either model heard through a good system will be better than from the TV monitor.

**Other mikes and audio sources.** You can record audio into both the Ampex and the Sony, using mikes other than those supplied, and also from other program sources, the same as you would with an audio machine. Mike inputs on both are low-impedance (600 ohms or less); the Ampex takes a standard plug; the Sony, the mini-plug. The auxiliary input on either permits jacking in audio signals from any preamplified-equalized source, such as a phono pickup playing through a system preamp, or a tuner. In this way, you can create your own musical or other sonic effects to go with the pictures you're recording. With the Sony, however, you have to record both sound and picture simultaneously. The Ampex permits you to add sound independently after the picture has been taped. On the Ampex you also can change the sound originally recorded for other sound without erasing the video.

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