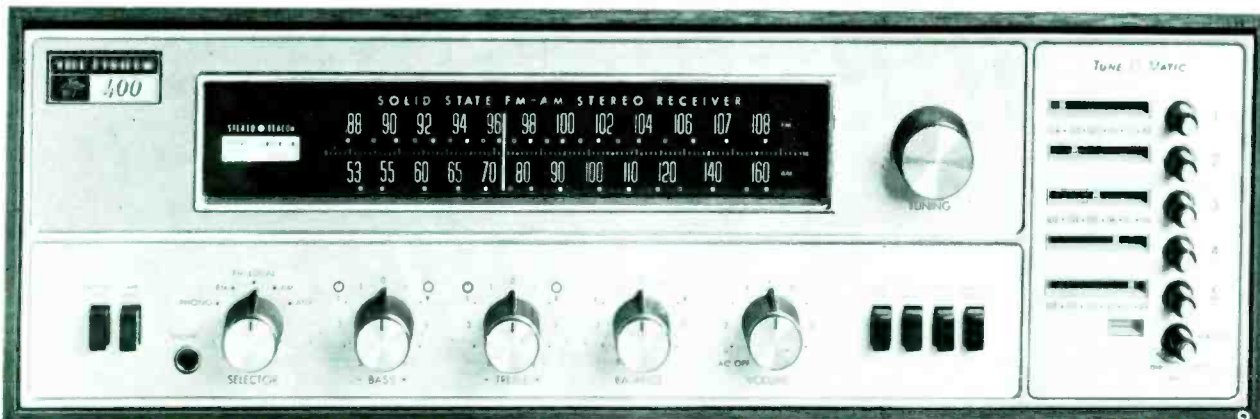
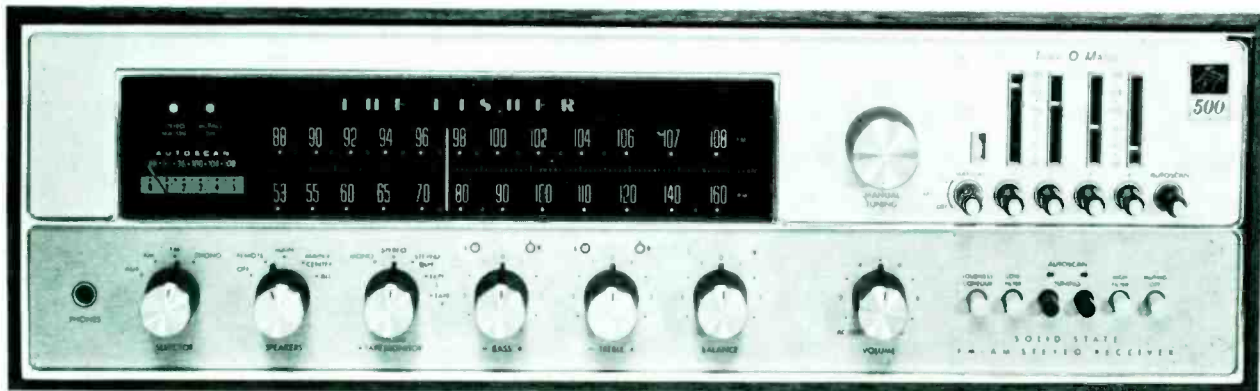


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The Fisher 400-T



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HIGH FIDELITY

VOL. 18 NO. 12 DECEMBER 1968

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New Hope for Isang Yun

DEAR READER:

Hopefully, by the time you read this, a new espionage trial will be scheduled for composer Isang Yun. In the August issue I asked readers to send us letters that we could forward to General Park, President of the Republic of Korea, petitioning for clemency for the Korean composer who had been kidnaped in Germany—where he had lived for eleven years—by South Korean government agents. After first facing a possible death sentence in Seoul, Yun had received a life sentence, which was afterwards reduced to fifteen years. The crime? He had visited the city of Pyongyang to do research for an opera he was writing, and Pyongyang is in the north.

At the time of my previous letter's publication, as I then explained, Yun's case was headed for Korea's Supreme Court, after which—if the court upheld the sentence—Yun's only hope would be a Presidential pardon. We looked forward to August 15, South Korea's Liberation Day, when political prisoners are traditionally pardoned.

In the approximately ten days between the appearance of our August issue and the time that would be left to send any letters to General Park, hundreds of readers took the trouble to write. Among them were musicians like Lukas Foss and Elliott Carter, several university music departments, a hospital staff (Yun has become seriously ill), and one weekly news magazine's staff members who could not get their publication to print the story. Claudio Arrau canceled a scheduled concert in Seoul. Claus Adam of the Juilliard Quartet instigated a letter-writing campaign on his own, from Aspen this summer. Adam, who once taught in Korea for a short period, received a reply from William J. Porter, the United States Ambassador to the Republic of Korea. The following excerpt from Ambassador Porter's letter will bring you up to date:

"The Korean Supreme Court rejected the sentence of the Appellate Court against Mr. Yun and directed that a new trial be held. The Supreme Court ruled that, among other things, the lower court had not considered the contributions made by Mr. Yun in promoting friendly relations between Korea and West Germany. The Appellate Court is required to hold another trial within four months. . . . If the new sentences are appealed at that time the case could continue for an additional four months until the Supreme Court again passes final judgment."

That would bring the case up to April, or little more than four months from next Liberation Day—if Yun lives that long.

* * *

Next month Emily Coleman will take an intensive look at the man who made the most dramatic switch of record company affiliation—from Columbia to RCA—since Vladimir Horowitz went the other way: "Eugene Ormandy of the Philadelphia Orchestra." As a companion-piece of sorts, Ernest Fleischmann, former General Secretary of the London Symphony Orchestra and now Director of Masterworks for CBS in Europe, presents some revolutionary proposals in "Who Runs Our Orchestras?" Because of the recent spurt of interest in headphones, and recent advances in their design, we will also publish "High Fidelity Compares Stereo Headphones." And, for a lighter touch, we have asked some of the country's leading songwriters to tell us which songs by others they wish they had written. We call their replies "And Then I (Wish I) Wrote."

Leonard Marcus

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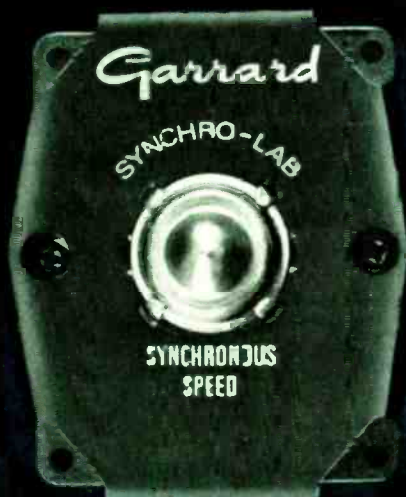
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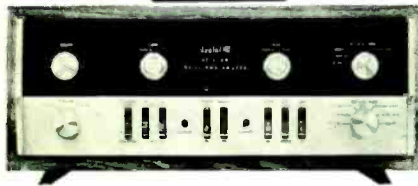
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LETTERS TO THE EDITOR

Rumpelstiltskin

The wounded vanity and temper tantrums displayed by John Culshaw in his article "The Record Producer Strikes Back" [October 1968] do that gentleman scant credit. We are all aware of the debt of gratitude owed Mr. Culshaw by music lovers everywhere for his wonderful accomplishments in the art and science of recording opera. How could we not be? The Lord knows that this debt has been overwhelmingly acknowledged on both sides of the Atlantic—the most generous expressions of praise and admiration, all merited, flow from the musical press in unstinting measure month after month. And, no doubt, Mr. Culshaw has also received more concrete awards for his outstanding achievements from an equally grateful industry. He is, in short, famous, successful, honored. And nobody begrudges him one bit of it.

It seems, however, that Mr. Culshaw is not quite satisfied. He wants still more. Mere admiration will not do. It must be abject admiration or he stamps his foot in fury. One dissenting note in the universal chorus of praise and the whole thing turns sour for him, throwing him into a perfect fit. He had some interesting things to tell us in that article, significant and important things about the future of opera. Unfortunately, he allowed his extreme annoyance, his bitter resentment of Conrad L. Osborne for daring to question the complete success of one of his efforts to get in the way of what he had to say. His tone throughout was vituperative, know-it-all, bullying.

What Mr. Culshaw's piece boiled down to was simply this: he disagreed with Mr. Osborne's criticism of the technique he used in his recording of Strauss's *Elektra*. Fair enough. Culshaw is an important and creative man in the business of recording opera. Mr. Osborne is an important and creative man in the business of reviewing recordings of opera. A probing and objective examination in print of the differences between two such men should prove instructive to all of us, perhaps even to them. Having decided to reply to Osborne's searching criticism, it was up to Culshaw to set the tone of this exchange. His choice was lamentable.

The opening paragraphs were sheer tirade, nothing more, full of wild misstatement. Culshaw tells us that Osborne has greeted "even my most innocent and gimmickless recordings" with "paroxysms of rage." This is a ridiculous thing to say, simply not true. I have read every review signed C.L.O. since HIGH FIDELITY began to publish them and never once can I recall the writer resorting to "paroxysms of rage" against Culshaw or anyone else. Nor does Mr. Culshaw have to worry

"on behalf of colleagues in other firms whose work occasionally arouses Mr. Osborne's wrath." What sort of nonsense is this? Osborne is always temperate, calm, reasonable in what he has to say and in the way he says it. As for "paroxysms of rage," Culshaw has only to reread his own article for a stunning display of that. Osborne, he informs us indignantly, considers him a "villain," a "fiend" who "massacred a masterpiece." Osborne in his review has drawn "a terrifying account of persecution," with Solti "bullied and beaten into a state of total musical submission," Nilsson "paralyzed with fear," and so on and so on. Come off it, Mr. Culshaw.

Lately HIGH FIDELITY has published a number of letters from readers attacking Conrad L. Osborne for writing what they consider biased, unfair, and misleading reviews. And now this ill-tempered, ill-conceived onslaught from John Culshaw. Fortunately, you have also published letters from readers who, like myself, consider Conrad L. Osborne a critic of extraordinary accomplishment, truly brilliant. In reply to his detractors generally, and in reply to Mr. Culshaw specifically, I would like to get the following off my chest: Conrad L. Osborne says what he thinks and he gives his reasons for what he thinks, clearly, with utter sincerity, and a wonderful density of observation and detail. He is never petty, small-minded, self-important, all-knowing, pompous, overbearing, or unkind—faults typical of too many critics.

Osborne never sneers, never vilifies. Running all through his work there is a constant and sustained effort to be fair, to see both sides, to weigh the pros and cons. In reading a C.L.O. review, one has the feeling that he would like to go on and on, if only he had the space, sharing with us his wealth of insight, his subtle appreciation of nuance, his vast erudition, his unflagging enthusiasm. And how one wishes he could go on and on!

Here is a man who obviously loves his work and communicates that love to his readers. Osborne loves music, he venerates the great composers, he is enchanted with the human voice and what it can do. More to the point, he loves recordings, cherishes their ever-growing heritage. Even if it's the fifteenth complete recording of *Rigoletto* under review, he brings to it the same serious dedication he brought to the first. Contrary to Mr. Culshaw's hysterical accusations, Osborne has given glowing praise to many of his recordings, including his famous *Das Rheingold*. There are times when I happen to disagree with what C.L.O. has to say about a new recording—or an old

Continued on page 8

HIGH FIDELITY MAGAZINE

the birth of the AR-5



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

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LETTERS

Continued from page 6

one. Such disagreement seems natural and inevitable to me, and I feel certain Mr. Osborne would agree. In my opinion, admiration for the work and stature of a critic is not simply a matter of finding oneself in constant agreement with him. The function of a great critic is not to serve as a rubber stamp for the private prejudice of his readers. One looks to the great critic for a fuller expression of those qualities of discernment and insight one possesses oneself only in part and imperfectly. One looks to him for erudition, standards of excellence, an informed and cultivated spirit. For wit, for style, and for his own human uniqueness. Conrad L. Osborne, I submit, is such a critic.

Warren Kronmeyer
New York, N.Y.

The New Music

I have at hand the September 1968 issue of *HIGH FIDELITY* and would like to congratulate you on the exceptionally fine section on "The New Music." I have not seen a treatment of this with as high a ratio of sense to nonsense in a very long while. David Hamilton has done an excellent piece of work in the service of serious music today.

Cecil Isaac
Austin College
Sherman, Tex.

"The New Music—Its Sources, Its Sounds, Its Creators" was just about as trivial as the new music itself. Rationality, instinct, and conscience prevent me from acknowledging the cacophony of Cage, Babbitt, Boulez, Stockhausen, Berio, Penderecki, and the others of their ilk as music at all. A truly musical person with a feeling for beauty can only regard them with the same distaste and sad resignation one feels when a jet breaks the sound barrier overhead or a truck roars obstreperously past. To indulge oneself voluntarily in that sort of thing is surely a form of masochism.

I can assure David Hamilton that I have approached this kind of music (or whatever it is) with an open mind and with open ears. But, quite frankly, in its presence I either find myself squirming with dyspeptic anxiety or trying to suppress a yawn. I guess I'm simply not neurotic enough to enjoy it.

The composer and the naïve critic will invariably call it all "progress." But progress implies improvement over what has been. Anyone who can honestly call this procrustean pseudomusic progress has either never heard anything by Palestrina or Bach or is suffering from a hopelessly warped psyche.

For half a century composers have been trying to shock audiences with hideously blatant scores. Schoenberg is no longer shocking. He is simply ugly and tiresome. And incidentally, in com-

Continued on page 10

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LETTERS

Continued from page 8

parison to far older composers, slightly *kitsch*. The only thing that would shock me would be a *beautiful* new work.

To sum it up: grace, beauty, and simplicity remain, in the chaotic twentieth century, still more effective than pointless, spurious invention. My favorite *modern* composer remains, sir, Wolfgang Amadeus Mozart.

Benjamin Hey
Newark, N.J.

I cannot remember ever having written a letter of this type before, but seldom have I been so impressed by any discussion of contemporary music as I was by the material in your September issue entitled "The New Music." The article revealed scope, insight, perspective, discrimination, and aptness of verbal expression. HIGH FIDELITY is to be congratulated.

William C. Hartshorn
Supervisor in Charge,
Music Section
Los Angeles City School Districts
Los Angeles, Calif.

Your issue on the new music calls to mind an article by Robert Commanday, music critic of the *San Francisco Chronicle*, in which he commented on the alienation of the contemporary composer and his audience. As a choral conductor (high school, church, opera, community chorus), the alienation of the composer and the *performer* gives me concern. An iron curtain has descended between the composer and the performer because of the fiendish difficulties of contemporary music and I see no future participation in it by ordinary musically interested persons. I believe, with Robert Shaw, that music is essentially a performer's art and thus if it becomes nonperformable, it loses most of its relevance.

Perhaps the most drastic revolution in the whole history of music is taking place in this half of this century when, as it seems, participation in music is becoming solely that of listening to recordings of it.

E. F. Wahlstrom
Fresno, Calif.

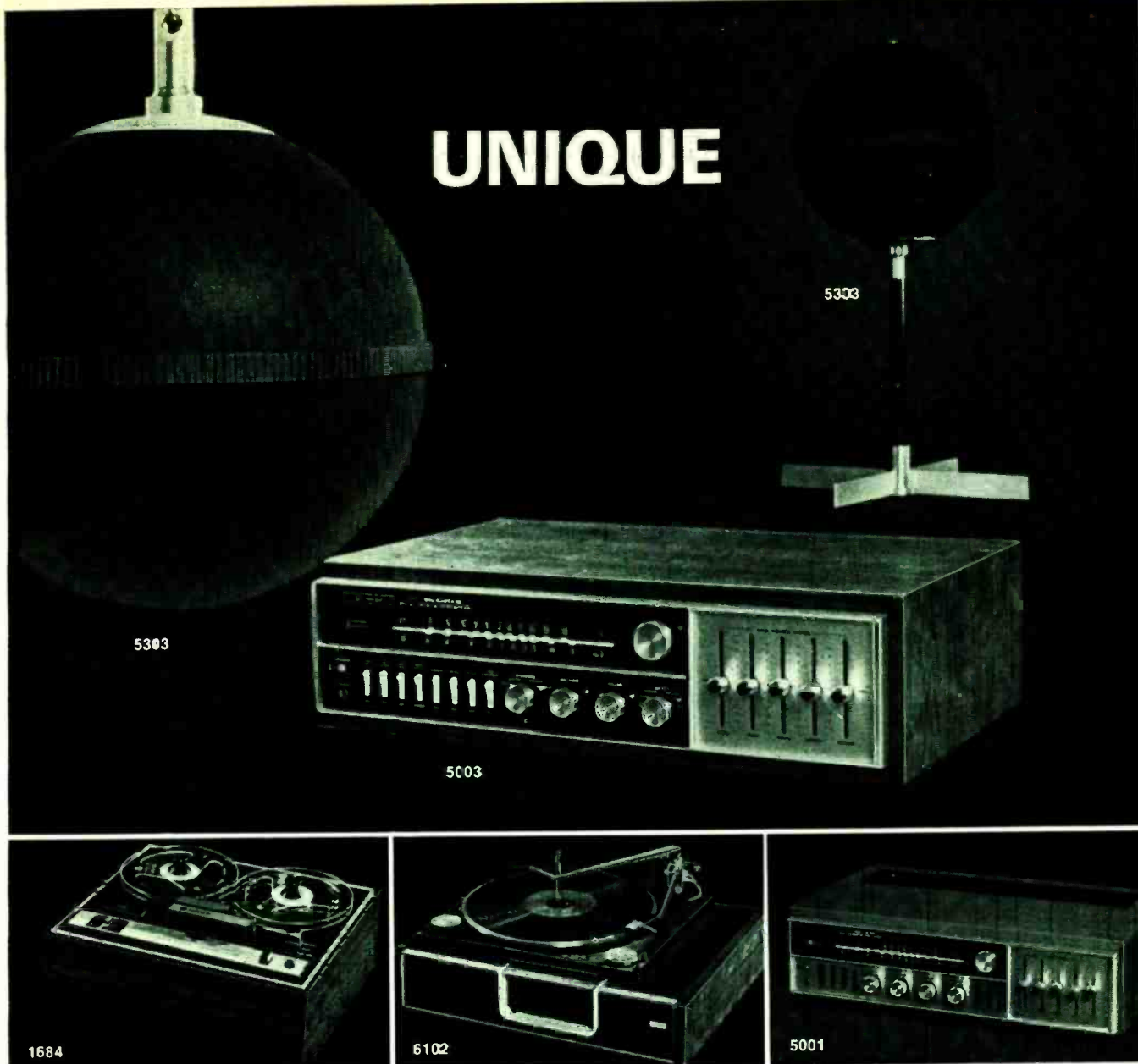
The Music of Casals

Thank you for Alfred Frankenstein's review [August 1968] of the Everest recording of Pablo Casals' "Opera Sacra." I was happy to see a critic approach Casals' music without prejudice and able to respond to it and honestly express this response. I would like to add a note on the history of this recording because it is of a performance that violates Casals' composition.

The Everest release that Mr. Frankenstein reviewed first appeared on the Harmonia label in Europe. These recorded performances are not of Casals' music as he composed it for a chorus of men and boys, but an arrangement

Continued on page 12

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LETTERS

Continued from page 10

for boys alone. The disc was released, I understand, against the wishes of the composer. Casals could not prevent this arrangement (also performed with wrong notes and tempos) from being issued because he had given the scores to the Monserrat Monastery and thus could not control the fate of his work.

On June 21, 1962, as part of the Casals Festival's visit to New York City, the Cleveland Orchestra directed by Robert Shaw performed one of Casals' sacred works, the motet *O vos omnes* as the composer wrote it—for full chorus. The difference between that performance and the one recorded on the Everest release is testimony that Casals' music is even better than the arrangement Mr. Frankenstein admired. Perhaps if Columbia Records were to record these pieces performed by the Cleveland Orchestra under Casals' supervision, Mr. Frankenstein would find that Casals' sacred music is dramatic and powerful as well as serene and "bland," as he put it, when performed correctly.

José D. Alfaro, Jr.
West Hempstead, N. Y.

Correction

I should very much like to know what enables Mr. Herbert Russcol to make the statement—in his article "Can the Negro Overcome the Classical Music Establishment" [August 1968]—that Dean Dixon is "General Director of the Frankfurt Opera?"

First of all, German opera houses do not have "General Directors"—the highest administrative position is that of Generalintendant. There is a post of Generalmusikdirektor and in Frankfurt he is Christoph von Dohnanyi, whose predecessor was Lovro von Matačić. Mr. Dixon has absolutely no connection with the Frankfurt Opera and has never even conducted there.

Marianne Hunn
Berlin, Germany

Miss Hunn is quite correct. We regret this bit of misinformation in Mr. Russcol's article. However, Mr. Dixon is indeed a fixture of Frankfurt's musical life, having been conductor of the Frankfurt-based Symphonie Orchester des Hessischen Rundfunks since 1961.

Behind the Iron Curtain

In Royal S. Brown's review of the Shostakovich Second and Third Symphonies [October 1968], he remarks that these works are virtually never performed in the Soviet Union. To judge from the recorded evidence, there have been a number of recent performances from behind the Iron Curtain. First of all, the tapes made in Latvia that Mr. Brown mentions originate from performances that took place a short time ago. Secondly, there is a record available in Russia of

Continued on page 14

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LETTERS

Continued from page 12

these two symphonies, taken from concert performances in 1964 and 1965 by the Leningrad Philharmonic Orchestra. In addition, the Czech firm of Supraphon issued a recording of the Second Symphony in 1967. All of this seems to indicate that people within the Communist bloc are as curious about these works as music lovers in the West.

Joseph Cooper
Beverly Hills, Calif.

Footnotes from Everest

The October 1968 issue of HiFi Fi-

DELITY was most interesting. I was particularly pleased with Royal S. Brown's review of the early Shostakovich symphonies. In the last paragraph of his article he stated, "... might we hope for a new recording of the Shostakovich Eighth. . . ." Everest is pleased to announce the first domestic release of the Shostakovich Eighth Symphony performed by Kiril Kondrashin and the Moscow Philharmonic Orchestra. [This recording, which has had limited circulation here on the MK label, will be available in January 1969.]

I wish to make some comments in regard to Michael Sherwin's review of the Steven Staryk "Four Hundred Years of the Violin" (Everest 3203/6). These six discs were packaged to sell at the spe-

cial price of \$9.95. Accordingly, certain economies had to be taken, such as the elimination of a lengthy booklet which would add considerably to the cost of the package. Our intention was to introduce Steven Staryk's wonderful style and technique to violin lovers at the most reasonable price possible.

Bernard Solomon, President
Everest Record Group
Los Angeles, Calif.

Here's to M.A.

A while ago I wrote a rather indignant note about what I termed "Morgan Ames's repetitive mediocrity." Now that I think about it, I was wrong. Miss Ames has demonstrated to me in the last year that she knows enough about music to make intelligent statements regarding popular music. Recently, she concurred my own comments in her article on amplified music [March 1968].

To go back to my earlier letter, I felt that I was not alone in my annoyance over Miss Ames's record reviews, but as I read more of her writings, I noticed a more definite trend towards appreciation, rather than blatant destruction, of popular music. In your own words, it is truly the "lighter side" of music, and, happily, I am now convinced that Miss Ames looks for much of the same things in popular music that I do—originality, musicality, a "message," etc. In addition, she has also demonstrated an excellent capability to write well.

Frank Johnson
Far Hills, N.J.

Miss Ames replies: While it is a crushing honor to win Mr. Johnson's approval, frankly I prefer cash.

The Windy City

I hold no special allegiance to Chicago: in fact, I've never been there. But I am loyal to the point of passionate about one of its glories—the Chicago Symphony, of which Igor Stravinsky said: "The most flexible, the most precise, and, all things considered, the best orchestra in the world." Amen!

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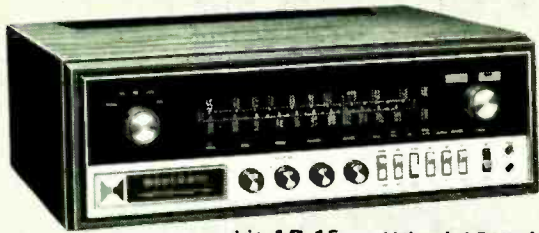
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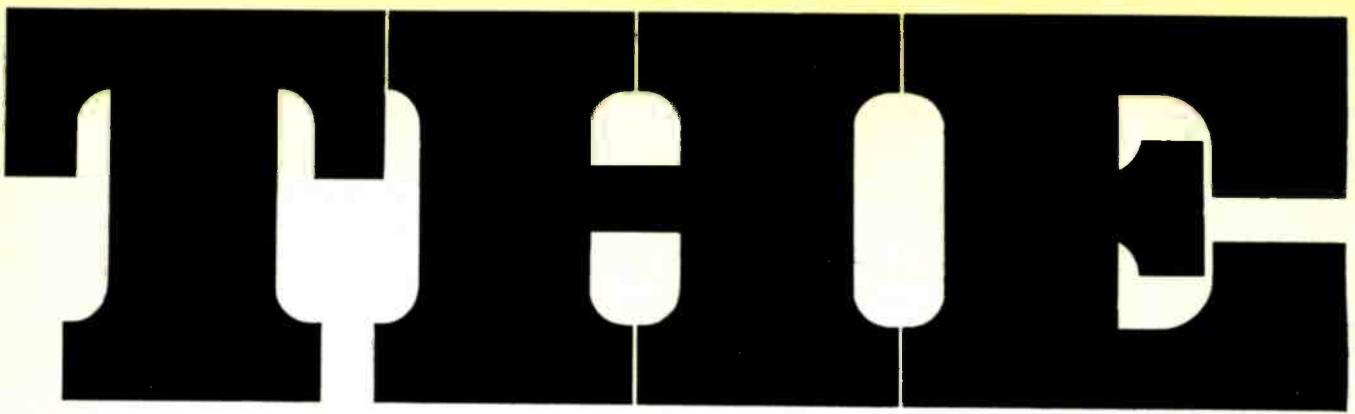
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We designed this problem out of Grenadiers by facing the woofer *down*.

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GOLD PRIZE

MUSIC MAKERS

BY ROLAND GELATT



STRAUSS: Elektra (Birgit Nilsson, Georg Solti) London OSA 1269.

The Best Records of the Year

An International Jury Decides

EARLY IN SEPTEMBER, a distinguished international panel of critics met in Montreux, Switzerland to select the year's outstanding classical recordings. Their choices, first announced at the Castle of Chillon on September 10, are illustrated on this and the following pages. It is with great pleasure that we present here the three winners of the 1968 Montreux International Record Award, together with the twenty-three other recordings nominated for the jury's final consideration.

As instigator and organizer of the new award, I must be pardoned for pointing to the results with some pride. MIRA, as the Montreux International Record Award has come to be known by those of us who worked on it, represents a determined attempt to create for the art of recorded music a prize comparable in value and esteem to the major international prizes awarded to books and movies. Doubtless MIRA can be improved in the years ahead, but at least a beginning has been made towards recognizing the achievements of record producers in a worthy and meaningful manner.

The Montreux International Record Award differs from its rivals in three essential particulars. First, MIRA reflects a world-wide rather than a na-

tional point of view. By the very nature of its multinational jury, it is exempt from any trace of chauvinism. Second, MIRA is utterly independent of the record industry. It is financed by and falls within the framework of a respected and long-established music festival. Third, MIRA avoids the dangerous trap of allocating prizes to a multiplicity of categories. It awards three prizes—no more, no less.

The idea for the Montreux Award arose out of a growing sense of frustration at the inadequacies of existing record awards—particularly the Grands Prix du Disque in France and the Grammy Awards in America. Those inadequacies became increasingly apparent to me with each passing year. The prizes often betrayed a blatantly nationalistic bias, and the wholesale distribution of laurels to the best of this and the best of that showed an all too evident desire to please the various record companies who were footing the bill.

Obviously, something better needed to be done, but how to do it remained unclear until the day two years ago when Raymond Jaussi, the brilliant director of the Montreux Tourist Office, came to me to solicit advice on improving the Montreux

Music Festival. Suddenly, as I talked to Mr. Jaussi, everything came into focus. Why not create something unique in Montreux by sponsoring the first truly international record award as part of the music festival? I threw out the suggestion with some diffidence. Much to my surprise, Mr. Jaussi warmed to it at once and promised to give the proposal careful consideration.

During the next several months a good deal of correspondence was exchanged between Montreux and New York about the proposed record award. Finally, in June 1967 a decision was made to go ahead, provided that I would assume prime responsibility for organizing the enterprise. By that time René Klopfenstein had been appointed the new director of the Montreux Music Festival, with responsibilities to begin in 1968. Fortunately, Mr. Klopfenstein had spent much of his career as an executive of Philips Phonographic Industries, and was thus immediately sympathetic to the idea of incorporating a record award into the schedule of a music festival. His wife, Nicole Hirsch, was equally sympathetic, having contributed record reviews to the French weekly *L'Express* for many years. This background was to be of tre-

SILVER PRIZE



MAHLER: Symphony No. 6 (Leonard Bernstein) Columbia M3S 776.

BRONZE PRIZE



BUSONI: Piano Concerto (John Ogdon, Daniell Revenaugh) Angel SBL 3719.



HOMAGE TO GERALD MOORE: (Victoria de los Angeles, Dietrich Fischer-Dieskau, Elisabeth Schwarzkopf) Angel SB 3697.



MAHLER: Symphony No. 1 (Rafael Kubelik) Deutsche Grammophon 139331.

mendous advantage in her new post as MIRA's general secretary.

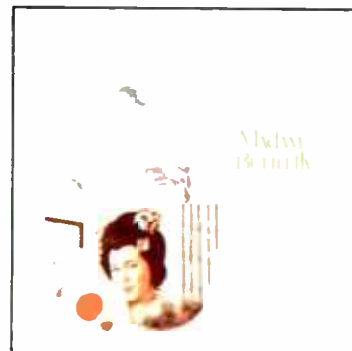
During a series of meetings in Montreux eighteen months ago, a basic *modus operandi* for MIRA was established. It boiled down essentially to this. A jury of eleven record critics, including me as chairman, was to be invited to Montreux in early September 1968 to vote on the awards. Any classical recording issued for the first time between May 1, 1967 and April 30, 1968 would be eligible for a prize. To aid the jury in selecting three winning recordings from the industry's huge annual production, a preselection committee under the chairmanship of Nicole Hirsch would be charged with the responsibility of compiling a basic ballot of twenty prizeworthy records. Finally, each juror would have the right to nominate one additional title to this basic list of twenty.

Next came the job of forming a jury. It seemed only proper that the major record producing countries of the world should be represented, and after much careful deliberation invitations were sent out to and accepted by Gabriele de Agostini (Switzerland), Kurt Blaukopf (Austria), Edward Greenfield (Great Britain), Michel Hoffmann (France), Irving Kolodin (U.S.A.), Bengt Pleijel (Sweden), Klaas Posthuma (Holland), Kenji Tsumori (Japan), Ivan Vojtech (Czechoslovakia), and William Weaver (Italy).

Months of detailed negotiations ensued. If anybody wants to start a new record award, I can assure them that an awful lot of work is involved. Finally, at the beginning of May,



BRAMHS: Tries for Piano, Violin, & Cello (Istomin-Stern-Rose) Columbia M2S 760.



PUCCHINI: Madama Butterfly (Renata Scottò, Carlo Bergonzi, Sir John Barbiroffi) Angel SCL 3702.



MAHLER: Symphony No. 9 (Otto Klemperer) Angel SB 3708.



BERG: Lulu (Evelyn Lear, Dietrich Fischer-Dieskau, Karl Boehm) Deutsche Grammophon 139273/5.



IVES: Piano Sonata No. 1 (William Masselos) RCA Red Seal LSC 2941.



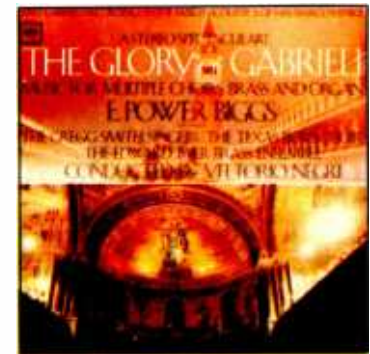
HAYDN: The Creation (Karl Muenchinger) London OSA 1271.



BACH: Mass in B Minor (Otto Klemperer) Angel SC 3720.



MOZART: La Clemenza di Tito (Istvan Kertesz) London OSA 1387.



THE GLORY OF GABRIELI: (E. Power Biggs, Vittorio Negri) Columbia MS 7071.



BACH: Orchestral Suites 1-4 (Nikolaus Harmoncourt) Telefunken SAWT 9509/10.



HENZE: Der junge Lord (Christoph von Dohnanyi) Deutsche Grammophon 139257/59.

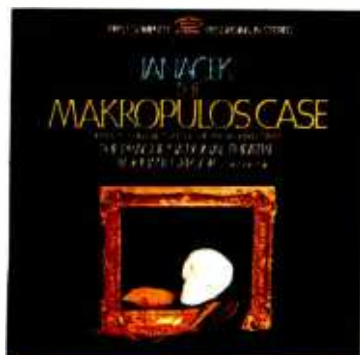


MONTEVERDI: Orfeo (Michel Corboz) Erato STU 70440/1/2 (no American record available at this writing).

Nicole Hirsch began polling members of the preselection committee for their nominations of prizeworthy recordings. That committee was composed of the world's leading record editors and critics, and they did a masterful job of sifting out the year's outstanding productions. I would like to express my special appreciation for the help of William Anderson (*HiFi Stereo Review*), Karl Breh (*Hi-Fi Stereophonie*), Peter Gammond (*Audio & Record Review*), Ingo Harden (*Fono Forum*), David Hunt (*Records and Recording*), Edith Walter (*Harmonie*), and Ornella Zanuso (*Discoteca*).

While the work of MIRA was gathering speed, I received a call from Mrs. Olga Koussevitzky, widow of the famous conductor and administrator of the Koussevitzky International Recording Award, which had been established in 1963 to honor living composers for the excellence of symphonic works released on records for the first time. Mrs. Koussevitzky suggested that the two awards be judged and presented jointly in Montreux. Needless to say, her suggestion was eagerly accepted.

Another suggestion came from Irving Kolodin, who proposed an addition to the three record prizes—namely, an honorary diploma to be presented each year to a musician, engineer, or producer who has con-



JANACEK: The Makropulos Case (Bohumil Gregor) Epic B2C 167.



HAYDN: Die Jahreszeiten (Karl Boehm) Deutsche Grammophon 139254/256.



MESSIAEN: Oiseaux Exotiques/La Bouscarle/Reveil des Oiseaux (Yvonne Loriod, Vaclav Neumann) Erato (released in America on Candide CE 31002).



THE PERCUSSIONS OF STRASBOURG (Ohana: 4 Etudes; Kabelac: 8 Inventions) Limelight LS 86051.



BRUCKNER: Symphony No. 2 (Eugen Jochum) Deutsche Grammophon 139121.



CHOPIN: Nocturnes (Artur Schnabel) RCA Red Seal LSC 7050.

tributed significantly to the art of recording. This suggestion too was gratefully accepted.

In mid-June the preselection committee's list of twenty nominations was forwarded to the jury. Six jurors availed themselves of the right to make an additional nomination. Thus, the final list from which the winning three were chosen totaled twenty-six recordings. Jurors were urged to hear them all before they arrived in Montreux. However, copies of each recording were available for last-minute auditioning in Montreux on some first-rate Swiss listening gear placed at the disposal of the jury by the Revox and Thorens companies.

The jury's first meeting was scheduled for Wednesday afternoon, September 4. By great good luck, everyone was present—even the juror from Czechoslovakia, whose arrival had seemed extremely doubtful because of the recent troubles in his country. Our first order of business was to choose the recipient of the 1968 Diplome d'Honneur. It went by unanimous vote to a musician who has been in the vanguard of the recording art for more than half a century: Leopold Stokowski. After that, many hours were spent by the jury in relistening to the twenty-six nominations. At length, on September 7, the jury assembled for its final vote. The MIRA bylaws state that a recording must gain an absolute majority of votes in order to win a prize, and I am happy to report that the three 1968 winners each gained an absolute majority on the first ballot.

All in all, the jury's deliberations were held in a spirit of splendid cooperation and dedication. I personally am delighted with the 1968 choices, though not everyone may agree with them. But I hope it will at least be evident that the prizes represent a consensus of expert international opinion and that they were arrived at without pressure or gimmickry of any kind.

There's much more to be said, but I've run out of space. And besides it's time to start preparations for MIRA in 1969.



HANDEL: Julius Caesar (Beverly Sills, Norman Treigle, Julius Rudel) RCA Red Seal LSC 6182.



BRITTEN: A Midsummer Night's Dream (Benjamin Britten) London OSA 1385.



BERWALD: Orchestral Music (Sixten Ehrling) EMI SCLP 1056 (no American record available at this writing).



Photo by Felicitas Timpe



Photo by Felicitas Timpe

Award Givers And Winners At Montreux

A jury of specialist record critics gathered in Montreux from all over the world early in September to choose the three winners of the 1968 Montreux International Record Award. The group photo above was taken at the Montreux-Palace Hotel just before the final vote. From left to right: William Weaver, Irving Kolodin, Gabriele de Agostini, Edward Greenfield, Roland Gelatt, Bengt Pleijel, Nicole Hirsch (general secretary), Klaas Posthuma, Michel Hoffmann, Kenji Tsumori, Kurt Blaukopf, Ivan Vojtech. Presentation of the awards took place at a candlelit ceremony in the medieval Castle of Chillon on September 10. The evening opened with brief messages from Henri Gétaz, prefect of the district of Vevey; from René Klopfenstein, director of the Montreux Music Festival; and from Roland Gelatt. After that the noted author and actor Peter Ustinov took the floor to make the actual presentations. In the photo at left above, he is shown presenting the Golden Castle award to John Mordler (Decca/London Records) for his company's recording of *Elektra*. The Silver Castle award for the Mahler Sixth Symphony conducted by Leonard Bernstein was presented to Ernest Fleischmann (CBS Records) and the Bronze Castle award for the Busoni Piano Concerto to Peter Andry (EMI-Angel). In the photo at right above, Leopold Stokowski—recipient of the Diplôme d'Honneur for distinguished achievement in the art of recording—accepts a wine pitcher given by the city of Montreux as a memento of the occasion. After the four Montreux Award presentations, it was the turn of Mrs. Olga Koussevitzky to announce the winner of the 1968 Koussevitzky International Recording Award. In the photo at left she is seen congratulating Mexican composer Carlos Chávez, who was honored for the Columbia recording of his six symphonies, made in Mexico under the composer's direction.



TOO HOT TO HANDLE

I recently purchased two AR-3a speakers. I was told by the salesman that my present amplifier, a G. E. Stereo Classic MS-4000, although good in its day, is not adequate, either in power or distortion level, to obtain the best from the speakers. I do not require perfection, but I do want a good system. Is he right?—Frank J. Huddleston, Annandale, Va.

The AR-3a speaker is recommended for use with an amplifier capable of supplying at least 25 watts RMS power per channel. Less power than that can limit or distort the speaker's output, particularly in the bass. Your G. E. MS-4000 was rated for 20 watts per channel, which represents a 20 per cent reduction from AR's recommended minimum power requirement. If you play heavily scored works, and in a fairly large room, chances are that this amplifier will not drive the AR speakers to full output. Still, you can try the combination: you won't damage the new speakers and you'll be able to discern whether they're delivering all the sonic sock you want.

Could you please tell me where I could get a drive belt for the NEAT P-88V turntable? It is of Japanese manufacture, and I am unable to locate a U.S. representative.—Dale Ozment, Kingston, Okla.

This item was on the American market for only a very brief period. You might, however, contact the Vahey Electronics Co., 5932 W. Chicago Ave., Chicago, Ill., which specializes in repair of Japanese components. If that fails, you might get some information from the Japan Light Machinery Trade Center, Electronic Section, 437 Fifth Avenue, New York, N.Y. 10016.

Shure is advertising a test record. Isn't it logical to expect that a record produced by an equipment manufacturer is bound to show off its own product at the expense of others? Can this record be used for a valid test of other makes of cartridges?—Sara B. Ferris, Tucson, Ariz. It is logical to expect that if a record will show off one brand of equipment, it will show off equally well any other brand of comparable quality. And on better equipment, that record is bound to sound better yet. In any case, the Shure record ("An Audio Obstacle Course," TTR-101) is a valid test of any cartridge; see our report, March 1967.

I want to invest in some really good equipment, specifically the McIntosh 1700, Dual 1019, and either the Bozak bookshelf speakers or JBL-99 speakers. My problem, however, is the size of my listening area, and I cannot get a satisfactory answer from salesmen who are all too happy to sell \$1,200 worth of equipment to a young single girl.

My living room is 9 by 12 feet with 8-foot ceilings. It doesn't have either heavy draperies or overstuffed upholstered furniture, but one 12-foot wall has a 9-foot-long ceiling-to-floor bookcase, entirely filled with books. The other 12-foot wall has a 9-foot triple window. I plan to stay in this apartment for several years. Under these conditions, should I invest in a smaller system than the one I've planned? Or should I purchase now what I'm sure I will want to buy eventually?—Sandra Knight, Springfield, Mass.

In a room as small as yours, a very powerful system such as the one you describe could sound overwhelming when played at high volume. You could, of course, play it relatively softly and—if the speakers are very good—there should be no drop-out of audible material. Since this is an impossible thing to predict, you should try to get speakers on approval, with the understanding that you can return them for refund or credit after a few days of listening to them at home.

As for "purchasing now" what you're sure "you will want eventually," if you stay in your apartment for several years you will certainly have newer and better components to choose from—in any price range—when you do move. In the meantime, for the size of your room, one of the better compacts should do you very nicely.

I have a Marantz SLT-12, serial number 3250. Is the cartridge a version of the Shure V-15 as reported in the October 1966 HF, or is it a version of the V-15 Type II that my salesman insists it is?—Elbert E. Silbaugh, Seattle, Wash.

The cartridge used in the Marantz SLT-12 is neither the Shure V-15 nor the V-15 Type II, but a special model developed specifically for the arm in the SLT-12. The stylus assemblies in all three are different. Unless the model number of your Marantz SLT-12 has a U after it, that machine was supplied with the special Shure cartridge and no substitute is possible—although if the machine has

a serial number of 2900 or higher, you can return it to the factory for a \$45 conversion job. Regardless of serial number, if the Marantz has the letter U after its SLT-12 nomenclature, it is a universal model which can take any cartridge of your choice.

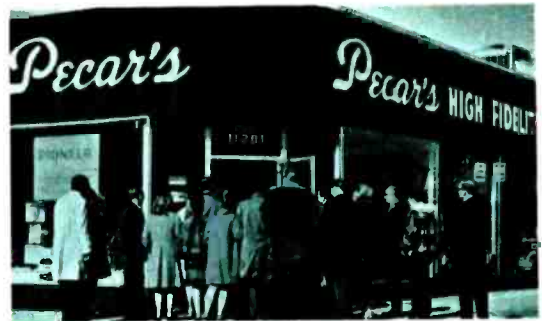
In recent months your magazine has thrown a scare into all serious record collectors by announcing the imminent demise of mono recordings. This culminated in the article "Last Chance for Mono Treasures" in the July Issue. Now, I find it hard to believe that the companies would be so crass as to deprive the public of critically hailed recordings, or to refuse to give us the choice between authentic mono and phony stereo, especially in the light of the low-priced reissues (many in mono) and Angel's COLH line. I therefore consulted the July Schwann catalogue for these works which were supposed to be passing away. Out of your critics' entire list, I counted only four recordings that had been deleted. And I did not find any indication that the low-priced labels were going to switch completely to artificial stereo. Please clear up this confusion.—William J. Prior, South Burlington, Vt.

For the present, every indication points to a stereo-only market—with a few exceptions such as Seraphim and Richmond, which still courageously refuse to rechannel (as of August, Victrola too has evidently abandoned electronic stereo for its historical releases). Unfortunately, since mono discs are no longer assured of mass circulation, these labels have had to curtail their mono releases quite drastically. There have been no new issues in the Angel COLH line for several years, and any records that collectors wish in this series should be ordered promptly before dealers' present supplies are exhausted. The Schwann catalogue is a bit misleading in this area, for it lists many mono-only recordings that are, for all practical purposes, unavailable. Companies are simply no longer pressing mono discs in the \$5.79 category. No doubt some classic mono-only recordings will be reissued in electronic "stereo" (Heliodor, Odyssey, Everyman, World Series are all rechanneling), and there will be an occasional mono-only release from Seraphim, Richmond, Victrola, or smaller companies specializing in historical material (Rococo, for example). But on the whole, the title of our article, "Last Chance for Mono Treasures," tells the story all too accurately.

ADDENDUM

In the October issue we omitted mention of the KLH-18 in our answer to a question regarding exceptional stereo tuners priced under \$200. To set the matter straight, the KLH-18, in our tests (July 1965), had a sensitivity of 2.5 microvolts, a THD of 0.6 per cent, and a signal-to-noise ratio of 52 dB—figures that suggest comparison with tuners costing considerably more than the unit's \$129.95.

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VIDEO TOPICS

VTR HELPS ADOPT CHILD



The Garretts first saw Amy on video tape at agency; then decided to adopt her.

THANKS TO video tape, 2½-year-old Amy Garrett has a new home and a new older sister. It all began when the Children's Aid Society of Erie County, N. Y. and the Children's Bureau of Delaware got together for an experiment. Amy was available for adoption in Wilmington, Del., but the Children's Bureau had no takers. Meanwhile, in Buffalo, N. Y., Mr. and Mrs. Joseph Garrett had been trying to adopt a daughter.

As it happens, both agencies have Ampex VR-6000 video tape recorders, so the Wilmington group decided to put Amy on television. They recorded her "being herself" and sent the video tape to Buffalo, where the Children's Aid Society screened it for the Garretts. It was love at first sight. On the video-taped appearance, the Garretts arranged to meet Amy in person—and in short order adoption proceedings were begun.

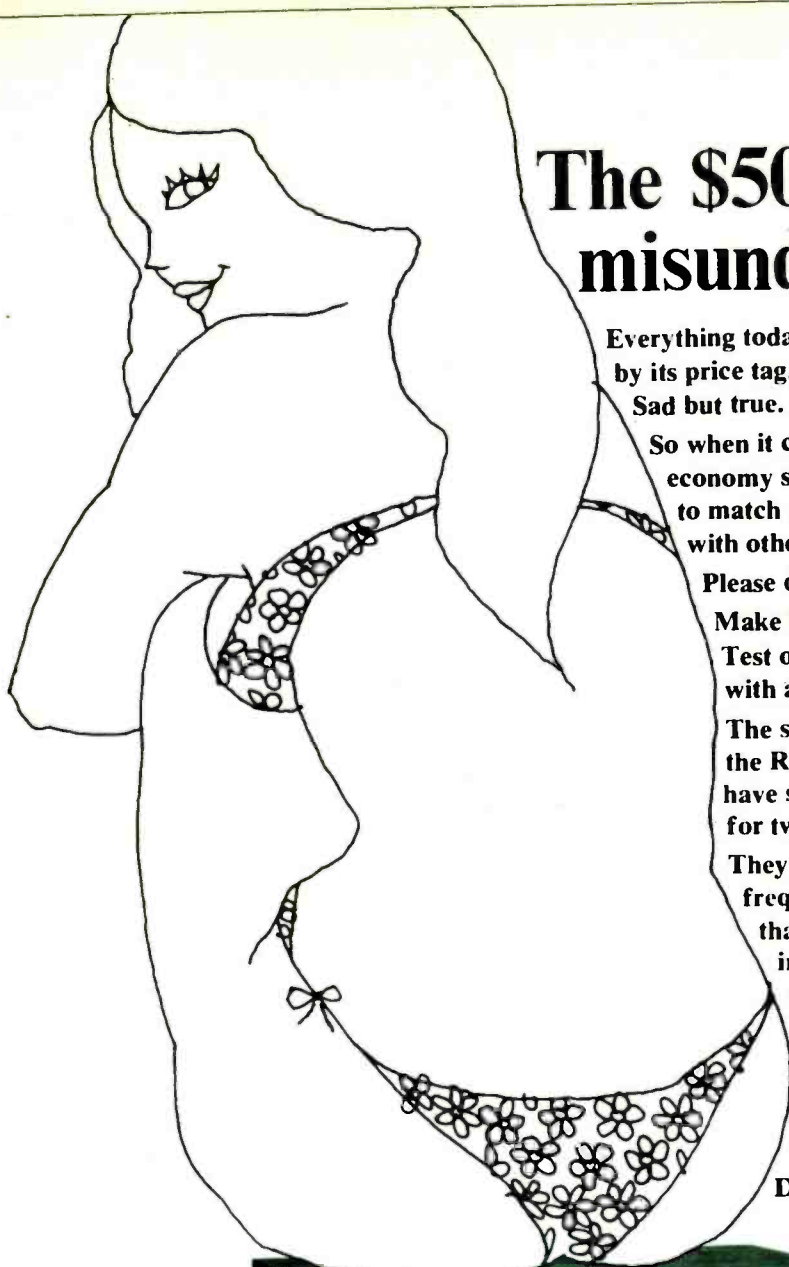
The experiment was the first of its kind in using video tape to facilitate interstate adoptions. Some industry insiders are now forecasting extensive use of video tape not only for this purpose but in personnel work and related fields.

The experiment was the first of its kind in using video tape to facilitate interstate adoptions. Some industry insiders are now forecasting extensive use of video tape not only for this purpose but in personnel work and related fields.

VTR Helps Adapt Politician. Senator Eugene McCarthy lost the Democratic presidential nomination, but he made history by being the first candidate to take a video tape recorder to the convention. During the balloting, McCarthy aids were video-taping the results in the Senator's communication headquarters at the Conrad Hilton Hotel. In addition to video-taping convention highlights off the air for later study by the Senator and his staff, the VTRs (three Panasonic NV-8100D recorders plus closed circuit cameras, TV monitors, and cable) were available for the staff members to tape their own impressions of the convention.

A spokesman noted that the instant playback and reusable feature of video tape made it possible to check floor action much more closely than regular TV permits. "If somebody was being interviewed with a state delegation in the background and there was unusual activity in that delegation, we could replay the tape to study the background instead of listening to the speaker," a spokesman said. "And of course we could always erase the tape and reuse it."

Free VTR Book. Serious users of video tape will be interested in a new 44-page booklet available free from 3M Company's Magnetic Products Division. Entitled *Electrography Producers Manual*, it tells what the VTR can do that other audio-visual equipment can't, advises how to get the most out of your equipment and how to handle and store tape, explains basics of visuals and lighting, discusses the latest theories on color, and includes a glossary of technical terms. In sum, a useful training manual for new users of video tape—particularly industrial or educational users—and a handy reference for experienced video tapers. Write to Minnesota Mining & Mfg. Co, Magnetic Products Division, P. O. Box 3388, St. Paul, Minn. 55101.



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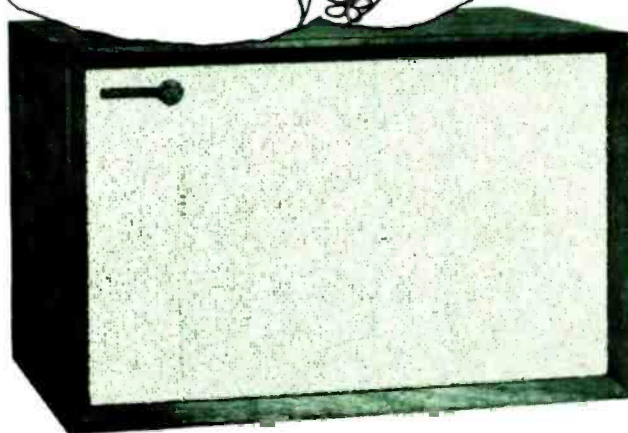
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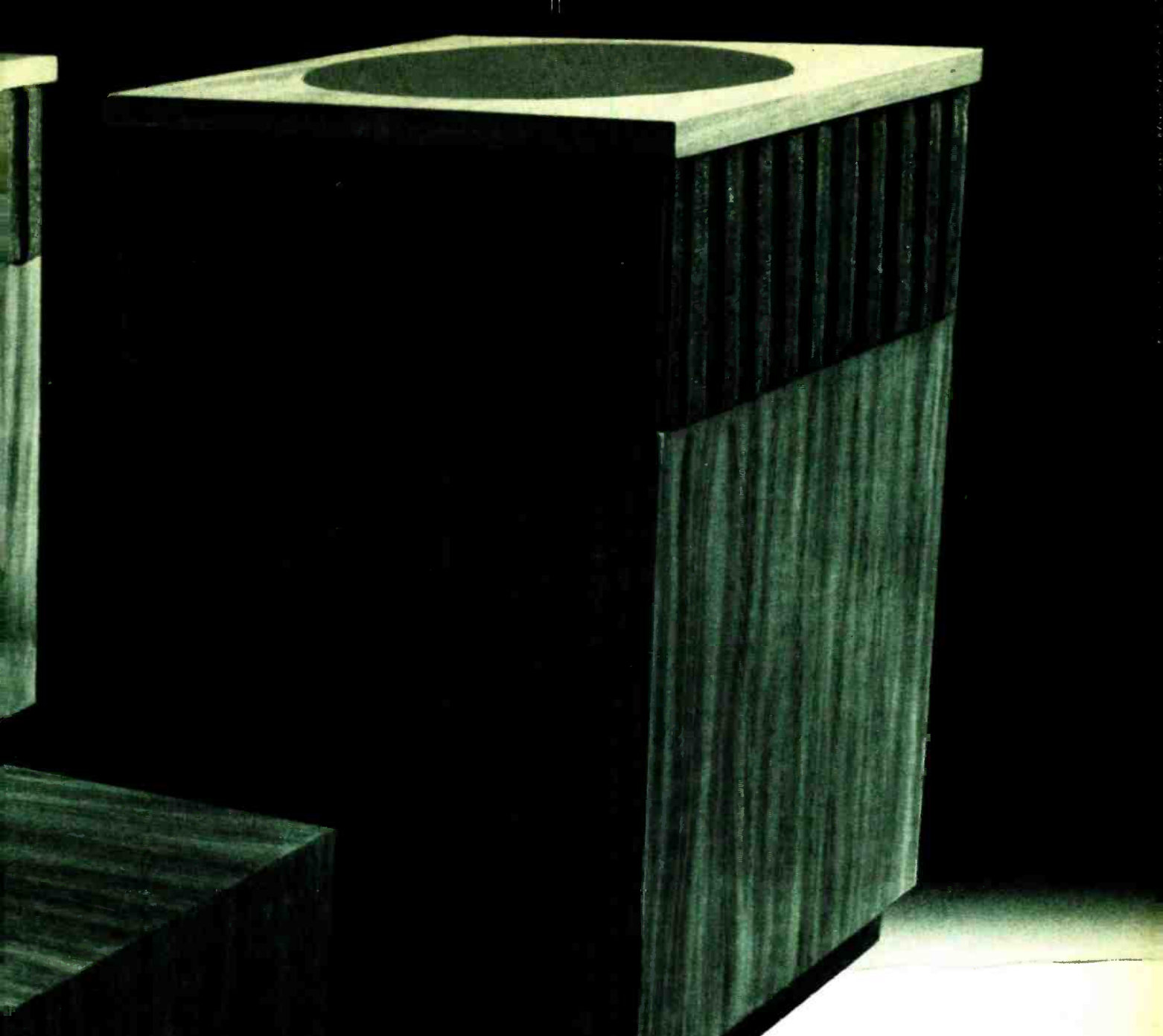
RECTILINEAR MINI-III — \$79.50. Size: 12" x 19" x 9½" D. Hand Rubbed Oiled Walnut. Frequency Response: ± 4db from 50 to 18,500 Hz.
* Rectilinear III test reports available on request. All Rectilinear speaker systems fully warranted, parts and labor for five years!

A Development of Rectilinear Research Corporation, 30 Main Street, Brooklyn, New York 11201

CIRCLE 53 ON READER-SERVICE CARD

The Magnificent Match from Harman-Kardon





We realize that half the fun of buying a high fidelity system is the mixing and matching of components. And certainly you can buy our new HK50 omnidirectional speakers or our wideband Nocturne Five Twenty stereo receiver separately.

But we urge you strongly to first listen to them together.

Then break them up—if you have the heart.

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

The Nocturne Five Twenty and HK50 speakers are at your Harman-Kardon dealer now. He'll be happy to give you a complete demonstration of the "magnificent match." He'll even break them up if you insist. (Have you ever seen a grown high fidelity dealer cry?)

For more information write: Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Dept. HF12 A

harman kardon

We want you to hear more music

CIRCLE 28 ON READER-SERVICE CARD

www.americanradiohistory.com

NEWS&VIEWS

N.Y. SHOW: ANYTHING STILL GOES IN STEREO EQUIPMENT DESIGN

"For every action there is an equal and opposite reaction." To judge from the evidence in view at the New York High Fidelity Music Show held from September 19 through 22 at the Statler Hilton Hotel, the old law of physics seems to apply to the high fidelity industry.

Take speaker systems, for instance. Only a year or so ago, the two-cubic-foot "bookshelf" model appeared to be king, in terms of sheer numbers made and sold. Now we see a definite countertrend—or rather, two countertrends, with console or "full-size" systems being offered on the one hand and minispeakers (only a cubic foot in size and obviously more "bookshelflike" than the earlier versions) on the other.

In component electronics, the industry's concentration on popularly priced, easy-to-install receivers has been a trend for some time. Now it's being rivaled by a new generation of deluxe separate preamps, basic amplifiers, and tuners. Again, the always popular record changer is currently facing new competition from a handful of single-play turntables, some requiring the installation of a separate arm. Finally, there's a crop of new open-reel decks—some fairly complex and costly—to dispel any premature notion that tape has become "all cassette."

What it all adds up to (for a report on specific items on display, see "Equipment in the News," October 1968 HF) is a healthy refusal by the industry to lock itself in on any single product form or price range. There is, in short, a great enough variety to appeal to the widest possible range of buyers.

Low Tape Speeds; Other Trends

For the rest, here are a few observations we made during our visits to the show:

*Despite the fact that no dramatic innovations or radical design departures were introduced, eight out of ten showgoers told interviewers that they were enjoying the show and learning something by their attendance.

*Tape speeds slower than the present hi-fi standard of 7½ ips are on the way. First, there was the impressive 1⅞-ips speed demonstration put on by Crown, using professional-size decks feeding high-powered amplifiers, themselves driving huge electrostatics and producing amazingly good sound. Then there was the KLH-Dolby recorder, running at 3¾ ips and being shown with a professional Ampex running at faster speeds: the comparison was effective in demonstrating what can be done at slow tape speeds. Finally, the 1⅞-ips cassette was conspicuously present: the baby of tape forms has been adopted by at least four leading firms that claim response of 50 to 12,000 Hz. Harman-Kardon, Fisher, Benjamin, and Scott have incorporated cassette machinery into stereo compact systems. In addition, Harman-Kardon and Fisher are offering separate cassette decks to hook into an existing stereo system. With this kind of send-off, slow-speed tapes—and cassettes in particular—seem clearly a coming thing.

*Headphone listening seems due for a new wave of popularity—with models available at all price levels. For instance, Telex is offering at \$9.95 what is probably the least expensive stereo headset yet announced. For ten times that amount, there's the new Koss electro-

static headset, while in the wings there's another electrostatic model—still, at this writing, in the development stage at Stanton Magnetics. At the show both sounded unusually clear and wide-range. The most novel headset of all is Panasonic's RF-60: the earpieces contain a built-in stereo FM receiver and battery pack. Wearing this product you can walk around and hear stereo all day.

*Speaker system design may be due for some radical innovations—cases in point: the spherical system by Nivico, and the ear-shaped speaker from Yamaha.

*Crystal-controlled FM reception is back in the news with C/M Laboratories' \$1,050 "channel selector" available with remote control. Twenty crystals are used to zero in on the exact centers of one hundred FM channels, while a digital readout indicator lights up to show what frequency has been selected.

*Certain innovations hinted at during past shows were missing this time—such as the automatic tape reel changer and the vacuum operated self-threading tape deck. Sony/Superscope, however, will allow you to order a tape changer (with your name engraved on a brass plate)—if you give your dealer a deposit of at least half the purchase price of \$995 and are willing to wait ninety days for delivery. These units are being made literally to order, on a custom basis.

*The trend away from lower-priced equipment continues. "People who want good sound," commented one manufacturer, "know they have to pay for it. They're more interested in getting the most they can than in saving money." A typical visiting dealer comment was: "There's still a lot of cheap equipment around, but it just doesn't turn up at this show."

*The exhibits that played solid, serious music seemed to attract the most visitors. Show personnel might learn from this fact: whatever material they find effective in other cities, New Yorkers—at least those who attend hi-fi shows—remain unimpressed by pops and lightly orchestrated material. Because these people like their stereo big and contrapuntal, Mahler and Stravinsky remain better demo material in Gotham than do Herb Alpert and the Hudson Dusters. In our opinion, some of the best equipment at the show failed to draw the crowds it should have because of the unsuitable program material being played.

*Visitors (other than dealers) to the show consisted of about equal numbers of "young marrieds" ready to furnish an apartment or home, with stereo an important part of their plans, and a less domesticated group of out-and-out audiophiles seeking the latest and best in sound gear. In this sense, the show seemed a bit more like shows of many years ago—when the appeal was frankly that of well-built equipment producing good sound rather than of the pretty packages making so-so sound perhaps too much in evidence the past two or three years. Many insiders felt that the pendulum of interest and of taste has begun to swing back to the original "quality image" of the hi-fi components field. This idea was reinforced by the paucity of so-called decor-inspired exhibits: this year the show had a more gutsy appeal, based mainly on sonic performance. Apparently, the audio industry is beginning to tell it like it sounds.

Continued on page 39



It's also a tape recorder.

At a glance you can see that this Fisher compact stereo system will play records and receive FM-stereo broadcasts. (FM sensitivity: 2.0 microvolts, IHF.) But look again. Built into the Fisher 127 you'll find our RC-70 cassette deck.

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

Also, the cassette deck in the Fisher 127 has separate VU meters for left and right channels. Clutched record-level controls (they work together or separately). A digital counter with pushbutton reset. A pair of professional-quality microphones, and many other professional features. The price of the Fisher stereo system that's also a tape recorder is just \$449.95.

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

It's also available separately, for just \$149.95.

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative reference guide to hi-fi and stereo, use coupon on magazine's front cover flap.)

The Fisher

FISHER RADIO CORPORATION, INC., 11-30 45TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

CIRCLE 30 ON READER-SERVICE CARD

The KLH Advertisement

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

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

Frequency response in a speaker is a complicated matter which must be further complicated, if it is to have any meaning, by such things as room acoustics,

octave-to-octave balance, and the way people hear things. A discussion of it could only attempt to translate into words what you would hear if you went out and listened to a particular speaker.

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

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

MODEL SIX:

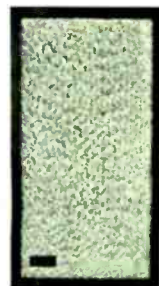
This was the first full-range loudspeaker designed and built entirely by KLH. It probably sounds better on a wider variety of program material than any other speaker.

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

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

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

12 $\frac{3}{8}$ " W x 23 $\frac{1}{2}$ " H x 11 $\frac{7}{8}$ " D. 12" woofer, 1 $\frac{3}{4}$ " tweeter. 3-position switch in crossover network allows adjustment of high-frequency balance over a range of 5 db. Impedance: 8 ohms. See power note.† Suggested price: \$134. Slightly higher in the West.



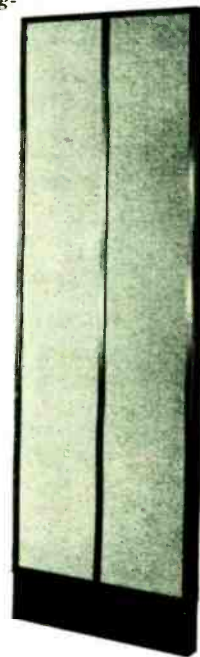
MODEL NINE:

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

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

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

Each section: 23 $\frac{1}{2}$ " W x 70" H x 2 $\frac{7}{8}$ " D. Nominal impedance: 16 ohms. Minimum power requirement: 35 W r.m.s. per section, into 16 ohms. (This is not a typographical error.) Suggested price (pairs only): \$1,140 the pair. (The Model Nine is the only big speaker we know of now on the market. Every other "big" speaker, including our own Model Twelve, is just a bunch of little speakers in a big box. Having said that, let us point out that there is no relationship between the size of a speaker and the size of the sound it reproduces. Trust us.)



MODEL SEVENTEEN:



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

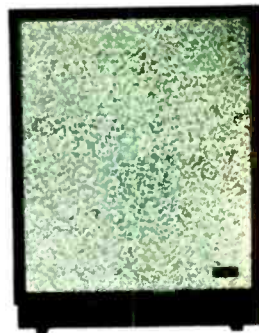
11 $\frac{3}{4}$ " W x 23 $\frac{1}{8}$ " H x 9" D. 10" woofer, 1 $\frac{3}{4}$ " tweeter. Impedance: 8 ohms. See power note.† Suggested price: \$69.95. Slightly higher in the West.

MODEL TWELVE:

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

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

22 1/4" W x 29" H x 15" D. 12" woofer, two 3" mid-range speakers, 1 3/4" tweeter. Four 3-position switches in remote box allow adjustment of 300-800 c.p.s., 800-2500 c.p.s., 2500-7000 c.p.s. and 7000-20,000 c.p.s. ranges respectively. Impedance: 8 ohms. See power note.† Suggested price: \$275. Slightly higher in the West.



MODEL FIVE:

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

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

13 3/4" W x 26" H x 11 1/2" D. 12" woofer, two 3" mid-range speakers, 1 5/8" tweeter. Two 3-position switches on back allow adjustment of 2500-7000 c.p.s. and 7000-20,000 c.p.s. ranges respectively. Impedance: 8 ohms. See power note.† Suggested price: \$179.95. Slightly higher in the West.



MODEL TWENTY-TWO:

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

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

10 1/4" W x 18" H x 7 5/16" D. 8" woofer, 2" tweeter. Impedance: 8 ohms. See power note.† Suggested price: \$54.95. Slightly higher in the West.



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

Our Models Seventeen and Twenty-Two were specifically designed to go well with the moderate-powered, moderate-priced amplifiers you would think of buying with them. Still, the foregoing statement applies to them as well.

OTHER PEOPLE'S SPEAKERS

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

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

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

(advertisement)



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

We know of two hideously expensive tuners that, under some circumstances, will bring in more stations than this one, with as little noise or other interference. Try and find them.



• A TRADEMARK OF KLH RESEARCH AND DEVELOPMENT CORP.

KLH Research and Development Corp., 30 Cross Street, Cambridge, Mass. 02139

CIRCLE 78 ON READER-SERVICE CARD

We (KLH) wouldn't hesitate to sell you our less expensive Model Six Loudspeaker instead of our more expensive Model Five, if you listened to both of them and heard no difference.

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

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

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

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



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

KLH Research and Development Corp., 30 Cross Street, Cambridge, Mass. 02139



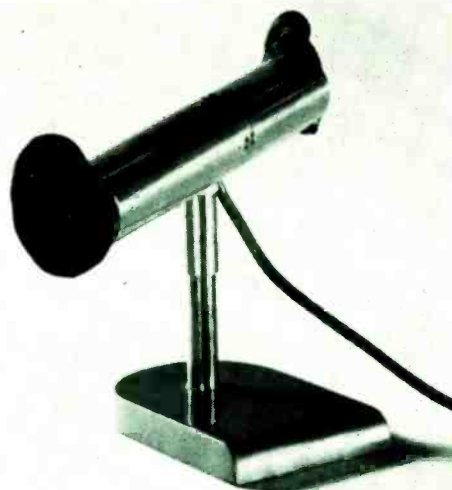
*** TRADEMARK OF KLH RESEARCH AND DEVELOPMENT CORP.

CIRCLE 78 ON READER-SERVICE CARD

**NEW MIKE SYSTEM
PROMISES SUPER-STEREO**

A headrest for auto seats? Nope—this device is a brand-new stereo microphone system called Environ-Ears. Developed originally for the Navy by Listening, Inc., Arlington, Mass., it is now being offered commercially. If used in recording, it can, Listening, Inc. says, enhance stereo by putting the listener "literally . . . where his own ears could be" at a live performance, thereby enabling him to better distinguish the location or spacing of individual sounds in a complex signal. Other applications of Environ-Ears include transcribing conferences (it would enable the listener, on playback, to distinguish a specific voice from among many talking at once) and on-the-spot reporting (for much the same reason). This sonic feature is known among professional sound men as the "cocktail party" effect.

The system consists of a pair of "ears" mounted on a tube containing acoustical damping and two miniature high-quality microphones. The stand, cable, and a special preamp developed by Listening, Inc. are included. The present price of \$2,500 also includes a pair of B & K condenser mikes (themselves costing \$1,300 a pair) with the power



supply and junction box normally associated with these mikes. No other mikes are as yet recommended for use with the device, although a company spokesman advises that they plan to develop a "black box" to enable Environ-Ears to work with other models of high-quality mikes.

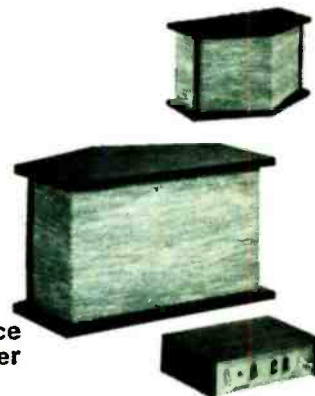
CIRCLE 147 ON READER-SERVICE CARD

Norman Eisenberg said in 'HIGH FIDELITY':

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

Julian Hirsch said in 'Stereo Review':

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



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

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

- The proper balance of direct and reflected sound, as measured in the concert hall.
- The use of multiple, same-size, full-range speakers, internally coupled, to eliminate audible resonances and distortions inherent in woofers, tweeters and crossover networks.
- Active equalization for utterly smooth power output throughout the spectrum.
- A new and different scale of measurement for a new and better concept of speaker function. The 901 radiates a flat total power output into the room, whereas the conventional speaker is limited to flat frequency response on axis.

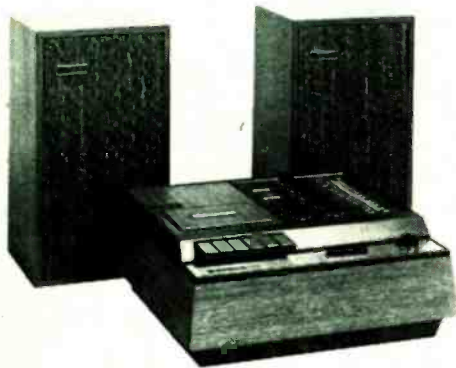
You can hear the difference now.

THE *BOSE* CORP.

East Natick Industrial Park
Natick, Mass. 01760

CIRCLE 9 ON READER-SERVICE CARD

EQUIPMENT *in the* NEWS



CASSEIVER FROM SCOTT

H. H. Scott's first product to incorporate a cassette tape player is the Model 2560 Casseiver stereo compact. The unit features an AM/stereo FM receiver in addition to the tape recorder and comes with a matched pair of air-suspension bookshelf minispeakers. Supplied in a walnut base, the set features piano-key cassette operation, dual level controls, and dual record meters plus digital counter. The tuner and amplifier sections have the usual controls, inputs, and outputs to permit use of the casseiver with other audio equipment. According to the manufacturer, the tone control circuitry and tuner front-end uses FETs, while integrated circuits are used in the IF strip and preamplifier section. Price will be under \$400.

CIRCLE 155 ON READER-SERVICE CARD



REMOTE CONTROL RECEIVER

The Bogen DB240 FM stereo receiver offers a combination of features at a moderate price—among them: all-electronic signal-seeking tuning (a push button sends the dial pointer in search of a stereo station); a remote control accessory which provides separate volume controls for each channel, push-button tuning, and station indication from as far as twenty feet away; push-button control for most functions, and sliding potentiometers for tone, volume, and balance controls. Rated at 45 watts IHF at 8 ohms, the unit uses an integrated circuit IF section and FET front end. Price is expected to be less than \$280, with the remote control section available as an optional extra.

CIRCLE 148 ON READER-SERVICE CARD



JBL ADDS EQUIPMENT CABINET

A furniture-styled equipment cabinet to match James B. Lansing Alpha systems has been announced by that company. The C78 cabinet stands 26½ inches high by 44¼ wide and 17½ deep, and comes in hand-rubbed russet oak. It is designed to house tape deck or recorder, stereo receiver or separate tuner and amplifier, plus record changer or turntable. Price is \$258.

CIRCLE 149 ON READER-SERVICE CARD



LAFAYETTE COMPACT HAS "EVERYTHING"

Lafayette's RK-570 stereo compact offers a 12-watt stereo FM receiver, a four-speed record player with stereo pickup, a stereo cassette tape recorder, and two minispeakers, each 12 by 7 by 8 inches—all for \$250. The system claims a frequency response of 20 to 30,000 Hz ± 2 dB and an IHF-FM sensitivity of 2.5 microvolts. Headphone jack and stereo indicator light are included. The tape unit can be used both for playback and recording; for live recording a dynamic microphone is available as an optional extra. The control center measures 20¾ by 14½ by 3½ inches.

CIRCLE 150 ON READER-SERVICE CARD

Continued on page 44

To some ultraconservative audiophiles we at Fisher have always been the "amplifier-receiver people."

But times have changed.

For nine years now we've also been "speaker people." And in case you didn't know, a pair of speaker systems like our XP-7's can do as much toward upgrading most sound systems as can any amplifier or tuner we've ever made.

The XP-7 is a speaker system

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

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

One long listen to the XP-7, with its solid bass...clean mid-range...and smooth treble, should be enough to

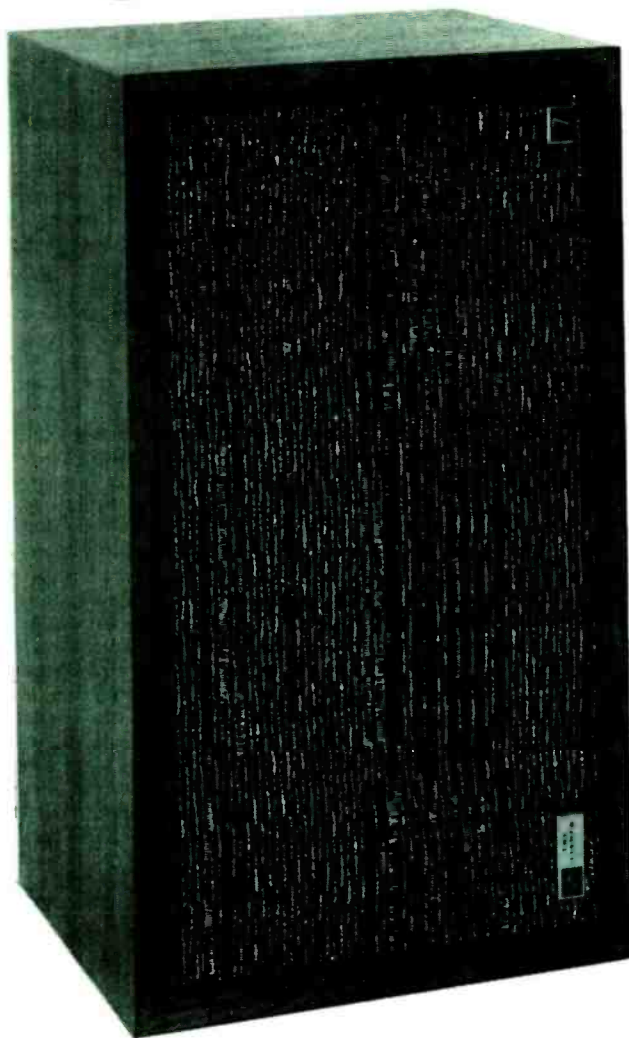
shake up anyone's preconceived notions about what Fisher does.

And what a \$139.95 bookshelf speaker system can do.

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative reference guide to hi-fi and stereo, use coupon on magazine's front cover flap.)

The Fisher®

How to upgrade your system without adding a Fisher amplifier.



PRICES SLIGHTLY HIGHER IN THE FAR WEST.

FISHER RADIO CORPORATION, INC., 31-39 45TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

CIRCLE 30 ON READER-SERVICE CARD

Look-alikes don't

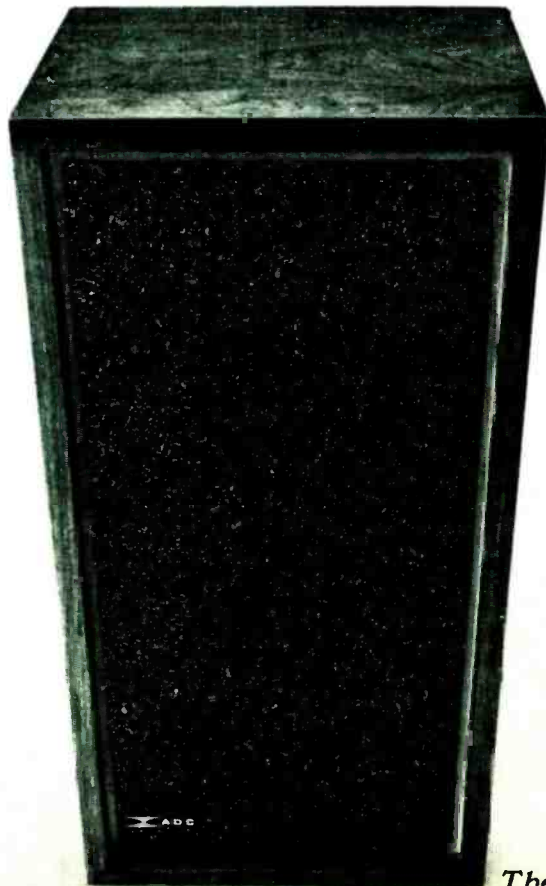
It's not like the old days when you could judge a speaker system's power at a glance. Today there are at least 300 look-alikes that don't sound alike. The situation calls for guidance.

We invite comparison. Take the two look-alikes we show you here. On the left, the ADC 303A Brentwood, top-rated winner of the most impressive independent tests in large system categories. Use it on the bookshelf or place it on the floor. It contains the same component features found in the more expensive ADC speaker systems.

On the right, one of the most advanced speaker systems yet. An acoustical suspension system that

surpasses the conventional ones by utilizing three exclusively designed and matched drivers. It's the ADC 400, the Brookfield. Don't let its quiet beauty fool you. It handles low, low frequencies, down to below 30 hZ with a 10" high compliant heavy duty woofer. The 5¼ mid-range unit, housed in its own acoustic chamber is fitted with a large magnet, a plasticized cone and rolled cloth surrounding it. The well-known Mylar dome tweeter gives fantastic transient response free from peaks and distortion, up to high frequencies of 20,000 hZ and beyond.

With the ADC 303A, you have true versatility and convenience. Its wide dispersion dome tweeter



*The top rated ADC 303A
Suggested list \$99.95*

necessarily sound alike.

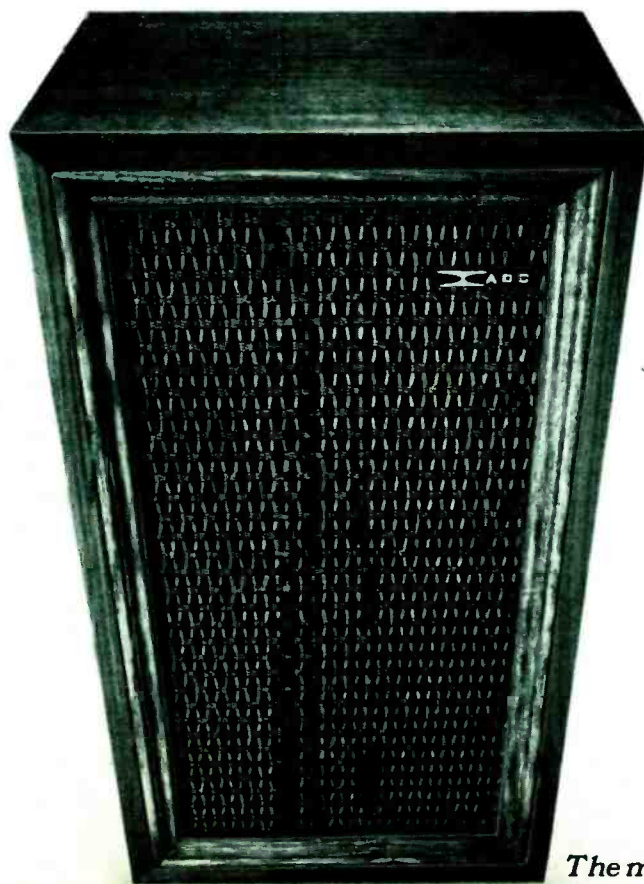
and high compliant, high linearity 8 inch woofer, with optimum damping offers smooth wide range response.

The ADC 400 gives the person who craves a little more, just that. Big power handling capacity, particularly at the extremes of the audio spectrum. Very smooth response combined with freedom from break-up and distortion provides effortless listening over extended periods. A 3-position treble switch allows you to match your room acoustics for perfectly balanced stereo. The overall effect is live and accurate. The ultimate sound for the ultimate listener.

Both are beautifully finished in oiled walnut—both come with a 5-year warranty. Both were designed to pamper your sound-hungry ears.

Which one will satisfy you? Easy. Sample their sound free at your ADC dealer. If you want to know more about them, write for our free "Play it Safe" booklet. It features all the great ADC speakers, stereo receivers, and cartridges. Just write Audio Dynamics Corporation, Pickett District Road, New Milford, Connecticut 06776.

 ADC. The uncommon speaker systems.



*The more advanced ADC 400
Suggested list \$159.50*

EQUIPMENT *in the* NEWS

Continued from page 40



SONY PROFESSIONAL PORTABLE

An AC/DC portable stereo recorder designed for professional as well as home use is the new Model 770 from Sony/Superscope. The machine, which accepts seven-inch reels and weighs twenty-four pounds, claims a frequency response of 20 to 20,000 Hz at 7½ ips, or 50 to 10,000 Hz at 1½ ips. It also operates at 3¾ ips, and is available either as a half-track or quarter-track unit. The unit uses a built-in nickel-cadmium pack or can operate directly from AC; comes with two VU meters, push-button operation, and a noise reduction system which automatically reduces the gain of the playback amplifier during quiet passages. It sells for \$750.

CIRCLE 151 ON READER-SERVICE CARD



ELECTROSTATIC HEADPHONES

The use of electrostatic transducers in stereo headsets can increase the usable frequency response at both ends of the audio spectrum, according to Koss engineers. The firm's new ESP-6 stereo headset costs \$95 and claims a frequency response of 10 to 15,000 Hz \pm 5 dB. The phones, supplied with case and 10-foot coiled cord, connect to an amplifier via a standard stereo phone plug, and there is no need for an additional power supply. Impedance is 8 ohms.

CIRCLE 152 ON READER-SERVICE CARD

PANASONIC 160-WATTER

Panasonic's 160-watt stereo FM receiver, the SA-4000, features five-station push-button selection, a black-out tuning dial, automatic motor tuning, FET front end, and integrated circuit IF section. The set incorporates four sliding pots in the amplifier section to permit separate adjustment of bass, treble, balance, and volume. Other controls are push-button-operated, including the tuning bar. A drop-down door at the bottom of the front panel hides the less frequently used controls. According to Panasonic, the SA-4000 has harmonic distortion of 0.1%; IM distortion of 0.2%. Channel separation is rated at 50 dB, and FM usable sensitivity at 1.5 μ V.

CIRCLE 153 ON READER-SERVICE CARD



H-K EMPHASIZES TAPE AND COMPACTS

Four new stereo compacts, an omnidirectional loudspeaker system, and a new cassette tape deck are among Harman-Kardon's new offerings. Leading the parade is the TDC 33, an AM/stereo FM receiver and tape recorder incorporated in a walnut enclosure. The tape deck is the TD-3, a three-head, three-speed, open-reel model. The receiver section claims FM sensitivity of 2.5 μ V and power output of 60 watts (music power). Measuring 18 by 10 by 8½ inches, the TDC 33 is sold with or without HK-40 compact speaker systems.

The SC1510 and SC1810 are two minicomponents, measuring 15¼ by 8 by 17¾ inches. Each incorporates a 25-watt stereo amplifier, four-speed Garrard record changer, and two bookshelf loudspeakers. Price of the SC1510 is \$199.50; the SC1810 at \$279.50 adds a stereo FM section with rated sensitivity of 2.9 μ V.

The SC2350 compact—featuring an AM/stereo FM receiver, Garrard changer, and two omnidirectional loudspeakers for \$399—measures 17¾ by 18¼ by 8½ inches and has rated FM sensitivity of 2.9 μ V. The speakers supplied with the 2350 are the HK-50 omnidirectionals, incorporating an air-loaded 8-inch woofer and three-inch tweeter with crossover network in an enclosure measuring 10¾ inches square by 18 inches high. Styled in oiled walnut, the speakers are available separately at \$85 each. According to Harman-Kardon, the speakers provide omnidirectional sound almost without regard to where they're placed in a room.

Completing H-K's new product list is the CAD-4, described as an improved cassette tape deck and supplied on an oiled walnut base for use in a component system or with high efficiency speakers as a stereo compact. It claims a frequency response of 50 to 12,000 Hz \pm 2 dB and a signal-to-noise ratio better than 43 dB. The unit can record and play in mono and stereo.

CIRCLE 154 ON READER-SERVICE CARD

Scott introduces the WHAT?



the Casseiver!

IT'S AN FM STEREO RECEIVER!
IT'S A STEREO CASSETTE RECORDER!
IT'S THE NEWEST, MOST VERSATILE
COMPONENT ON THE MARKET!

What's a Casseiver? Just a quicker way of saying Cassette/Receiver. Scott's new 3600 is an ultra-sensitive 65-Watt FM stereo receiver. It's also a professional cassette recorder with digital counter and individual record and playback meters. And it's all in one beautiful long low cabinet.

The Casseiver is versatile. You can listen to FM or FM stereo. You can listen to pre-recorded cassettes. You can also record onto cassettes, either from voice or instruments (there are two microphone jacks on the front panel), or from records (just connect a turntable), or directly from the Casseiver's own superlative FM stereo tuner. More? Add extra speakers or headphones. You can do a lot more with the Casseiver because it's a lot more than a receiver.

Inside, the Casseiver has a lot going for it. Scott's silver-plated

FET front end brings in a raft of stations loud and clear . . . whether you live in the canyons of Manhattan or the Grand Canyon. Integrated Circuits, both in the IF strip and in the preamplifier, keep your favorite sound distortion-free and clear of annoying interference. The cassette section is specially built to Scott's demanding specifications, including a precision synchronous AC motor, assuring you of absolutely constant speed, with no annoying flutter or wow. AC operation is inherently stable, and requires no additionally stabilized power supply.

That's the Casseiver . . . a great new idea from Scott . . . An idea you'll get used to very quickly once you've seen and heard it in action. At your Scott dealer's show room . . . only \$399.95*.

3600 Casseiver Controls: (Receiver section) Inertia drive tuning control; Power on/off; Switching for Main, Remote, or both sets of speakers; Noise Filter; Mono/Stereo switch; Tape monitor control; Volume compensation control; Dual Bass and Treble controls; Balance control; Loudness control; Input selector; Center Tuning meter; and stereo headphone output; Balance Right. Balance Left; Tape selector, external or cassette. (Recorder section) Left and Right level controls; Dual microphone inputs; Left and Right Record level meters; Resettable digital counter; Individual controls for opening the cassette section, record, play, fast forward, rewind, and stop.

Specifications: IHF Music Power @ 4 Ohms, 65 Watts; IHF Music Power @ 8 Ohms, 48 Watts; Frequency Response ± 1 dB, 20-20,000 Hz; Hum and noise, phono, -55 dB; Cross Modulation Rejection, 80 dB; Usable sensitivity, 2.5 μ V; Selectivity, 56 dB; Tuner Stereo Separation, 30 dB; FM IF Limiting Stages, 9; Capture Ratio, 2.5 dB; Signal to Noise Ratio, 60 dB; Phono Sensitivity, 4mV.

SCOTT

For complete details on the new 3600 Casseiver, write: H.H. Scott, Inc., Dept. 226-12, Maynard, Mass. 01754. Export: Scott International, Maynard, Mass. 01754.



PIECES IN THE
FIRST POSITION
FOR YOUNG
VIOLINISTS

25
PIECES IN THE
FIRST POSITION
FOR YOUNG
VIOLINISTS

By Edward F. McIntyre

Make the Most of Your Tape Recorder

BUY A GOOD GRADE stereo tape recorder, and you buy the most versatile device that ever entered the living room. Not only can it help you make your own high fidelity recordings of music, but it also can serve as a foreign-language teaching tool, a public-speaking trainer, a music teacher, a performing companion for your own singing or playing, a way to multiply yourself, a repertory theatre with expandable cast, an aural memo pad, a retainer of radio or TV programs that come in when you're away, an indefatigable secretary who works for pennies, a means of corresponding orally—and the list could go on and on. Though getting this fantastic machine to play these roles takes a few skills, none of the latter is too demanding for even the rank amateur.

The Fast Route to Speaking a Foreign Language

THE UNIQUE VIRTUE of tape as a teacher of language is that it lets the student hear himself from the "outside," in direct comparison with a model. Sound-with-sound is the usual technique. This means there is one recording on one stereo track and a different, co-ordinated recording on the other. (There are other multisound techniques possible with tape. These are outlined in the instruction manual that accompanies a tape recorder. In addition, refer to the article "Studio Tricks for Amateur Tapesters" in last May's issue.)

Using sound-with-sound, the differences between one's own efforts and those of a model show up ultradistinctly. A second trial can be made, and immediately compared with the model. The student can hear just what progress he has made from trial to trial, and what remains to be done.

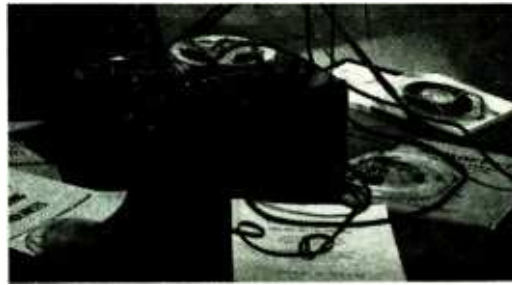
This is one of the main techniques used in the language laboratories that have sprung up so widely in schools. In the home, all you need is a stereo tape machine with separate recording controls for the two channels (nearly all high-grade home machines now have such separate controls), a pair of headphones, and someone who speaks the language well enough to be your teacher. Alternatively, if you can't find a live guide, you can dub passages from professionally recorded language discs onto your tape.

Here's how to proceed: record on track 1 a series of words or phrases from your model, live or recorded, leaving enough time after each phrase for you to repeat it before the next one comes. Rewind. Then, while listening to the sample phrases on the phones, repeat each one quickly into your mike, plugged into track 2, set for recording. Be sure track 1 is in the mode for playback; otherwise you'll erase the model's speech. (If you make a mistake on this score, you will know it quickly because track 1 will be blank before it gets to the playback head.)

Rewind again and listen both to the model and to your own attempted duplication, either through your stereo speakers or with an "A-plus-B" connection to speaker or phones. You can judge exactly what's wrong with your pronunciation in each phrase. If you want, you can repeat the lesson immediately, your new trials automatically replacing the first ones on the tape. You can then keep on repeating or repeat the process at some future time, until you (or your teacher) are completely satisfied with the results.

This system has proved to be tremendously faster than straight old-line pedagogy in teaching how to *speak* a language. Obviously, it has the same special

Make the Most of Your Tape Recorder



effectiveness when applied to other verbal skills: public speaking, script reading, improving English diction, etc.

Tape As a Musical Performing Companion

PERFORMING SKILLS ALSO can be sharpened very fast by the single-phrase listen-repeat-listen technique. For your model, you can use a teacher who's a trained musician or, again, you can dub your guide passages onto the tape from recordings of music. Ultimately, you may not want to play exactly like the model, but one path to at least accomplishment if not necessarily individuality is the meticulous imitation of the best examples.

Merely taping your own performance and comparing it with a commercially recorded tape or disc of the same music will point up the differences between an amateur and a professional rendition. But the use of sound-with-sound will permit a much more acute, intensive study of the weaknesses of your own singing or playing and a more analytical understanding of the work of your model.

Sound-with-sound also makes possible another whole area of performance: the presentation as a duo of two musicians who are in fact separated in space and time. For example, a singer records one track; his accompanist, listening to the singer on headphones, later records the other track. Or one person can act as both singer and accompanist. Or a player can perform with himself, on the same or on a different instrument—you can think of other variations. And the beauty of it all is that sound-with-sound is essentially a very easy technique to master.

The Expandable Theater

WE SHIFT NOW to something entirely different—the construction of plays in sound. Here the opportunities for letting your tape skills serve your creativeness are really endless.

We can illustrate best, probably, by inventing a short scene, and then describing how to get it on tape. Suppose that you wanted to fake an African safari with your wife. You imagine you have gotten out of your car and are standing on a low hill to watch a large herd of wild cattle a half-mile or so away:

"Well, Louise, aren't they moving this way a little?"

"Yes—and they seem to be getting excited about

something." Pause. "Look—they're running pretty fast." Long pause. Then, very faintly, from off far right, the rumble of hoofs. Pause. "Herb—they're coming right this way!" Alarm in the voice. Rumble is still very low, just noticeably stronger. Pause.

"Yes—run for that rock! We'll stand on it and yell—they'll split on each side! Let's go!"

The rumble is still not loud, but it's rising. We hear the voices as though from another spot, a short distance away. Now the rumble is moderately loud, and then suddenly it is thunderous and filling the whole stereo image. We hear the two voices yelling as though through the herd of animals, intermittently obscured. As single cattle rush by there are momentary bursts of clatter even louder than the massed volume of sound. Then, suddenly, the noise drops and rolls off slowly left, getting dimmer.

"Herb—that was a close one! Were you as frightened as I was?"

"Absolutely! But boy, the pictures I think I got!"

It's not Oscar material, but it will give us a chance to describe some tape techniques. Your first step is to record the voices, in a quiet place out of doors where the wind in the trees and perhaps some distant bird calls, plus the acoustic "openness," will establish the setting. Any distant, wild-country sound will reinforce the effect. Use two mikes and stereo mode.

You must time the voices and pauses quite carefully. In editing, you can shorten the space between voices by taking tape out, but you can't easily lengthen the pauses by putting additional tape in—it would sound different from your original recording. There is one way around this: record several minutes of straight "background" while you are on location, and edit bits of this in, if and where you need them.

The voices must be put on at a good strong level, with a slight treble boost, because they will be somewhat depressed during the sound-on-sound step in the operation. Don't confuse this with sound-with-sound. Sound-on-sound is a magnetic double exposure: after making a recording, you rewind and put another sound right on top of the first one, on the same track; the new sound literally makes "room" for itself by pushing the old one down a little. Start the actors near the two mikes. Let them run a short distance to indicate the run to the rock; but they will have to come back so that their position for the final voice parts is only a little farther away than the initial position; otherwise the drop in voice volume will be

too great. Obviously some experimentation is in order to find the most realistic effect.

During the "stampede scene" have the actors turn their heads sharply away from the mikes intermittently, to give the effect of their raised voices being blocked by the milling cattle. Once you have the whole sequence to your taste, repeat it as closely as possible until you have four good "takes."

The easiest way to put in the stampede is to dub from a recording of running cattle. If you use a second tape machine, however, you can make your own stampede sound, and probably get a much more exciting effect. There are a number of ways to simulate galloping hoofs, not the least effective being a pair of toilet bowl plungers without their sticks. Then record three or four minutes of the sound on one stereo track, at a good high level. Listen carefully to the result; is it "thunderous" enough? Maybe some bass boost would help. Is it "dense" enough to suggest a large herd?

You can increase the size of the herd by using sound-over-sound, yet another multi-sound technique. Here Sound 1 is recorded on track 1; then, when the tape is replayed, Sound 1 is picked up and mixed with another sound from the outside, Sound 2, and the mix put on track 2; you can add Sound 3, when going back from track 2 to track 1, Sound 4, when coming from 1 to 2 again, and so on indefinitely. Record the "herd" from track to track until it satisfies your need for a big-scale animal menace.

Once you have your hoof recording, you are ready to start "mixing" the two tapes. For mixing on most home machines, you need an external device that accepts the two signals and puts them together; and unless the two sounds come from sources that have their own volume controls, the mixing device should have a control for each sound. Sound mixers range from the simple "Y" connector to the electronic mixer with four or more inputs.

The technique of mixing is simplest if you have a way of hearing the mix the instant it is recorded; usually this is done via headphones with the monitoring circuit, which allows you to hear what is going onto a tape by throwing the switch to "input." You can listen to the blend without running the tape and get the two volumes in the right relation. Without a monitor circuit (virtually all top-grade three-head tape machines have it), make a trial recording, ten seconds or so long, and then listen to it, repeating this process until you have the volumes right.

Getting back to our African western, let's assume you have two recorder/playbacks and a monitor circuit. Connect the source machine so that the sound will feed into both channels simultaneously on your recording machine. Put on your voice tape. Set the machine for sound-on-sound in both channels. Turn both recording volume controls all the way off. Start the hoof recording. Start the voice tape. Be sure the monitor circuit is on, so that you hear exactly what goes where on the tape. At the proper point in the voice sequence, advance the right hand recording

control very slightly, to bring the hoof sound in faintly (you will need a hand on each control). To move the herd closer and towards center, advance both controls, the left a little faster. You may need two or three tries to get this right—which is why we suggested several takes on the voices; once the sound-on-sound mix has been made, it can't be changed.

To heighten the illusion that the beasts are moving towards the people, you might try boosting the highs gradually as the sequence of beating hoofs proceeds (you will need an assistant). It's really a midhigh boost you need, for the "presence" effect, but your tone control may do it well enough.

To put in the sudden bursts of sound from animals passing right alongside the hapless human beings, use spliced-in sections of tape. On a free stretch of tape, record a minute or so of single-animal gallop at a very high level—some overload distortion, in fact, may go well here. Then simply edit in a second or two of this recording wherever you want one of the bursts. The result will be very realistic because the close-up sound would be expected to blank out everything else.

To make the fading away, turn the recording controls down again, very quickly at first and then slowly, this time leading with the right one.

The techniques involved in this sub-mini-drama are only a small part of those the tape dramatist can call on, but perhaps the description will stimulate to action the drama-minded tape recordist who has made little or no use of these potentials in his machine.

Consider other uses of multisound techniques. Not only can the instrumentalist become a duo, trio, quartet, or whatever, but two actors can become a crowd. Imagine, for example, a scene with a Greek chorus in which two groups engage in antiphonal and contrapuntal utterances, a web of separate voice lines spoken simultaneously with some contrast, some blending. Out of this, a new kind of poetry is imaginable and one or two people with flexible voices could do the whole thing.

The Indefatigable Private Secretary

AS AN AURAL note taker, a memory device, an automatic stand-in for you that will preserve radio or television programs in your absence, the tape recorder has no peer. The simplest part of this is the note taking, for yourself or others. All you need to make your machine handy as an aural notepad is a start/stop control on the mike—a button or automatic voice-operated start. Then you can simply pick up the mike and say what you want preserved, without further ado. If your machine doesn't have either the mike button or voice-operated start, you can have a button put on the mike or cable at fairly low cost. Since the purpose is voice recording only, aiming not at fidelity but at intelligibility, you can use the slowest speed on your machine, getting a lot of mileage out of a reel of tape.

Stand-in recording, taking something off the air

when you're not there, depends mainly on a timing device for turning both tape machine and radio on. While it might be tempting to use a clock radio, thus getting both the timing device and the radio in the same piece of equipment, don't—at least if you want programs of music preserved with reasonable fidelity. There are a number of timers available, clocks with one or more "switched" outlets that will come on at a set time.

It's a good idea to tune to the station you want in advance, and make a short trial recording to get your recording volume controls set about right and to be sure everything is working. When you set the clock, give yourself a few minutes ahead of the program you want, for a thorough warm-up; it's easy later to erase or edit out anything you don't want. Plug both the tape machine and the receiver into the timer. Or if your receiver has a convenience outlet, you can plug the tape machine into that; it will be energized when the receiver gets power. A point that may seem too obvious to mention: leave all the relevant switches "on," and the tape recorder in the "record" mode. The habit of turning off electronic equipment when you leave it is so strong that a conscious check may be needed.

Adding Sound to Slides and Movies

ANOTHER ENTIRELY DIFFERENT place in which tape can supply the otherwise unattainable is in sound for home movies and slide shows. Slide shows are easier to manage. You need a modern automatic, remote-control slide projector, a "synchronizer" unit made for this purpose, and your tape machine. (A few tape machines come with slide synchronizers built in.) Plan your slide sequence on paper and make the sound you want to go with it, using any or all of the techniques we've described. A narrator's voice recorded on top of background music dubbed in from records (sound-on-sound) is one of the favorite operations for slide sound, but you can use any other combination of techniques that will give you what you want.

With the sound track complete, connect the synchronizer to the projector and the tape machine, and load in the slides. Start the sound. When you come to the moment for changing to the next slide, push the change button. This moves in the next slide and puts an inaudible signal on the tape that will, from then on, change the slide automatically.

You can, of course, dispense with the synchronizer and change the slides by hand. Prepare your sound track as before; the only difference is that you must push the change button yourself, for each change, every time you run the show.

Sound for home movies in the past often involved some form of synchronization to keep a projector and a tape machine in step automatically. Without strict synchronization, the projector and the tape machine tended to drift apart, with the result that the sound did not match the picture sequence exactly. The emphasis on 8-mm movies in the last two or

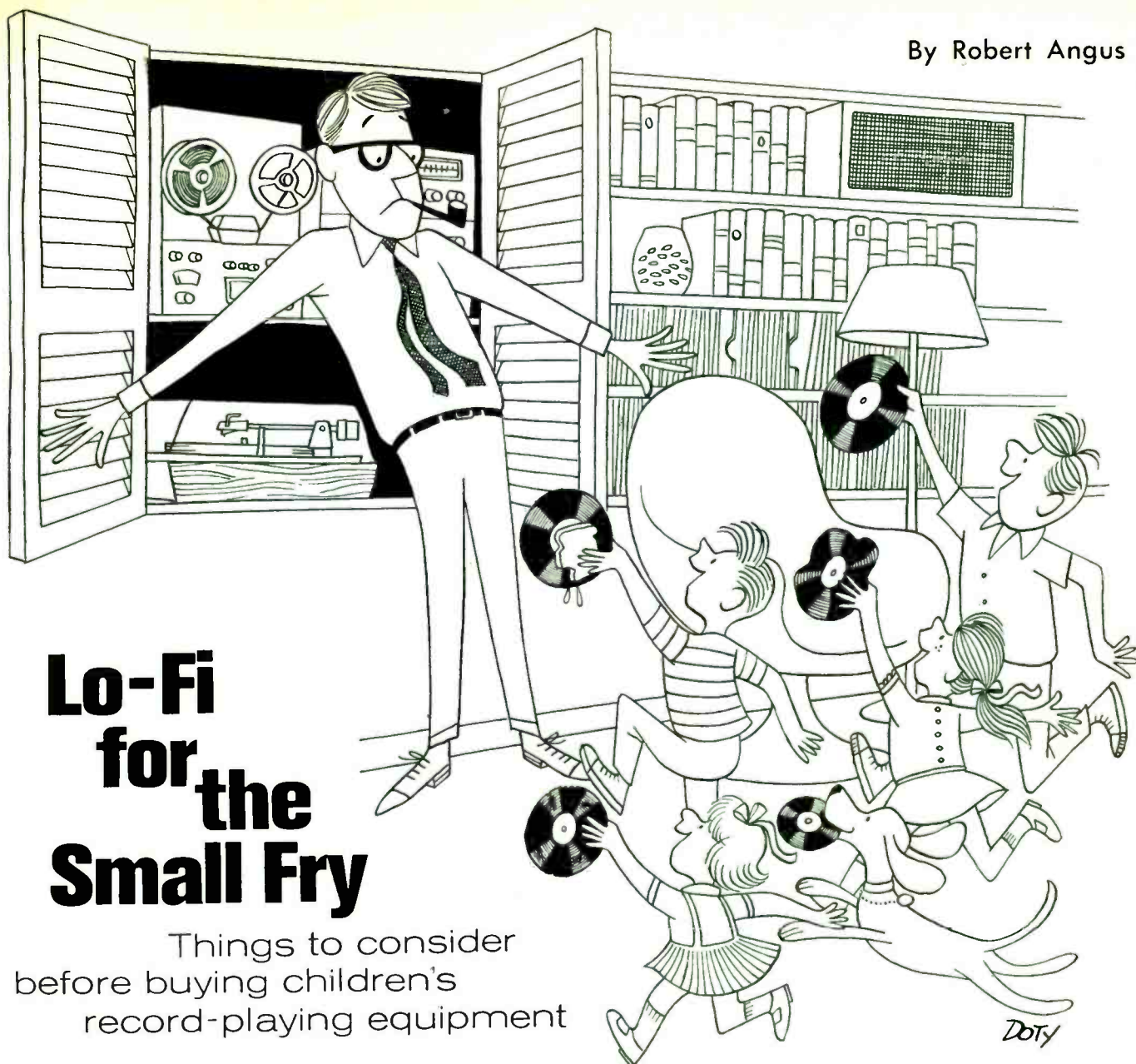
three years, though, has shifted to sound integrated with the film via a "magnetic stripe" along the edge. You can buy film with the stripe on it or you can have your edited film "striped" in a local photo lab. Units for synchronizing a tape machine with a non-sound projector have almost disappeared, as far as 8-mm movie film is concerned.

To put the recording on the stripe and to play it back, you need a projector with complete magnetic sound facilities built in. There are about a half dozen such projectors available, all designed primarily for the new Super 8/Single 8 film (some will accommodate the old "Double 8" film too). Your best procedure for getting your sound on the film is usually to edit the visual sequence completely before starting on the sound. With the film edited and the magnetic stripe on the edge, you use the projector as a recorder, putting on background sounds or voice from microphone, records, or tape. Most of the projectors have built-in facilities for sound-on-sound; you can put voice on top of background.

The resourcefulness of your tape machine can be put to use if there is any combination of sounds you want beyond voice over background, or if some of the sounds are to be found "on location"—the projector is not a handy portable recorder, nor will the film permit editing. Generally speaking, you will have much greater control over the levels, sequences, timing, of your sound track if you make the whole thing on your tape machine first, and then dub it over onto the film from the tape. With some practice in timing your tape sequences while watching the film, and in starting and stopping the tape machine during the actual dubbing, you can keep the sounds on the tape synchronized with the picture sequence. Remember that if you make a mistake in timing you simply go back over the sequence and redub, the new recording erasing the old. This is one of the advantages of having the sound track on tape.

There is one thing you can't do consistently or easily by dubbing from tape machine to projector, though: produce "lip sync," the very precise synchronization of picture and sound that is essential if actors appear and speak in the film. Professionals achieve lip sync by using elaborate and expensive equipment for precise synchronizing of the sound recorder and the film camera. With the 8-mm magnetic stripe system, your best bet for achieving lip sync is to have the actors speak their lines when you shoot the visual action and then repeat them into the microphone during a run of the edited film through the projectors, each actor matching his own lip movements as closely as possible as he watches the film. You can put the whole background sound sequence on the film first, deriving it either from an edited tape, recorded on your tape machine, or from separate original sources. Then, using the projector's sound-on-sound, you can add the actors' voices.

As we said at the beginning, your tape recorder is an incredibly versatile instrument. Some of its many talents are described above. To suggest others, only your own ingenuity is needed.



Lo-Fi for the Small Fry

Things to consider
before buying children's
record-playing equipment

In the season to be generous, few things seem more reasonable for the parental or avuncular music lover to bestow than a gift of music onto some deserving child. Even if one's motive is less selflessness than self-defense ("I'd better get the brat his own record player so that he'll stop climbing up the bookcase to mangle mine"), the urge to supply junior or junior-miss with some of the wherewithal for sound makes sense.

But what should you get? Here are some of the more common questions parents have asked about kiddie equipment, and some answers.

Q. *I'd like to encourage my six-year-old's interest in music, but naturally I won't let him touch my own stereo system. I thought if I got him his own record player, he could play his records himself. What are kiddie phonographs like today and what do they cost?*

A. First, let's get rid of that idea of kiddie phonographs. Those acoustic or electrical players in

bright colors bearing decals of Mickey Mouse have virtually disappeared from the market. Today's "children's models" are usually just very cheap versions of adult phonographs.

Q. *Well, then, what are they like?*

A. Virtually all are multispeed mono units (45 and 33 rpm in the cheapest models, plus 78 rpm in most of the others) consisting of a small turntable, a manually operated arm, simple amplifier, and small speaker. You can buy such a phonograph for as little as \$14, and for about \$30 you can get a reasonably rugged player. Past the \$30 threshold, you may find such features as built-in AM radio, an extension speaker, automatic record changer, or even stereo. Units with a changer start at \$40, but at this price level the most notable result of automation is an additional something to break down. Most of these machines are made of high-impact plastic (designed to take a spill on the floor and a normal amount of knocking about), with a minimum number of metal



parts. They're undersized by adult standards—you can't close the lid when you're playing a 12-inch LP, for example.

Q. *What should I look for in evaluating a phonograph for my child?*

A. Obviously, you won't be looking for the things you expect when you shop for high fidelity components. High fidelity sound simply can't be expected in a low-cost phonograph designed to take the punishment children give their belongings. A stylus and pickup which can withstand being jammed onto a record by a six-year-old or having the lid dropped on them while the machine's in operation certainly can't also provide much in trackability or long record life.

With that out of the way, let's consider the three most important characteristics of record players for children: safety, durability, and ease of operation, in that order.

Q. *Do you mean to say that there are some phonographs on the market that are actually unsafe?*

A. There are phonographs which, under certain circumstances, can give children a nasty—perhaps even lethal—shock. And some of the tube models still on the market can get hot enough either to burn a child or, under unusual circumstances, to start a fire.

Q. *Does that mean I should stay away from tube models?*

A. Tube models are more likely to overheat when they're left on for long periods of time, and kids sometimes simply forget to turn the sets off. (The most-needed addition to kids' phonographs, in our opinion, is an automatic switch-off after each record ends.) They're also more subject to shock. Since the difference in cost between tube and transistor equipment today is so small, it would seem best to take no chances and pay the extra few dollars for transistors.

Q. *Tell me more about this shock hazard.*

A. An improperly grounded AC or AC/DC model can develop enough voltage to shock. By AC/DC, incidentally, we don't mean the battery models which are convertible to AC use, but rather the transformerless, usually inexpensive, models that can be used on either AC or DC house voltage. When we shopped several New York department stores recently, we found that salespeople often don't know whether a phonograph has a transformer or not—and they won't let you open the back of the set to look.

Q. *Isn't there some way I can tell about shock hazard?*

A. Underwriter's Laboratories, an independent product research organization, does test some phonographs for shock and fire hazard, and a UL label on the phonograph itself generally represents a guarantee of safety under normal conditions of use. But note that UL also tests plugs and cords—and a UL tag on the power cord or a UL label stamped on the plug means only that this particular item has been safety-tested; it tells you nothing about the rest of the set.

If you're in doubt about safety, you can test for shock hazard right in the store with the aid of an inexpensive voltage tester, consisting of a neon bulb and two wires, obtainable from any hardware store. Ask the salesman to demonstrate the record player you're considering. Then, while it's plugged in and turned on, touch one of the volt tester's prods to a ground (such as the screw in the wall socket into which the phonograph is plugged); touch the other prod to any exposed metal parts on the phonograph chassis. If the bulb lights, there's danger in the set. Reject it. Try again until you find a set that doesn't light up the bulb.

All of the potentially dangerous connections in most transistor sets are sealed up inside the unit—so unless your child tries to take the phonograph apart, he's not as likely to come to harm with a transistor unit as with a tube unit. By the same token, battery-operated portables are safe because there are no opportunities for large voltages to develop.

Q. *So much for safety. Now, what about durability?*

A. Children—even careful ones—give phonographs a great deal of abuse. You're not the only daddy who won't let his youngest children touch his stereo setup. In theory, a \$20 phonograph can last ten to twenty years—but when a child uses it, the life expectancy drops to anywhere from six to eighteen months.

Q. *What usually goes wrong?*

A. The number one problem is the pickup cartridge and its stylus. Kids lose needles, jam them into records, break them off. They crack crystal cartridges and disconnect the wiring. Manufacturers of this class of equipment have abandoned high-compliance pickups and precision styli in favor of stiff shanks and tips which can be produced cheaply. As a result, it costs only \$1.00 or \$1.50 to replace a needle, instead of \$10 and up for a component-quality stylus. But what you gain in economy and durability, you pay for in fidelity and record wear. In checking the needle on a set you're considering, make sure it's easy to replace—which means that the crystal cartridge should be the product of a major supplier such as Astatic, General Electric, Electro-Voice, Sonotone, RCA, BSR, Shure, or Ronette.

Q. *Can I use one to play all types of records?*

A. Some manufacturers offer flip-over models (78-rpm stylus on one side, LP stylus on the other); some offer a so-called universal needle (1-mil tip); and a few offer a stereo cartridge wired for mono. The

last type—found in the newer, more expensive models—provides the least record wear. And if, as you say, you are trying to encourage your son's interest in music, a stereo cartridge may be at least *slightly* (considering the inordinately heavy tracking forces involved) less damaging to most standard, i.e. non-"kiddie," records, the vast majority of which are no longer available except in stereo pressings. The flip-over ranks next—but it's most subject to damage. To be sure, as far as record damage is concerned, the arms offered on most inexpensive models offset practically any differences in pickups because they too are constructed with durability in mind rather than for fidelity or long record wear.

The arm, in fact, is the next part of the phonograph most susceptible to damage. Very young children love to pull on them. Constant handling frequently results in the arm coming off its pivot. In buying, examine the arm mounting and select the model which seems most secure to you.

Q. *What other points should I check?*

A. To many children, a turntable not only is for playing records, but serves as a convenient catch-all for piling on toys and books, or just for leaning on. In years gone by, this has resulted in bent motor shafts, wobbly turntables, and other ills. Most manufacturers have tried to eliminate the problem by providing only enough space between the underside of the turntable and the base-plate to permit the former to rotate freely. To test, wait until the salesman isn't looking, then press down gently on the turntable rim. If it hits bottom immediately, you're likely to have few problems with motor shafts. If it gives freely, keep looking. (If it breaks, better in the store.)

The increasing use of high-impact plastics in inexpensive phonographs has made them less subject to cracking and breakage than previously. But it has created a problem where a high-impact, but comparatively soft, plastic moving part meets a rigid plastic or metal part (or vice versa). Some units, for example, use a metal motor shaft which fits into a polystyrene turntable, or into a metal ring on a polystyrene turntable. Under stress (for instance, a child's holding the turntable back as it turns), the metal can work free of the plastic or can crack or erode it. Some models actually use polystyrene spindles, which are even less durable. The most durable machines would use both metal spindles and metal turntables, but unfortunately, the latter seem to have disappeared from the simpler, "low-end" models. Also, if possible before buying, lift the turntable off the phonograph to make sure the drive mechanism does not incorporate metal against plastic in its moving parts.

Q. *You mentioned ease of operation.*

A. That depends on your own child, his needs and tastes in record playing. For example, young children like the simplicity of a manual phonograph, while older boys and girls may prefer to play a stack of records automatically. One child may find a battery portable convenient to take outdoors with him,

while another does all of his listening on an AC model in his room. The important things to consider are these: are the controls easy for your child to operate? are they located where he can reach them easily? can he put a record on or take it off simply and conveniently?

Q. *You've been emphasizing the low fidelity of these units. Am I doing my child a favor by letting him get used to such bad sound?*

A. Some audiophiles feel they want their children to grow up used to good sound. Others feel that a child learns how to take care of records and appreciate music more readily if he has his own phonograph, no matter how false it may sound. They retort that much of the present generation of music lovers grew up on scratchy phonographs and thumpy consoles, and that experience doesn't seem to have damaged their aural perception.

Q. *What can I do to cut down on lost or damaged needles?*

A. A friend of ours, faced with the need to replace three sapphire needles in a single month, delivered this proposition to his nine-year-old son: henceforth, the boy would receive a special phonograph allowance of \$1.00 a month. He could spend the dollar on records. But if the phonograph needed repair or a new needle, the cost would have to come out of the phonograph allowance. He reports that needle life has jumped from two weeks to between six and eight months.

Q. *Did I understand you to say that all children's phonographs are mono only?*

A. Virtually all those priced under \$40 are mono only—though some contain a stereo cartridge wired for mono. Most children's records are mono only, but, as already indicated, classical recordings and those by current pop artists are becoming almost inaccessible in mono. Stereo units (again, ostensibly designed for adults) are available for \$40 and up.

Q. *How do these cheap solid-state phonographs, tube models, and battery-operated portables compare in cost, safety, and performance?*

A. The tube models still on the market are in the \$14 to \$25 price range, while transistors start at about \$20 and go up from there. Battery players cost about \$20 to \$30 for a single-play mono model. A well-designed tube unit can be just as safe as a transistorized or battery portable model—but you're more likely to hit a lemon with cheap tube equipment. Again, since transistor units produce less heat and consume less power, they're both less dangerous for kids to operate and more economical.

Q. *The phonograph I had before I installed my component system is up in the attic, and it still works. Could my kids use it?*

A. By all means, before you go out to buy a phonograph especially for a child, check the basement and the attic for any functioning record player. Chances are that your money will be better spent by getting your old phonograph into shape than it will be in buying an under-\$40 player.

BY HERBERT RUSSCOL

Folk/rock has become a means of international communication among the young, as well as their barricade against their elders

ONCE UPON A dim time, like ten years ago, a folk singer was usually a recitalist like Richard Dyer-Bennett or Burl Ives, who dolefully presented olden ballads. The adult audience heard them on records, or sat in hushed reverence as the artist sang of unrequited love, vile seducers, and eternal troth. It was all a chaste scene preserved in amber, as fixed a tableau as that of the bewigged lover serenading his lady on a French tapestry. The repertory was as unalterable as an Ambrosian chant, unless the folklorist had come up with an authenticated ditty twanged out for him in the Appalachian hills by a pipe-smoking eighty-seven-year-old mammy who had heard it from her granny. The singer would not have dreamed or dared to sing his own song: that was heresy. His

I gave my love a cherry, so

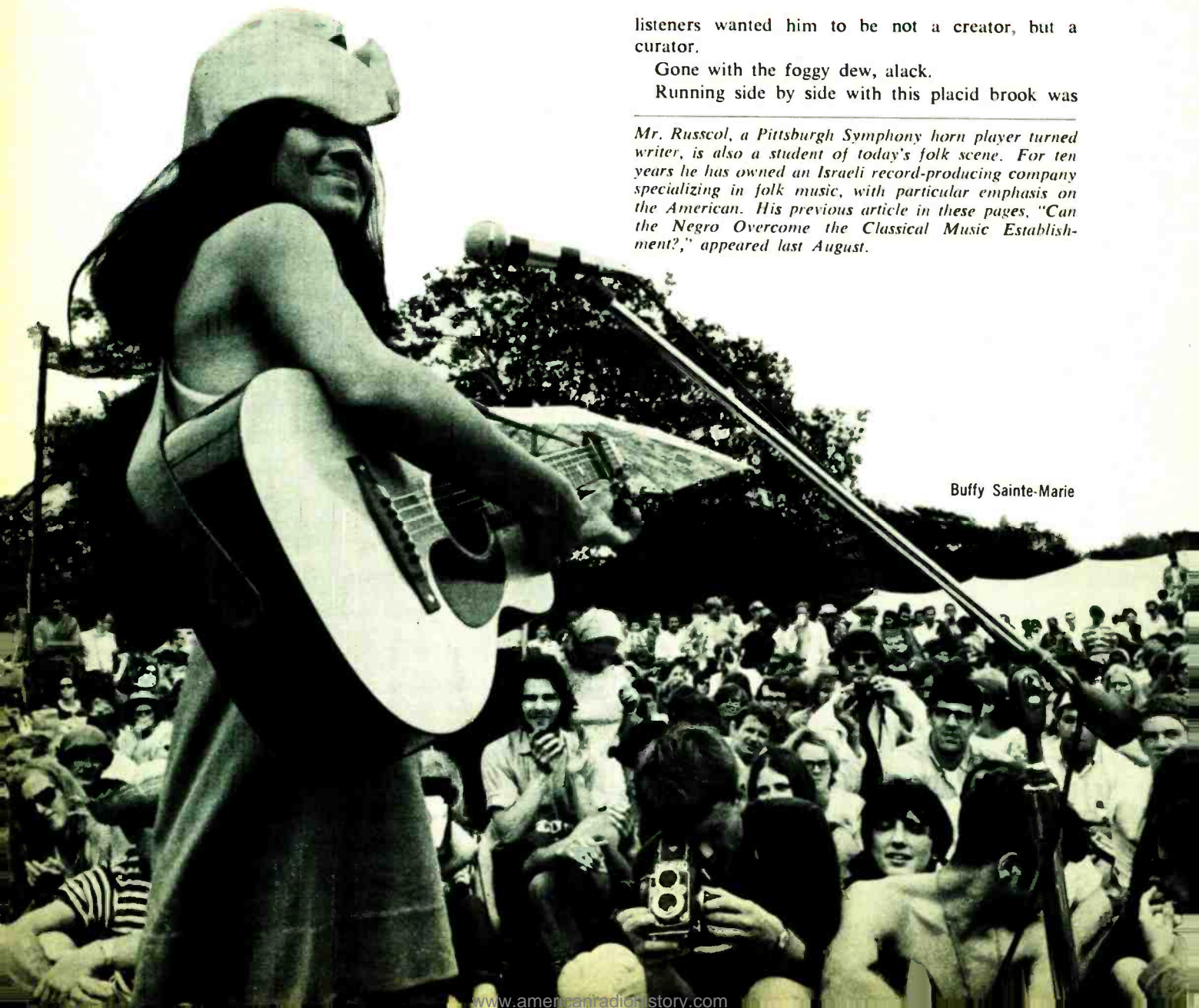
listeners wanted him to be not a creator, but a curator.

Gone with the foggy dew, alack.

Running side by side with this placid brook was

Mr. Russcol, a Pittsburgh Symphony horn player turned writer, is also a student of today's folk scene. For ten years he has owned an Israeli record-producing company specializing in folk music, with particular emphasis on the American. His previous article in these pages, "Can the Negro Overcome the Classical Music Establishment?," appeared last August.

Buffy Sainte-Marie



the turbulent stream of American radical protest song, roaring above the rocks when times were hard, going underground when times were good. Here, a Woody Guthrie or a Pete Seeger might be forgiven for writing his own ballads, but the rules of the game were also strict: keep it ethnic, keep it left, and God help you if you made money.

No more.

The gallant sweet-singer has stepped down from the tapestry, the unshaven folkie has put on his shoes, and both have climbed up into the pop charts. It's almost impossible to tell one from the other anymore: both disdain the role of minstrel, and claim the ancient title of Bard, the Witness, the vocal Eye who sings it like it is. Heartsick airs of personal misfor-

and over. It was an uphill fight for years. Today's balladeers have an easy time—we built their audiences." Has the new vogue disaffected his own listeners? "Not at all."

Folk pundit Nat Hentoff disagrees completely. "I think the future is largely closed to adaptations of the 'modern minstrel' quasi-art song way with the folk past of a Richard Dyer-Bennett, skillful and beguiling as he himself is. Folk music can be no more satisfyingly fossilized than can jazz."

Fossilized it's not. Instead, folk has been evolving dizzily, exploding into a new state—or arena—that blows the mind of anyone who left off with *Lord Randall My Son* or *This Land Is Your Land*.

For the benefit of those readers who have been

tell it like it is, baby!

tune don't interest today's pop-troubadours very much; they mourn a generation's hangups. Once love without sex was the great theme of folk song; today's lays rhapsodize sex without love.

What's going on? What ever happened to folk-singing? Have the rock-bottomed sounds of the Sixties anything to do with the grand tradition? Is the turned-on torrent of folk/rock, or doing your thing, or call it what you will, a spring freshet or a polluted backwater?

A good place to begin is with Richard Dyer-Bennett, who a quarter of a century ago intrigued American music lovers with a brand-new sound; an unforgettable tenor voice, a classical Spanish guitar, and a haunting ballad called *Venezuela*. "It's nonsense to call today's music folk-singing," Dyer-Bennett states flatly. "Cecil Sharp, the great English authority, defined folk song as 'a rural song of unknown origin that survives in the oral tradition.'" Dyer-Bennett sees himself as a staunch, if somewhat beleaguered, defender of the faith. "I sing great songs that are classics because they have endured for three hundred years. *Greensleeves* is fine poetry and great melody, like a Schubert Lied, and will be around when the Beatles and Bob Dylan are forgotten. Most of the new material simply doesn't ring true. Pop songs never last, and protest songs are too close to the topics of the day. Who listens to the labor songs of the Thirties anymore? The enduring theme is Romance."

Dyer-Bennett reminds us of a fact that seems hard to believe today: "When I started out in the early Forties, there were Woody and Pete and Burl and Leadbelly and myself, and what we were doing was absolutely new. The only real folk singers before us were Carl Sandburg and John Jacob Niles. And no concert manager would hire us—'Who would pay money to hear those old songs?' we were told over

living on the moon, here are the facts of folk: the Weavers, the Kingston Trio, then Peter, Paul, and Mary, made folk palatable to audiences who had yawned at humorless and scratchy field recordings of Ozark ditties. The Byrds proposed the electric wedding of virgin folk and decadent drums and electronic guitars—commercial instruments despised by the purists—in a hit record, *Mr. Tambourine Man*. Bob Dylan, the Noble Savage of Woodstock, N. Y., started out as piously ethnic as his idol, Woody Guthrie. Then he jumped onto the rolling rock wagon powered by the Beatles, and was booed by outraged cultists. (Would Walt Whitman have played an electric guitar?) Nevertheless, something called folk/rock was heard in the land—the beat with a message—even though Dylan, always one step ahead, has ducked back to nonelectric in his latest album, *John Wesley Harding*.

The message was not unheeded. Today, the records of Arlo Guthrie, Dylan, and Judy Collins battle it out on the charts with Herb Alpert and *Dr. Zhivago*. Until folk/rock, the amplified din was the message, and if you weren't blown by the impact of the decibels alone, you were in the wrong bag.

"When Bobby Dylan went electric, the kids could dance to it, and the rush was on," says Jac Holzman, president of Elektra Records, and the very model of a mod record executive, compleat with gorgeous sideburns. "He took a lot of converts with him, and they created a new sound that touched the mood of a vast new audience." What is it? "It's not folk—it's the contemporary sound." Is that bad? "It's great," beams Holzman. "We are not unmindful of the financial side of the folk-music business."

Once the walls came tumbling down, the stampede began. It was an irresistible, syncretic urge to weld a new form. Joan Baez cut a rock record; Phil Ochs praised Dylan's *Highway 61*; Odetta recorded, in

high-camp, the Shirley Temple classic *On the Good Ship Lollypop*. In November 1966, the electric wedding was pronounced legal—the great Pete Seeger, Mr. Folk Music, recorded an album backed by three members of the Blues Project, a rock combo.

If sheltered folk was the blushing bride, rock was the ogling bridegroom who already had a half-dozen wives. Today, as a result of all this lusty cross-fertilization of music, the *feste Burg* of rock includes jazz rock, Chassidic rock, Raga rock, crotch rock, and employs anything that can be blown, pounded, or structured, anything the kids can lay their hands on, including, literally, The Kitchen Sink.

What's happening today can best be described as a musical group-grope. Pro Musica lambs frolic and lay down with a satyr called Circus Maximus. More sitars were sold in America than in India in 1967. Harpsichords are standard equipment for rock-and-roll. Far-out jazz musicians embrace rock as the true cause. Buffy Sainte-Marie cuts country singles in Nashville. Something called the Electric Prunes be-gat a rock Mass in F minor. Yea, verily, here's where it is, man.

The intriguing thing is that it is all for real, sincere without quotation marks, and convincing in a way that the pallid efforts of Third Stream Jazz (which tried to shack up with symphonic form) never remotely attained. What must be stated now, rather nervously, is the fact that many qualified observers consider the hydra-headed rock to be the most exciting, original, expressive contribution to "serious" music being made in the Western World today. Musicologist Henry Pleasants states, "The Beatles is where music is right now"; Leonard Bernstein declares that the Beatles' song *She's Leaving Home* is equal to any song Schubert wrote. Malvina Reynolds, the author of *Little Boxes*, considers folk/rock "a wonder and a delight." *Scuba Duba* playwright Bruce Friedmann calls rock "a new salted peanuts." Bobby Dylan's *John Wesley Harding* received the rapt critical attention once granted to major novelists, and pop scholars expound on the inner meaning of Dylan's screed with a solemnity usually reserved for a new Dead Sea Scroll.

"It's a great time to be around, musically speaking," says Danny Fields of Elektra Records, who writes extensively about the pop scene. "I suppose the thrill of discovery was very exciting, in the traditional period, finding treasures of folk songs that no one had ever collected. But that's played out. So is the labor protest bag. When you're born under an H-bomb cloud, *47 Miners Trapped in a Shaft* doesn't grab you."

"In the McLuhan era, the aural wrap-up is all important, the 'sound picture,'" Fields goes on to say. "Gone is the day when a singer slung twelve songs together on a record and hoped for the best." Jac Holzman goes further: "For years, we neglected the potential of the studio. Now it is a fantastic laboratory for musical experimentation. We have learned to play the studio as a superinstrument."

But what happened to folk? Madlyne Altschuler of Vanguard Records answers, "It's impossible to label a folk singer as such any more. It's gone beyond that. Joan Baez, in her album *Joan*, sings Paul Simon, Jacques Brel, Donovan, the Beatles, and her own song. So how do you label that? Take the Doors. They leap casually from pop to folk poetry with perfect ease, and there is no sense of violation of form. They're creating a new form."

What hasn't been grasped by untrustworthy over-thirties is the fact that folk music has been kidnapped (or raped) by the Now generation. They raided ethnic folk for new sounds, new imagery (all those turned-on Daniel Boone and camp costumes, yearnings for the lost America, the good place). In the new subculture of youth, folk/rock is one of the badges of instant communication which makes a youngster often have more in common with his peers in Tokyo and Tel Aviv than he does with his parents. Folk/rock is the wave-length of growing up absurd. The kids grew up in a sick, affluent society, don't remember Woody's Dust Bowl or Pete Seeger's Spanish Civil War, but are desperately longing for values. The sociologists have a term for a situation in which old values have been destroyed, and nothing has replaced them: anomie, a social vacuum. We are an Age of Longing; there is a yearning for answers, a vision of life. There is the Playboy Advisor, and Dr. Rose Franzblau, our new Maharishi Mahesh Yogi, and there is the sardonic vision of Bob Dylan.

Prince Dylan is unquestionably the spokesman of his generation and, for the young, perhaps the most influential personality in America today. He led the revolution for reality in folk song—"She's still singing about Mary Hamilton. Where's that at?" he sneered once at Joan Baez, before she converted to him.

Folk will never be the same after Dylan, with his odes of anger and alienation, rasped out in a voice that sounds as though it has been rusting for years at the bottom of a well. Post-Dylan, the pop singer and the folk artist is a poet, and tries to write his own songs. Judy Collins, the poet's lady, was presented in her first album as A Maid of Constant Sorrow; in her latest release, *Wildflowers*, Judy sings Leonard Cohen, Jacques Brel, and three of her own compositions. (Her short hairdo has been updated as well—it's falling over her shoulders now.) "It's not that I don't believe in tradition anymore," says Judy. "I just had to go beyond it."

Above all today, the folk singer—electrified or the old-fashioned hand model—must be a composer. In the Forties, John Jacob Niles, the doyen of balladeers, stepped forward and confessed that he himself had in fact written such "classics" as *I Wonder as I Wander* and *Black Is the Color*. He was nearly stoned in the market place. Buffy Sainte-Marie, one of the best of the new breed, is amused at such pedantry. "I have always created my own songs," she says, "and if it's someone else's song, I can't do it unless I change it, add to it, until I feel it's intrinsically mine." Buffy (strikingly beautiful in life, despite those awful pic-



Some of today's top folk stars: top left, collegiate idols Leonard Cohen and Joan Baez; bottom left, the young master and the old, Bob Dylan and Pete Seeger, at the Newport Festival in 1963; right, Arlo Guthrie, Woody's son, whose "Alice's Restaurant" catapulted him to fame.

tures) also points out that a lot of what is happening is simply that the pop song has grown up. "We're finally reaching the maturity of the French *chanson*, which Brel, Montand, Brassens have been doing for years. Young people demand songs with content—songs very different from the great swish of pop belly-wash. And in folk as well—who cared what went on on top of Old Smokey?"

Passionate honesty is all. "Everything I say or sing comes out of me," declares Dylan, and Buffy adds, "No more phoney striving after ethnic authenticity—you know, dirty jeans and all that. In urban-centered 1968, corduroys are authentic."

TODAY'S CITY kids probably identify with the music of Simon and Garfunkel more than with that of any other significant singers. "Those mountain songs didn't say anything to kids living in twenty-two-story apartment houses," Paul Simon says. "The words of today's prophets are written on subway walls." And truth above all. "That's why we never changed our names," Simon adds, with a backhand swipe: "Zimmerman into Dylan—that's an image."

And the yearning for truth is in Garfunkel's words, "The fact that people have so much trouble understanding each other drives me crazy. All I want to do is understand the world." Simon adds, "I look into people and see scars in them. These are the people I grew up with, and they're over thirty now and everything is beating them down. There is a desperate quality in them." Simon's schoolboy T. S. Eliot lyrics of alienation are now studied in a few

high school English courses. "Here are these two people," Simon says. "She's reading the *Times*, and he's doing the crossword puzzle, and they're thinking, man we don't have anything to say to each other. 'Yes, we speak of things that matter/With words that must be said/Can analysis be worthwhile?/Is the theater really dead?'"

Alienation has replaced June-moon as a proper subject for young serenaders, who often wallow in self-pity. "We're hangin' out in someone else's world," wail the Split Level, who also "See the rose through world-colored glasses." No group today is cooler and hotter than the Doors, whose leader, Jim Morrison, declares, "I'm interested in anything about revolt, chaos—especially activity that has no meaning." Morrison seeks "music with the structure of poetic drama," and insists on the poet's role: "we hide ourselves in our music to reveal ourselves."

Pint-sized, seventeen-year-old Janis Ian, who shook up everyone with her interracial love ballad *Society's Child*, says, "What bugs me the most is hypocrisy. I don't care what kind of hypocrisy it is—an adult cheating on his taxes and then telling his kid not to cheat at school . . . or a kid pretending to be hip and playing a flower child when he really doesn't believe in it." Janis is also ruthlessly honest about the flower movement: "There are a lot of kids going into it for escape—just like drugs. But then you have all the adults, too, who get smashed on pills every morning, have to have a drink before they can fix supper, and take more pills before going to bed." Modern parents are bitterly indicted in her *Janey's*

Blues—"Janey's just an accident/Fatal mistake on the day after Lent. . . ."

No wonder parents flip at rock—sex is a cornerstone of the rock mystique. (Bed-rock?) The all-out words threaten to bring down America hurrah, and not since the London broadsides of the Restoration have pop singers been so explicit and so carnal. Sex is the scene, along with Vietnam, the H-bomb, and intellectual cowardness in a world gone mad. Josh White and Ethel Waters sang blues about Careless Love, but careless is cool in the new vocabulary.

Susan Reed wrung tears with a heartsick ballad about seduction, *I Gave My Love a Cherry*. But the Flower Generation feels itself to have been deflowered early and hardly remembers an age of innocence; that's life, everybody does it, what else is new? Buffy Sainte-Marie has a romantic song about incest. "I'll be your baby tonight," Dylan croons on *Harding*. "Be free—in love and sex" declares Grace Slick, the vibrant leader of the Jefferson Airplane. "It's an old cliché/Make love today" urge Pearls Before Swine. "Light my fire" cry the Doors, and in a twelve-minute capsule Eugene O'Neill piece, *The End*, the Doors deal blithely with patricide, the Oedipus complex, and death wishes. "Let's spend the night together" urge the Stones, and their manager cynically states, "Pop music is about sex, and you've got to hit them in the face with it." Which raises the disturbing question, how much of all this is deliberate pandering to adolescent awakening physical desires?

No one has dealt with the new sex mystique as successfully as Leonard Cohen, the thirty-three-year-old Canadian guru of Hydra, Greece. Cohen, who writes and sings his own material, is rapidly emerging as a sort of underground e e cummings set to music, a new collegiate idol of the Sixties. He has written four books of poetry, two novels, and now sings his best-selling *Suzanne*. "You can spend the night beside her . . . and there's no need to tell her/That you have no love to give her." Suzanne digs this, so do the kids. Cohen, in a *New York Times* interview, also suggests a new concept of communication that will give parents sleepless nights: "When I see a woman transformed by the orgasm we have reached, then I know we have met. That is the vocabulary we speak in today. Anything else is fiction."

He has also been laid low as "*weltschmerz* and soft rock . . . a postgraduate course for teenyboppers now squealing to Donovan."

HOW FARES the glorious tradition of protest song, the line that leads back to Woody Guthrie, Paul Robeson, Aunt Molly Jackson, Wobbly Joe Hill, to the protest airs of Tom Paine and the American Revolution? Flourishing, but disgruntled. Everyone's crowding the act. Tom Paxton, writer of two hundred published songs, says, "The folk singer is being replaced by a crowd of musicians wired for the Saturday night bash." There is a whole clutch of young new social protesters and brotherhood balladeers, but they do not touch our hearts; the trouble is that

today we are all on the side of the angels. We yawn at their indignation. We have heard it all before, our hearts are in the right place. Only Pete Seeger, with the sense of all-embracing humanity in his voice, moves us. Pete, of course, stands alone; the conscience of America owes a huge debt to this loner who fought the good fight and was blacklisted for his pains.

Of the young radicals, only Arlo Guthrie, Woody's twenty-year-old son, seems to have escaped monotony by virtue of a salty humor and a gritty naïf voice. In his musical novella *Alice's Restaurant* (one whole side of an LP), he is arrested for littering, and inquires of his incensed draft board, "You want to know if I'm moral enough to kill children and burn down villages after being arrested as a litterbug?" Arlo has emphatic ideas as to what his music is about. "My songs are not message pieces. I don't want to be that easily understood. I am in my own universe, and other people should take my songs and translate them into their universes. I am not forcing a universal message down anyone's throat."

Whither folk and folk/rock? A new trend can already be detected by an alert observer: a religious turn that will probably be labeled righteous rock. Janis Ian sings, "We have no need for a God/Each of us is his own." Bob Dylan has a disturbing new song, *I Dreamt I Saw St. Augustine*. Cohen strums of Jesus.

"The great boom in ethnic folk music is over," declares blonde Mary Travers, of Peter, Paul and Mary. "It's over because mass media allows and encourages a total exposure of cultural roots. It isn't an oddity or a fad anymore. Instead, it's become an integral part of Americana."

The times they are a-changing, and all that seems certain is that folk will remain a vital fountainhead of the overlapping converging musical streams. Far-out guitarist Gabor Szabo sees what's coming as a new international community of music. "It's already started, this new music, and the whole world seems to be coming together." Nat Hentoff sees young audiences becoming more and more musically ecumenical. He also predicts that "the artists who survive may well be the true bards of the first international community." John McClure, head of Columbia Records, classical division, reminds us of new demands made upon the listener: "The kind of receptivity needed for the new rock and the new classical are exactly the same. This music happens to you. You have to give yourself up to it and let them take your mind." Guitarist Larry Coryell speaks the new credo of 1968: "Never restrict yourself. If music has anything to say to you, whether it's folk, country, blues, or any other music—take it."

Which isn't far from Woody Guthrie's great line, "Take it easy—but take it." Everything goes in cycles. What if Woody showed up today, with dusty ballads such as *Dirty Overalls*?

"We'd grab him," says Jac Holzman. "It would be a new sound."

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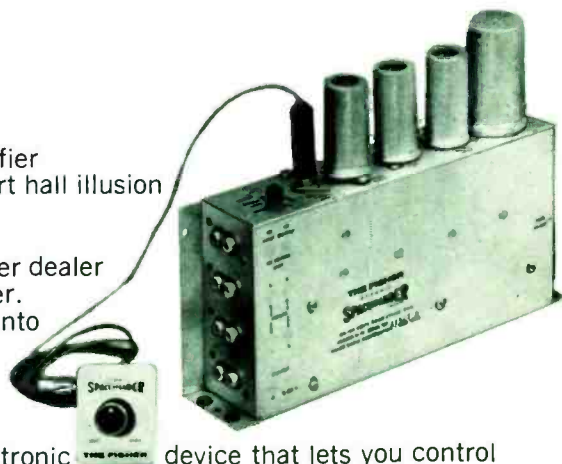
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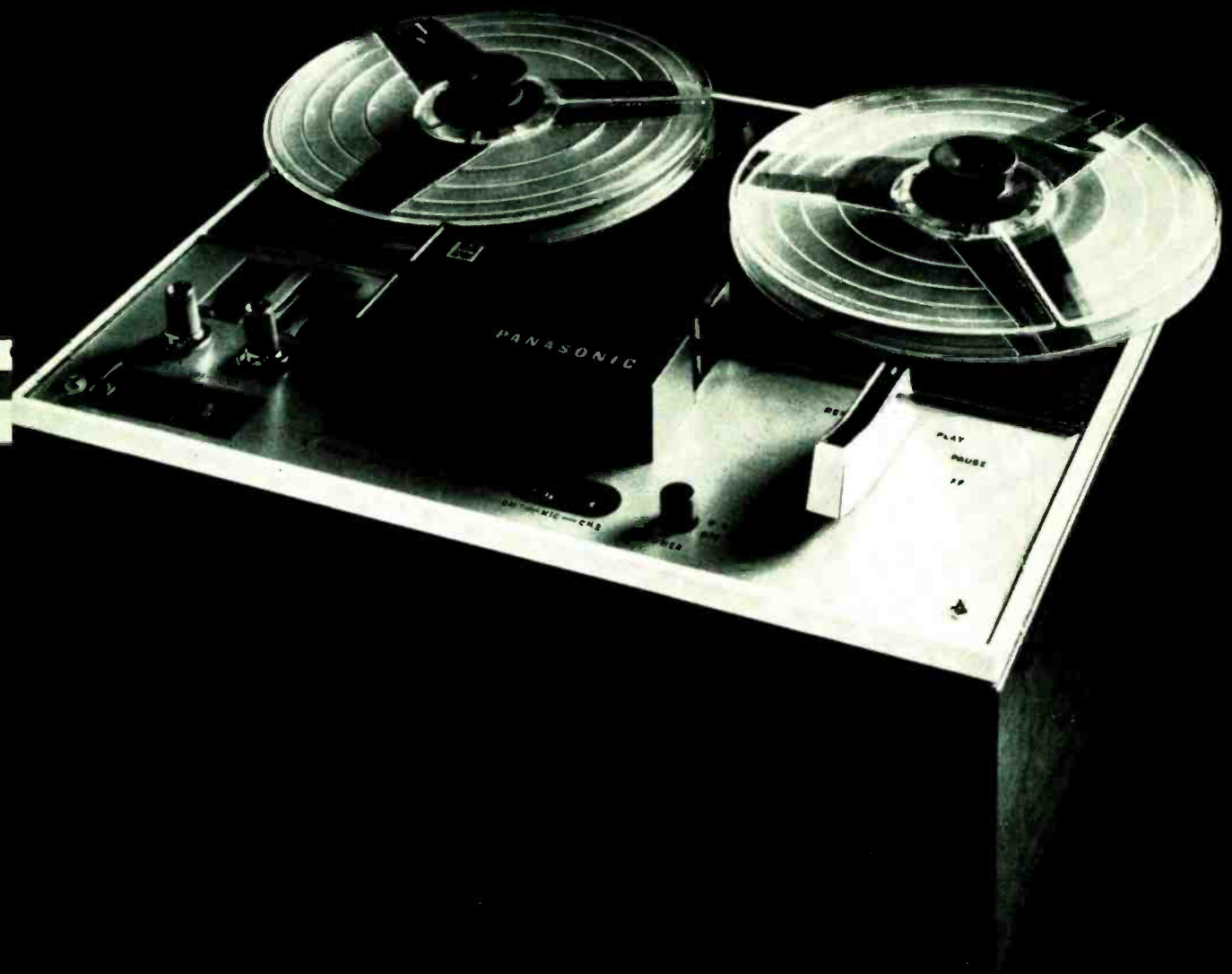
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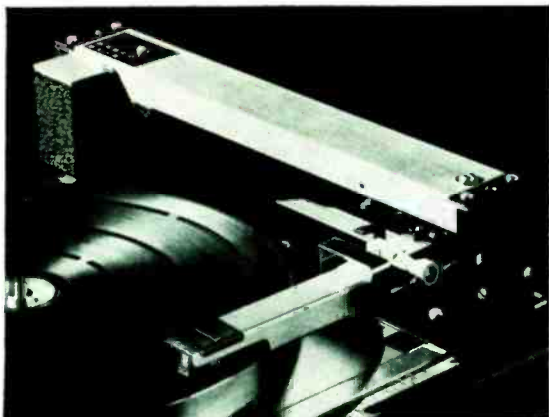
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EQUIPMENT REPORTS

THE CONSUMER'S GUIDE TO NEW AND IMPORTANT HIGH FIDELITY EQUIPMENT



FLASHLIGHT CELL POWERS TOP-QUALITY TONE ARM

THE EQUIPMENT: Rabco SL-8, a straight-line tracking, servo-controlled pickup arm, for use with any cartridge and any manual turntable. Price: \$149.50. Manufacturer: Rabco, 11933 Tech Road, Silver Springs, Maryland 20904.

COMMENT: If ever a product could be characterized as "state of the art" the new Rabco arm is it. In fact, you might even call it ahead of the state of the art: not only does it handle today's best stereo cartridges with a degree of sophistication not encountered in any previous arm, but its characteristics suggest an ability to handle pickups themselves a jot or two better than anything presently available. In this latter sense it stands as a challenge to pickup designers, an incentive for them to advance their already fine products to new levels of finer performance. This sort of cat-chasing-tail spirit always has been a prime mover in audio, and it gladdens the soul to note that it still exists.

The SL-8 arm permits a phono cartridge to move across a record in a straight line, or radius, thus duplicating the path originally taken by the record cutter. This type of arm, rather than the kind that pivots in an arc, has been long considered a theoretically ideal goal. Such an arm would avoid problems inherent in a pivoted arm, such as lateral tracking error (the difference in degrees between the radius travelled by the record cutting head, and the arc described by a swinging arm). To be sure, this error is—in most of today's conventional or pivoted arms—quite small, but it is there because a swinging arm can be optimized for lateral tracking (i.e., can present the cartridge tangent to the record groove) at only two points on a record; at all other points it

is, strictly speaking "in error." Small, perhaps, but one of those areas into which perfectionists, unlike angels, will not fear to tread.

Another point: in presenting the pickup stylus constantly tangential to the record groove, and with equal amounts of the least possible pressure on both walls of the groove, perfect stereo tracing with the least possible record wear becomes a more attainable goal. Moreover, this general approach lends itself to an arm design that sidesteps the whole problem of skating, and the attendant need for an anti-skating or "bias" adjustment. Finally, such tracking can make for the best conditions of use of pickups with the highest compliance and the lowest tip-mass. It is especially good for elliptical styli.

Accomplishing these design aims, and more, can be credited to the Rabco SL-8 arm. It moves a pickup across a record in a true radius, with virtually no friction, negligible resonance effects, unprecedented low tracking force, no skating effects, minimum groove wear, and minimum stylus wear. What's more, although bigger and heavier than any tone arm yet encountered, it is extremely well engineered: everything about it, from the mechanism that moves the arm to the signal cables emerging from it, functions in a way that creates no problems of inertia, cable stiffness, or excessive mass to detract from the pickup's performance. It also is ruggedly constructed: after months of continuous use the SL-8 remains as responsive and foolproof as when first installed.

Physically, the SL-8 resembles a sliding T-square. The larger, fixed section houses the servo motor (which controls the arm movement) powered by a flashlight battery (C cell) which drives a bead-chain via precious metal contacts. Current drain of the battery is negligible, roughly the same as its normal "shelf life." The chain pulls a carriage that slips quietly and smoothly along four nylon wheels. Fastened to the carriage are vertical and horizontal gimbals that pivot the arm which extends outward from the carriage. The "business end" of this arm, the shell that holds the cartridge weighs with its Amphol connector just one ounce. The vertical gimbals permit a normal amount of up-and-down play; the horizontal gimbals keep the arm tracking at a true tangent to the record groove—the slightest departure (found by CBS Labs to be plus or minus 1/6-degree, which bespeaks an amazing sensitivity) from true tangency is sensed by the horizontal gimbals, and transmitted to the servo which instantly corrects it.

User-adjustments, made when installing the arm, permit lining it up on a turntable and counterbalancing it. The shell unplugs to permit any pickup to be easily installed. When correctly set up, the only weight on the record and the only force in the groove is that provided by the cartridge itself. Everything else is "balanced out"—even the leads that carry the signal from the carriage do not become a factor in the arm's movement or the cartridge's response. Being anchored to the sliding carriage, they are effec-

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.

tively decoupled physically from the pickup head; as a result their thickness and shielding may be "ruggedized" without danger of stiffness and drag. The built-in stylus-force gauge is completely accurate: each complete turn represents just 1 gram. Cueing is manual and possibly a bit awkward until you get used to reaching over the record turntable to set the pickup down onto the record. The first models, by the way, lacked any internal damping which could give an impression of the stylus' bearing down "too hard" when you initially cue up. Actually, this wasn't so: the only force on the record, even when cueing up, is—to repeat—the preset tracking force of the pickup itself. Anyway, to make this operation smoother, Rabco has added some damping to the latest models. When the arm has traversed the entire record, it lifts automatically. You can recue from the beginning or at any point by sliding it back and setting it down again. If you wish to interrupt play at any portion of the record, you can simply lift the arm or press a small red button that lifts it for you.

In lab tests, the SL-8 arm was fitted with a Shure V/15 Type II and compared with the SME arm handling the same pickup. Results, to the extent that they could be accurately measured, were very similar, except for a slightly improved (lesser) low-frequency resonance with the Rabco arm. Lateral

tracking error, with the Rabco, remained zero across the record. Playing commercial stereo discs, the Rabco arm permitted the Shure to track at 0.5 gram, which of course is a lower force than the minimum of 0.75-gram recommended by Shure. Similarly, with other recent pickups, the Rabco let them track as low as, or slightly lower than, the recommended forces. One should not, however, expect to hear dramatic tonal differences when using the SL-8 arm: the tracing distortion inherent in the best of today's pickups likely is masking whatever improvement in tracking the SL-8 contributes. For this reason, plus the unit's cost and the need to use it in conjunction with a manual turntable, it isn't likely to become an audio "best-seller." We can, however, see it appealing to a knowledgeable and well-heeled group of perfectionists who must have the best available arm today which also is ready for the pickup of tomorrow.

The SL-8 arm may be purchased "as is" for installation as you choose. It also may be ordered through Rabco with the following optional accessories, additional cost indicated: Shure V/15 Type II installed at factory, add \$67.50; arm fitted to a Thorens TD 150 turntable, add \$85; walnut base for TD 150, add \$12; additional plug-in cartridge shells, add \$5 each.

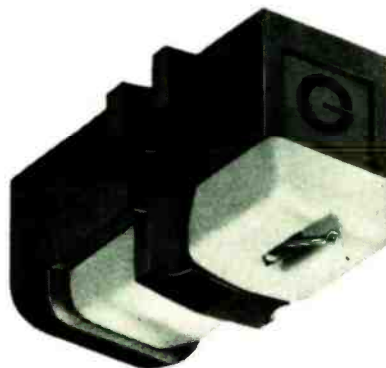
CIRCLE 141 ON READER-SERVICE CARD

NEW LOW MASS PICKUP FROM BRITAIN

THE EQUIPMENT: Goldring 800/E, a stereo phono pickup for use in any tone arm. Manufactured by Goldring of England; distributed in the USA by IMF Products, 7616 City Line Ave., Philadelphia, Penna. 19151. Price: \$34.50.

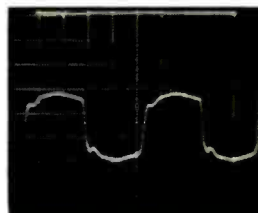
COMMENT: The Goldring 800/E is the lowest priced model in a new series of magnetic pickups developed in England and now available in the States. It features an elliptical stylus, very low tip mass, and what the designers call "tight coupling" of the stylus system to the signal-generating element within the cartridge (details of the design theory are printed in a brochure distributed by IMF). Physically, the 800/E looks like a typical cartridge, with normal dimensions and standard mounting holes. It weighs 7.5 grams and fits almost any tone arm. Recommended stylus tracking force is 0.75 to 1.5 grams. The stylus is replaceable by the owner.

In the tests at CBS Labs, the 800/E needed a minimum of 0.6 grams to track the "torture bands" (6 and 7 of STR-120, and the glide tones of STR-100). The tracking force used for subsequent tests, and for listening to commercial discs, was set at 1 gram. The SME arm was used, as it is for all pickup tests unless otherwise instructed by the pickup manufacturer. The left channel furnished 3.7 millivolts signal; the right channel, 3.6 millivolts. These values are as closely balanced as we have yet seen, and well suited for the magnetic phono inputs found on today's component receivers and amplifiers. Harmonic distortion was found to be lower than average. Lateral IM distortion was the same as found in costlier pickups; vertical IM measured higher. The lab measured compliance as 18 ($\times 10^{-6}$ cm/dyne) both laterally and vertically. Vertical tracking angle, as per CBS test record STR-160, was 21 degrees. Both channels of the 800/E showed a similar response characteristic that ran fairly linearly



from a high of plus 5 dB at 20 Hz to a slope that was down by 5 dB at 13 kHz. Channel separation, better than 25 dB at mid-frequencies, remained unusually constant across the audio band and obviously continued at about 20 dB to beyond 20 kHz.

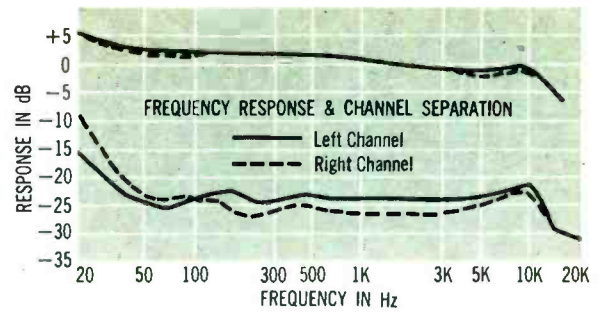
In listening tests, the 800/E impressed us as a very smooth-sounding, clear, wide-range pickup. Because of the apparent slope of the response curve, particularly in the highs, we especially listened for



1-kHz square-wave response

any audible signs of "thin highs" or, by comparison, "heavy bass." Nothing of either of these effects could be heard. On the contrary, what did impress us was the full, balanced sound of the records we played with this pickup. For instance, the bird-calls in Respighi's *Pines of Rome* came through with astonishing realism, as did the heavy percussion later in the record. The ease with which the 800/E handles dynamic range, by the way, not to mention its ability to accommodate itself to various size ensembles on playback, is something worth hearing.

CIRCLE 143 on READER-SERVICE CARD



RECEIVER BOASTS FOUR PAIRS OF SPEAKER OUTPUTS

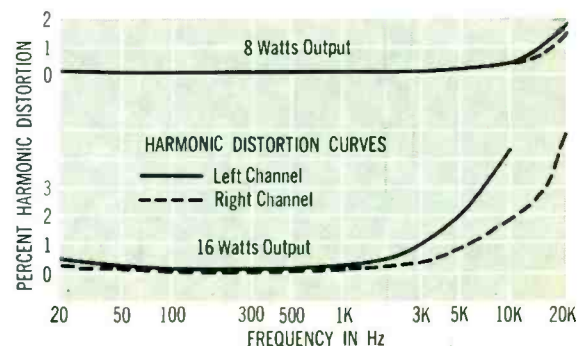
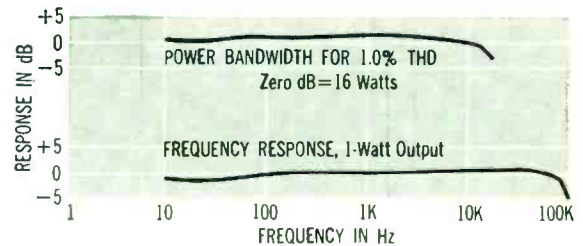
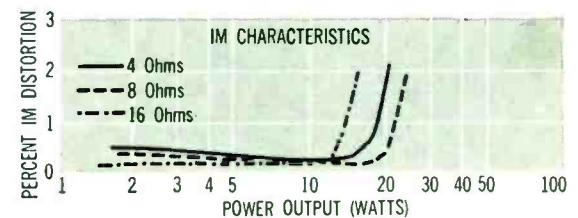
THE EQUIPMENT: Harman-Kardon Five-Twenty, a stereo FM receiver. Dimensions: 15 9/16 by 12 1/2 by 4 5/8 inches. Price: \$315. Optional walnut cabinet, \$29.95. Manufacturer: Harman-Kardon, Inc., 55 Ames Court, Plainview, N. Y. 11803.

COMMENT: The Five-Twenty is a middle-of-the-line set in H-K's Nocturne series of stereo receivers which feature the "disappearing" station tuning panel—it blends into the black escutcheon when the power is turned off. With power on, the tuning dial lights up. The FM channel markings are supplemented with a 0 to 100 logging scale. A center-of-channel meter aids in tuning, and the word "stereo" lights up when a stereo signal is received (as long as the selector switch below is on "FM stereomatic" position). The tuning knob is at the right of the dial.

The lower half of the front panel contains a stereo headphone jack; a speaker selector; volume control/power switch; channel-balance-control; four rocker switches for loudness contour, high filter, tape monitor, and FM muting; bass and treble tone controls; and the function selector. The headphone jack is live only when the speaker selector is moved to "phones" position. This selector, in conjunction with terminals at the rear, permits you to connect two separate sets of stereo speaker systems and conveniently select either, or both, pairs. (The owner's manual also explains how to connect various combinations of stereo and mono speakers to the receiver.) The bass and treble controls regulate their respective tonal ranges on both channels simultaneously. The function selector has positions for mono and stereo phono (magnetic cartridges), tape amp/auxiliary (any normal high-level signal), FM mono, and FM stereomatic. In FM mono, all broadcasts are heard monophonically and the stereo light will not come on at all; in FM stereomatic, broadcasts are heard in mono or stereo as the case may be, and the stereo light comes on for stereo signals.

In addition to the four pairs of speaker outputs,

the rear has outputs for feeding a tape recorder, and inputs for signals from magnetic phono pickups and from high-level sources. Antenna terminals are for 300-ohm twin lead. A switched AC convenience outlet



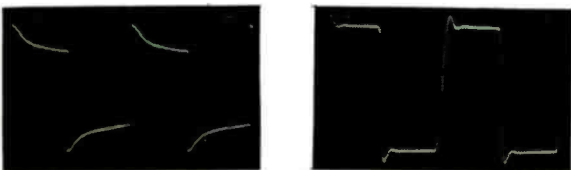
is provided. Three fuses protect both speaker output channels and the main AC power line input. The rear panel also serves as a heat-sink for the large output transistors.

The tuner section of the Five-Twenty had, in our tests, high sensitivity, fairly low distortion on both mono and stereo, good noise rejection, and good channel separation. Characteristics generally add up to an average-good set. In our cable FM test we logged 43 stations, of which 24 were deemed satisfactory for long-term critical listening or off-the-air taping.

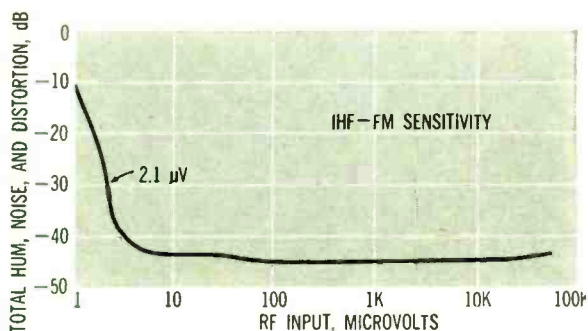
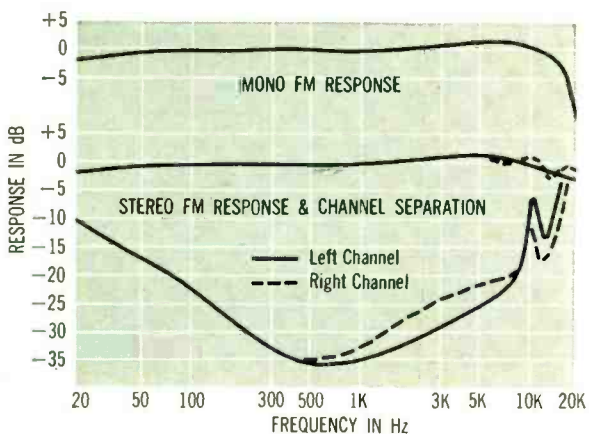
The amplifier portion of the receiver shapes up as a medium-low-powered unit best used for driving high-efficiency speakers. We wouldn't recommend it for powering low-efficiency speakers or full-range electrostatics to room-filling volume, but with other types demanding less output power the set will present a clean, wide-range sound.

Supplied with four small feet, the Five-Twenty may be installed "as is" on a shelf or table top. Alternately, it may be fitted into the optional walnut cabinet, or custom-fitted into a panel cut-out.

CIRCLE 142 ON READER-SERVICE CARD



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

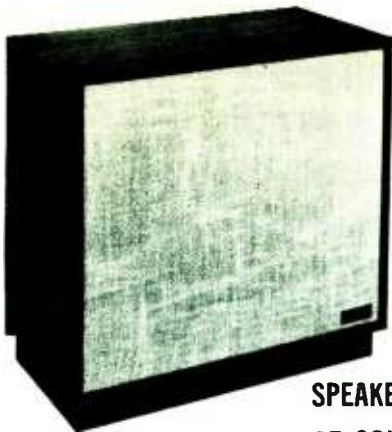


REPORTS IN PROGRESS

Sansui 2000 Stereo Receiver
AR-5 Speaker System

Lab Test Data

Performance characteristic	Measurement	
Tuner Section		
IHF sensitivity	2.1 μ V at 98 MHz; 2.1 μ V at 90 MHz; 2.2 μ V at 106 MHz	
Frequency response, mono	+1.5, -2.5 dB, 20 Hz to 16 kHz	
THD, mono	0.81% at 400 Hz; 0.95% at 40 Hz; 0.60% at 1 kHz	
IM distortion	2.8%	
Capture ratio	6 dB	
S/N ratio	62 dB	
Frequency response, stereo, l ch	+1, -2 dB, 20 Hz to 16 kHz	
r ch	+3, -2 dB, 20 Hz to 13 kHz	
THD, stereo, l ch	0.98% at 400 Hz; 0.52% at 40 Hz; 1.3% at 1 kHz	
r ch	0.61% at 400 Hz; 0.85% at 40 Hz; 1.1% at 1 kHz	
Channel separation, either channel	better than 30 dB at mid-frequencies; better than 10 dB, 30 Hz to 9 kHz	
19-kHz pilot suppression	38.5 dB	
38-kHz subcarrier suppression	40 dB	
Amplifier Section		
Power output (at 1 kHz into 8-ohm load)		
l ch at clipping	18 watts at 0.40% THD	
l ch for 1% THD	19.8 watts	
r ch at clipping	18 watts at 0.28% THD	
r ch for 1% THD	20.5 watts	
both chs simultaneously		
l ch at clipping	15.1 watts at 0.22% THD	
r ch at clipping	15.1 watts at 0.17% THD	
Power bandwidth for constant 1% THD	below 10 Hz to 17 kHz	
Harmonic distortion		
16 watts output, l ch	below 1.5%, 20 Hz to 4 kHz	
r ch	below 1.5%, 20 Hz to 6 kHz	
8 watts output, l ch	below 1%, 20 Hz to 14 kHz	
r ch	below 1%, 20 Hz to 16 kHz	
IM distortion		
4-ohm load	under 0.5% to 16 watts	
8-ohm load	under 0.4% to 20 watts	
16-ohm load	under 0.2% to 12 watts	
Frequency response, 1-watt level	+0.5, -1.5 dB, 10 Hz to 82 kHz	
RIAA equalization	+1.5, -4 dB, 20 Hz to 20 kHz	
Damping factor	22	
Input characteristics (for 16 watts output)	Sensitivity	S/N ratio
Phono	2.8 mV	54 dB
Aux	225 mV	75 dB



SPEAKER USES TWO TYPES OF SOUND ELEMENT

THE EQUIPMENT: JansZen Z-960, a full-range speaker system using electrostatic elements and cone woofer, housed in an integral enclosure. Dimensions: 26¾ by 27½ by 14½ inches. Price: \$294.95. Manufacturer: Neshaminy Electronic Corp., Furlong, Pa. 18925.

COMMENT: The thought behind this, and other JansZen speaker systems, is to combine what their manufacturer feels is the best of both worlds in speaker design: electrostatic panels for midrange and highs; dynamic cone woofer for the bass. In the Z-960—the most recent of these hybrids—three electrostatic radiators are installed across the upper part of the cabinet, while a soft-suspension or “long throw” woofer sits beneath. Frequency division between the electrostatics and the cone is handled by a network that provides for a broad, gradual crossover from 800 to 2,000 Hz. The system is housed in a sealed, attractive walnut enclosure that sits on a recessed base-pedestal. Nominally designed for floor placement, the Z-960 also could be placed on a bench (it weighs 67 pounds). Impedance is 8 ohms. Efficiency is moderately low; an amplifier (or receiver) that can supply about 20 watts RMS power per channel is recommended, and the system can handle up to 100 watts of amplifier power. Connections are made at the rear to a pair of screw terminals marked for polarity. The rear panel also has a two-position toggle switch for a relatively slight adjustment of the highs, and the AC power cord that is plugged into a 100- to 130-volt AC source to energize the electrostatic elements.

As we have come to expect from electrostatics, the highs produced by the Z-960 are very smooth and extended in range. Tones above 10 kHz are clearly audible off axis of the system, narrowing in dispersion effect to about 15 kHz which we heard only on axis and from which point the response sloped towards inaudibility. As you go down the scale the response gradually becomes both stronger and more widely dispersed. The highs and middles merge imperceptibly with the woofer response. There's a slight rise at 100 Hz, a slight dip at 60 Hz, and a rise again at 50 Hz where the system doubles a bit if driven hard. At normal levels, response continues cleanly and strongly to 35 Hz, where the doubling again becomes slightly evident. Response continues to below 30 Hz with gradually increased doubling and reduced output level. White noise response varies from fairly smooth to smooth, depending more on where you listen from rather than on the use of the rear switch.

The most favorable impression we got from the Z-960 was on its reproduction of voice: both male and female soloists sounded very clear and natural; difficult sibilants were neither blurred nor skipped over lightly. For instance, when the contralto sings “Dein ist . . .” in the last movement of the Vanguard Mahler Second you can almost see her lips forming the words. Generally

speaking, listeners who prefer well-etched sound rather than strong projection will probably favor this system. Its over-all character may be described as well-balanced and refined, possibly—on massed tutti passages—a little on the cool side. The bass does not exactly come “up from the floorboards” but it is there, and quite clean sounding too.

A well-damped system, the Z-960 is one of the few high-quality reproducers that can be used in a small room where other systems might sound overwhelming or overly resonant when driven to fairly high volume. In a large room, or one that is acoustically damped, it may sound somewhat remote—but this, as we have pointed out often, is a matter of listening taste. In any room, though, we'd say that it merits being teamed up with the best available associated equipment.

CIRCLE 145 ON READER-SERVICE CARD

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; new term 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.

μ (mu): micro-; 1/1,000,000.

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).

RMS: root mean square; the effective value of a signal that has been expressed graphically by a sine wave. In these reports it generally defines an amplifier's continuous, rather than momentary, power capability.

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

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

Should you be a nitpicker...

Should you be a nitpicker when it comes to selecting a stereo deck? Only if you want to get yourself a deck you'll be happy with for years to come.

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

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

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

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

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

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

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

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

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

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

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

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

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

So, pick, pick, pick. And you'll pick Ampex. Most straight-thinking nitpickers do, you know.

AMPEX

AMPEX CORPORATION
CONSUMER EQUIPMENT DIVISION
2201 LUNT AVENUE
ELK GROVE, ILLINOIS 60077



Model 755



Model 1455

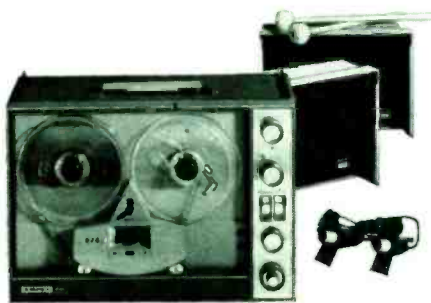
A deck for nitpickers.

And a deck for lazy nitpickers.

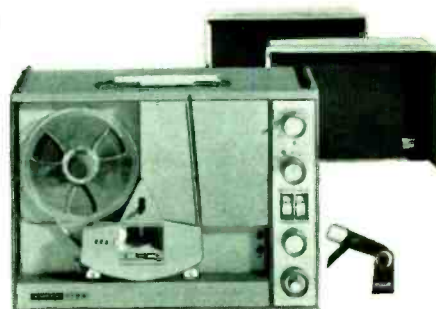
CIRCLE 4 ON READER-SERVICE CARD



AMPEX MODEL 761
Three-head stereo portable tape recorder. With monitor, echo, sound-on-sound, sound-with-sound.



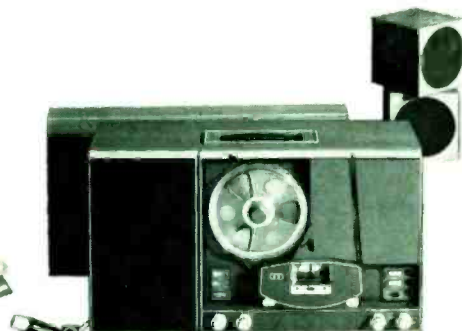
AMPEX MODEL 861
Two-head stereo portable tape recorder. With slide-on speakers.



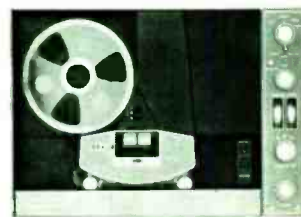
AMPEX MODEL 1161
Three-head stereo portable tape recorder. With automatic threading and reverse, slide-on speakers.



AMPEX MODEL 2161
Four-head stereo portable tape recorder. With automatic threading and reverse, bi-directional recording, and mixer.



AMPEX MODEL 1461
Four-head stereo portable tape recorder. With automatic threading and reverse, monitor, sound-with-sound.



AMPEX MODEL 2150
Four-head stereo tape deck. With automatic threading and reverse, bi-directional recording, and mixer.



AMPEX MODEL 985A
Three-head stereo music center. With automatic threading and reverse, built-in FM stereo, FM/AM receiver, and two dynamic microphones.

**Go ahead.
Nitpick to your
heart's delight.**

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

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CONSUMER EQUIPMENT DIVISION
2201 LUNT AVENUE
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CIRCLE 4 ON READER-SERVICE CARD

A Marantz speaker system is the finest money can buy.

(Our competitors know about this ad.)

Marantz has always set the standards others follow. In preamplifiers. Amplifiers. Turntables. Tuners. And stereophonic receivers.

Today, Marantz once again expands its reputation for audiophonic excellence with the introduction of a new concept in speaker systems.

After years of experimentation, Marantz' first two Imperial Speaker Systems are now ready to be enjoyed by discriminating connoisseurs.

Technically, both feature a three-way design incorporating five speakers. There is a 12" Quad-linear woofer which crosses over at 700 Hz to two mid-range drivers, then crosses over again at 6,000 Hz to two high frequency reproducers.



The sleek, contemporary Imperial I has a smart, walnut cabinet with a hand-rubbed French lacquer finish and is priced at \$299.00. The elegant Imperial II, hand-crafted from selected hardwoods and finished in distressed antique, features a stunning hand-carved wood grille. It's yours for \$369.00. Both possess a beauty of cabinetry equalled only by the beauty of their sound.

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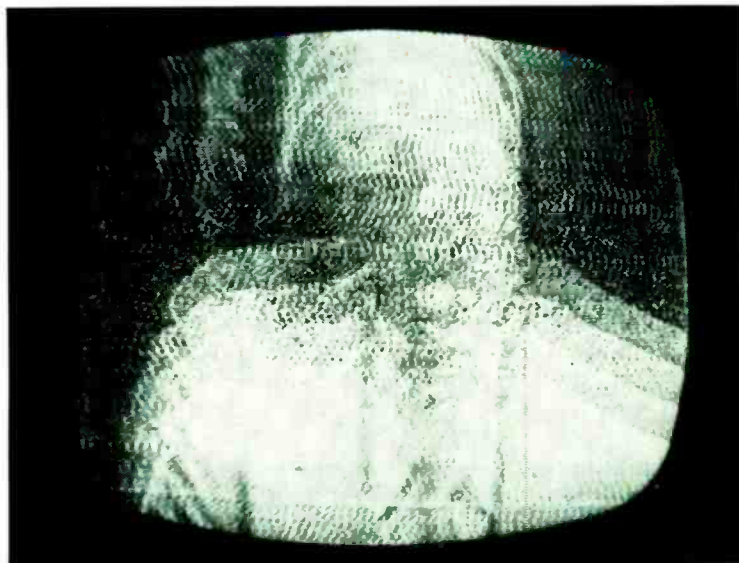
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AUDIOVIDEO IN REVIEW

reviewed by ALOIS FERHNMAHLER • PIOTR G. DUPINSKY

HARTWELL GOOPERSMYTH • BERTRAM JACOBAN

CLEON L. OSPREY



The famous Bernstein in electronically rechanneled video: "musically . . . quite up to snuff."

BUMSTED: Dr. Zhivago Meets Absorbent Man. Sandra Fuff, Namir Fitzgerald, et al. RCA Victor AVC 1227, Audiovideo capsule, 97 min., \$1.15. Like most audiovideotacks taken from televievie specials, this one has a musical score comprised of the most unutterable refuse—a braying mishmash of twentieth-century TV themes, daubed up with some modern harmonies and instrumental color. There is exactly one striking moment, when something called the "Submariner Theme" is put through a series of clever variations with theriphone and vibrolin. Unfortunately, it coincides with the incredible denouement of the video track, in which Fitzgerald, in his accustomed role of Absorbent Man, blots up the entire White Russian army—a resolution that is not only scientifically improbable, but historically inaccurate as well. How long will the networks continue to propagate this sort of preposterous pap under the guise of educational programming?

Needless to say, the performance is brilliant, as is the reproduction, particularly on the video side, which captures every vibrant, fleshy tint of Miss Fuff's remarkable body for the first and, presumably, last time. A.F.

MAHLER: Symphony No. 1 ("The Titan"). New York Philharmonic, Leonard Bernstein, cond. Crotchet HIST 117C, artificial audiovideo capsule, 57 min., \$.79.

This fascinating re-release from Crotchet, Columbia's low-priced historical label, documents a style of Mahler performance in vogue at a time much closer to the composer's era than to our own. It peels away the encrusted layers of a century's worth of what the composer himself would have termed *Schlamperei*.

The most startling departure from current practice is the playing of the *Frère Jacques* canon in the minor rather than in the now accustomed major. According to the liner notes, this extraordinary decision was based on a performing edition commonly used in the mid-twentieth century, and is in accord with the composer's own wishes. Whether or not that is so (and I am inclined to accept it), it certainly imparts a far less jolly cast to this entire movement, and lends it a flavor quite different from that of the normal, openhearted twenty-first-century performance. Indeed, it would not be too much to say that the casting of this seemingly innocent theme in the minor gives

us a whole new insight into Mahler's use of it.

Musically, the performance is quite up to snuff. The sound, of course, is far from the best contemporary standard, the final movement sounding particularly cramped and tinny. And once again we are burdened with an electronically rechanneled videotrack—pattern lines rearranged to resemble people. The conductor does indeed often bear a striking resemblance to photos of the famous Bernstein, but the color is unreliable, giving his face now a bilious green cast, now lavender. And I do wish he would stand still. B.J.

MOZART: Elvira Madigan Raga. Bubie Ste. Antoinette, bass sitar; Frederick Hurble, narrator; Eclectic Eel Symphonic Explosion. Au Courrant AC 771212, audiovideo capsule, 28 min., \$1.15.

Here is a good, standard performance of the oft-played warhorse, entirely within the usual traditions in the handling of this piece.

It is more or less generally known that Mozart did not write the work for sitar



Eddy Arkadon as Richard Strauss's *Klytemnestra*: he does well, but "there's something to be said for the older tradition of casting a woman in this role."

at all, but for the pianoforte (the sitar transcription was accomplished by Timmy Pleen in the early years of this century, during the record industry's first POP-formation of the old standard repertoire). It is perhaps less common knowledge that the original form included no narration at all, the retelling of the love story of Elvira Madigan and Sixten Sparre having been added by Ingver Sunderqvist in the 1970s and not by Lorenzo da Ponte, as is sometimes alleged; and that the Ur-form of the piece is not even a raga, but a concerto. Regrettably, there is only one transcription of the original version extant, and that is a forty-year-old performance (audio only, of course), by the pianist Helmut Danzig and the Friesian Isles Symphony Orchestra, now re-pressed on the Vanishing Legacy label.

Much as the present edition, like most contemporary performances, may offend purists, it has much to recommend it. Miss Ste. Antoinette, a luscious-looking fourteen-year-old who graduated recently from the Academy Ravi Shankar at Venice, Calif., turns in a most sympathetic account, and in the famous falling theme of the second section the sound of her deep-throated bass sitar strikes an uncanny resemblance to that of the pianoforte. Hurble is a refreshingly low-keyed narrator, and the Eclectic Eel, thanks to the versatility and electronic mastery of its seven members, reproduces very well the sound of the old symphony orchestra. Excellent audio-video. H.G.

STRAUSS, RICHARD: *Elektra*. Arga Slimkowitz, Eddy Arkadon, Johann Japp, et al.: All-German Audiovideo Orchestra. Gzerny Rudfok, cond. Culshaw 7M69P, audiovideo capsule, 1 hr. 39 min., \$2.30.

An all-out, Grand Guignol-style rendition of the wheezy old piece, unashamedly

old-fashioned and horror-movie, as befits any production on this distinguished label. After all, if we can bring ourselves to go along with the threadbare plot (if *Elektra* is so loosely guarded that her brother may come and go at will undiscovered, why hasn't she escaped?), then we must certainly be willing to indulge efforts to evoke the proper, if dated, style of performance.

As is usual on Culshaw, this production is notable for its use of special effects. Two, in particular, seem worth mentioning: 1) There is a splendid moment when *Klytemnestra* first appears at the window—the video track opens the sequence with a shot of her gnarled hand striking sharply on the filthy pane, and in the audio track the engineers have caught perfectly the sound of a human voice coming through a pane of glass, with just a hint of rattley echo as the voice bounces off the glass. 2) At *Klytemnestra*'s exit, the sound of her laughter is boomed in and out most effectively while the camera cuts to a quick series of shots of corridors, niches, stairwells, and halls in the castle—as if the sound were literally bouncing off the picture! But how many collectors are going to grasp the reference, in the use of a castle in the Umbrian style, to the fact that John Culshaw himself conceived this sort of effect while visiting a castle in Italy? Very few, unless they have read extensively in twentieth-century reference sources. But as Culshaw himself once said, "It is the artist's duty to lead and instruct, not simply to follow popular taste. I make my records for travelers, not stay-at-homes."

The performance is uneven. Slimkowitz, who is nothing if not contemporary in her use of the voice, sings almost the entire role of *Elektra* in a Merman belt—something which my colleague C.L.O. will surely find objectionable, but which I think we must simply accept. We live

in the present, after all. Arkadon characterizes *Klytemnestra* well, but is forced to go into falsetto too often near the top of his range; there is something to be said for the older tradition of casting a woman in this role. Japp croons his brief scene effectively. P.G.D.

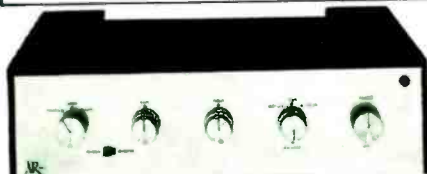
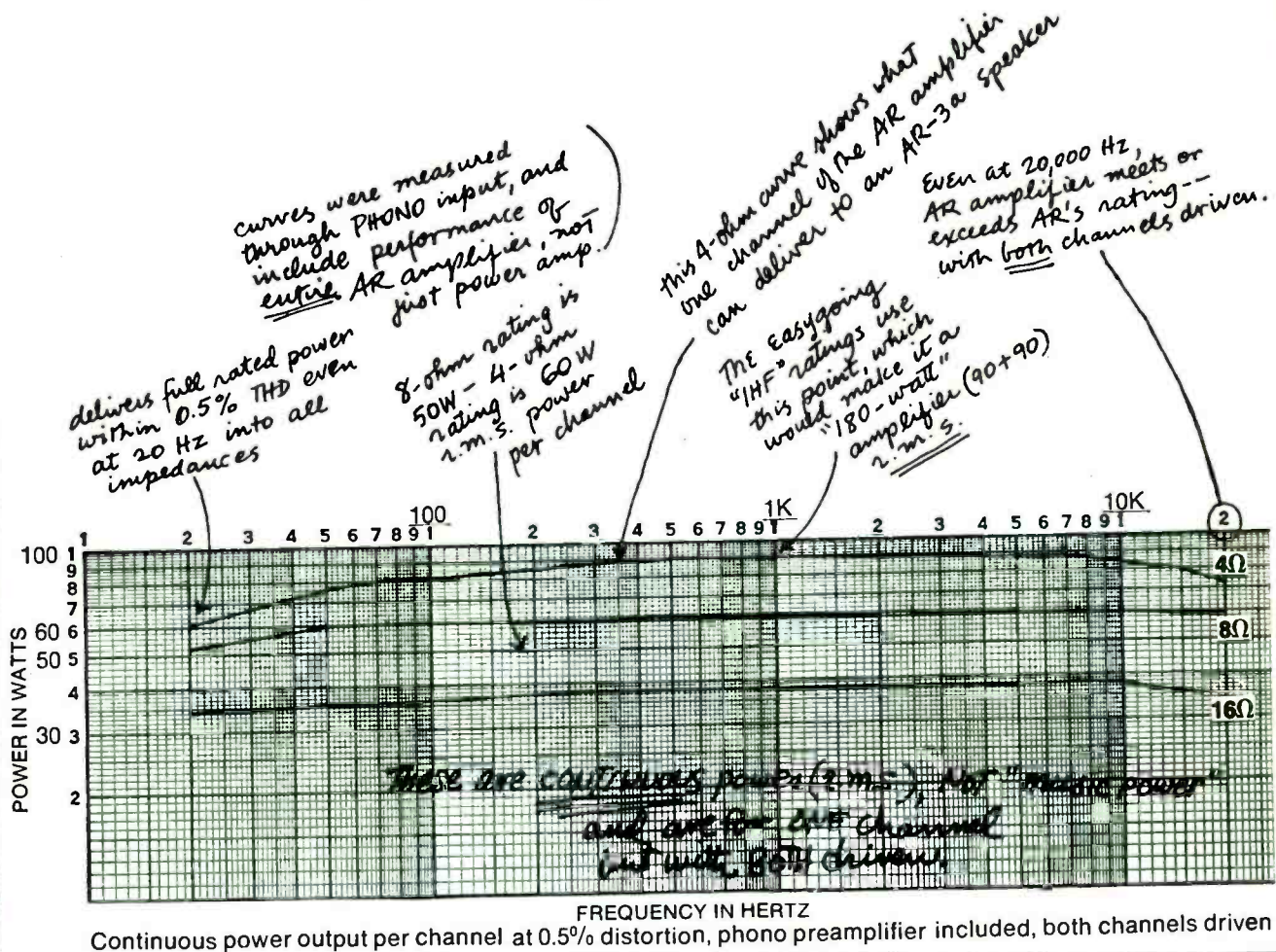
RECITALS & MISCELLANY

BIRGIT NILSSON: *Operatic Scenes and Arias*. Birgit Nilsson, soprano. Helvetia 404, artificial audiovideo capsule, 1 hr. 7 min., 99¢. [from London originals recorded in the 1950s and '60s]. Another most welcome Helvetia release—with the larger companies neglecting the archives of which they are theoretical custodians, it is up to smaller labels of this sort to keep the treasures of the past alive for us.

Nilsson was but one of many great sopranos who flourished in the middle of the past century—within a twenty-year period, there were Flagstad, Sutherland, Tebaldi, Callas, De los Angeles, Price, Caballé—an assemblage at which we can only shake our heads in wonderment today. She had a range of well over two octaves, and did not use the belt at all; she was thus able to sing entire roles in a markedly feminine timbre, an effect which is astounding to the modern ear, brought up on the masculine cawing and the single-octave transpositions that date from the time of the first and second POP-formations. There is much out-of-way repertoire here, too—not the familiar Verdi of *Nabucco* and *Ernani*, but a later, darker one of operas like *Aida* and *La Forza del destino*—different, but in no way inferior. And of course there is Wagner and Strauss, composers in which Nilsson excelled. The sound is quite listenable, considering the source, but I must agree with the editors of this magazine that no video track at all is better than this sort of artificial one—at scattered moments the singer is recognizably human, but the majority of the time she appears to have two heads, is upside down, or disappears entirely. Another triumph of latter-day engineering. C.L.O.

Editor's Note: Last October's issue contained an article entitled "The Record Producer Strikes Back" by John Culshaw, in which the former record producer for Decca/London and present head of television music for the British Broadcasting Corporation took exception (to say the least) to the critical stance of our opera reviewer Conrad L. Osborne. Partly as a result of that article, C.L.O. was stimulated to the preceding whimsical projection into the future.

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ment to be presented clearly and accurately in amplifier advertising. This has not been the case. In recent years, a variety of vague and irrelevant terms has been used by manufacturers to describe power output: music power, solid-state power, stereo power, audio power, transient power, transistor power, IHF power and others. The list includes terms invented by manufacturers and applied to their products alone, as well as standards of measurement known only to advertising copy writers. In a recent issue of High Fidelity, for example, 18 manufacturers advertised amplifiers, but in only two cases were power ratings referred to a known standard.

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THE NEW RELEASES

Reviewed by ROYAL S. BROWN • R. D. DARRELL • PETER G. DAVIS • SHIRLEY FLEMING
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Argerich, in Liszt and Chopin.



Weissenberg, in Rachmaninoff.

ROMANTIC PIANO CONCERTOS DONE TO A PSYCHEDELIC TURN

by Harris Goldsmith

AS A PIANIST, Rachmaninoff was singularly a master of what I like to call the "Addams and Evil" approach to music. Take, for example, his recording of Chopin's *Funeral March* Sonata: despite barriers imposed by the primitive reproduction of thirty-eight years ago, one listens to his Mad Scientist phrase distortions with the mixture of awe, paralysis, and terror presumably felt by one about to be bitten by a vampire. There is no escaping the stranglehold imposed by such utter conviction, such imaginative power, and such supreme technical wizardry. For some strange reason, however, Rachmaninoff reserved his most daring interpretative innovations for other composers' music: his own works he played (at least on the evidence of his recordings) with surprising straightforwardness. But now Alexis Weissenberg comes along with a recording of the Rachmaninoff Third Concerto that brings the composer's bats home to roost with splendid effect. I have had some harsh things to say about Weissenberg's playing in other phases of the repertory, but here the Bulgarian-born,

American-trained virtuoso turns in the most arresting reading of Rachmaninoff's D minor to come my way since the Horowitz/Reiner of 1950.

It must always be kept in mind that, unlike Rachmaninoff's Second, the Third Concerto breathes unwholesomeness: its passagework swirls and gurgles like a witches' cauldron; its harmonies wreathe and sigh with drug-induced *languueur*; even its melodies are diffuse and rather unstructured. Although no one has dared to tamper with the more structurally clean-cut C minor Concerto, many performers have tried their hand at cutting the D minor. Efforts at truncation have ranged from some modest pruning (the Horowitz/Reiner recording) to outright mayhem (the Horowitz/Coates, Rachmaninoff/Ormandy, and Malcuzyński/Rowicki versions). Weissenberg gives us the work whole. Moreover, his antiromantic approach enables him to explore the various aspects of the writing without succumbing to its sinister fumes. His tone is anything but lush, and it turns out that we have needed just this sort of icy brittleness to cut through the dense

sonorities of the orchestral part. Indeed, Weissenberg uses here a device Rachmaninoff utilized in the aforementioned Chopin Sonata recording. He stares down every suggestive harmony with a look of frozen detachment. The ear of the listener is thus forced to follow intently the unfolding musical progression just as the eye of a potential victim would follow the movements of a velvet drape behind which is concealed a brutal killer. In other words, for all the urbane understatement you know that imminent violence is lurking in the air, Weissenberg's first entrance in the slow movement and his distended re-creation of the first movement's development are stupendous; even Horowitz (who played this work in a similar way) did not quite achieve Weissenberg's incisive malevolence.

The presence of Georges Prêtre, with his emphasis on clarity, poise, and refinement of line, is a definite asset in this work, and the elegant, aristocratic playing of the Chicago Symphony musicians shows that they haven't forgotten what they undoubtedly learned about

Rachmaninoff from Fritz Reiner. RCA's surfaces are not exactly impeccable, but in warmth of ambience and in instrumental detail its engineers have come close to the ideal.

If you wish to follow the Rachmaninoff/Weissenberg horror potion with some ordinary LSD, you are hereby directed to a new Deutsche Grammophon coupling of Chopin's E minor and Liszt's E flat Concertos. While pianist Martha Argerich and conductor Claudio Abbado turn their backs to ghoulies and corpses, their life-affirmative accounts of these popular virtuoso vehicles are nevertheless positively psychedelic. Their tempos—sometimes *maestoso* to the nth degree, sometimes whipped up to the point of frenzy—seldom remain constant for more than a few measures at a time. Yet the liberties are always intelligent as well as provocative. What is more, they are accomplished with extraordinary unanimity and skill. In fact, technical problems simply don't exist for either the pianist or the conductor, and I can envision many an older, more experienced practitioner tearing his hair in desperation.

I happen to prefer my Chopin in a chaster mold (e.g., as in the beautiful Lipatti recording on Seraphim), but the excitement and utter freedom devised by Argerich and Abbado is impossible to resist. Furthermore, though the kinds of liberties taken by these artists could well lead to utter anarchy, their performances here are saved from that disaster by supreme tastefulness and intelligence. I particularly admire the way emphasis is put not just on the top melody but on every part, from top to bottom of the staff. All sorts of latent orchestral detail emerges clearly as never before, chiefly because the ensemble is so good and because the over-all balance is so perfectly judged. And such color and warmth! Those old-fashioned slides in the strings during the opening tutti of the Chopin are reminiscent of Mengelberg's work at its finest, while Argerich's sustained finger power demonstrates decisively that keyboard wizards still exist.

Whatever your views are about this music, then, Weissenberg's diabolic finesse and Argerich/Abbado's fiery vitality are simply not to be missed. DGG's reproduction, by the way, is startlingly lifelike.

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 3, in D minor, Op. 30*

Alexis Weissenberg, piano; Chicago Symphony Orchestra, Georges Prêtre, cond. RCA RED SEAL LSC 3040, \$5.79.

CHOPIN: *Concerto for Piano and Orchestra, No. 1, in E minor, Op. 11*

†Liszt: *Concerto for Piano and Orchestra, No. 1, in E flat*

Martha Argerich, piano; London Symphony Orchestra, Claudio Abbado, cond. DEUTSCHE GRAMMOPHON 139383, \$5.79.



Composer Walter Carlos' synthesizer, built by Robert Moog.

THE ELECTRONIC BACH: JOHANN SEBASTIAN IN A WILD, WILD BREAKTHROUGH

by Gene Lees

THE AGE OF THE synthesizer can be dated, by one definition, from the 1930s, when the big double-banked trautionium was developed in Germany. By another definition, you have to date it from the early 1950s, when RCA coined the term for the instrument it unveiled at that time. If you call a synthesizer a thing with oscillators, filters, and gating amplifiers that can produce a wave and modify it, you could call the old novachord a synthesizer. It's hard to pin anybody down on the terminology, which is so opaque with jargon that one gets the distinct impression the composers are trying to uninform the public and misinform rival composers.

In any case, the term "synthesizer" is in, and electronic music is in, whether produced by a synthesizer or otherwise. The principal center for it is, of course, the Columbia-Princeton electronics music lab, where Vladimir Ussachevsky and Otto Luening and Milton Babbitt are working, along with the much respected Argentine composer Mario Davidovsky. But the University of Illinois is now an important center for this kind of music, and almost every serious college music department and conservatory in the country has a lab for it, some elaborately equipped and others quite impoverished. The charitable foundations seem to be particularly interested in electronic music.

Despite all this activity, the public at large has heard comparatively little of electronic music generally and synthesizers particularly, excepting occasional "weird" effects, such as Morton Subotnick's conservative and rather corny bing-bongs and bloop-bleeps in Columbia's album of music from *2001: A Space Odyssey*, some of the gurgly and lightly charming effects Kingsley/Perry use in television commercials, and those amusing horn-blowing windshield-wiping effects in that commercial wherein trucks come to life in a garage at night and happily intone that Schaefer is the one beer to have when you're having more than one.

That period in the evolution of electronic music is over. Walter Carlos, the twenty-eight-year-old and vaguely haunted-looking physicist-musician who did the music for the Schaeffer commercial and who is rapidly becoming one of the most talked-about men in the field, has taken the plunge. A new album of Bach material, painstakingly assembled of snippets of tape in his living room, is probably going to take the country by storm. I would not be surprised if it reaches the top of the classical sales charts and then spills over into the pop listings.

Columbia Records gave Carlos, his collaborator Benjamin Folkman (the musicologist who advised him on material and at times helped operate the equipment), and his producer-partner Raechel Elkind a paltry \$2,500 for the master—about half what the label put into the album's bad-taste cover, which shows a figure vested in the style of Bach's time, wearing a headphone, and plugged into a filter bank. Since there isn't a patch cord in sight, the synthesizer is incapable of producing a sound. So much for Columbia's respect for Carlos' curious genius and for the public's intelligence. Clearly, the company plans to push the album as a cheap gimmick, and that is a shame, for this is one of the most significant "classical" albums in a long, long time. Walter Carlos has opened the floodgate that held electronic music, and nothing is going to stop it now.

The album at first startles you. Purists are going to blast hell out of it, lint-picking not only over the oddity of the sounds but over tempos and dynamics as well, pointing out that Carlos has taken the first movement of the Third Brandenburg Concerto much faster than usual, that in the Two-Part Inventions he has used diminuendos and crescendos instead of the terraced levels of volume Bach was able to achieve on the keyboards of his time, and so forth. Some of this is justified. But they will overlook the perfectly obvious fact that how well Carlos has done Bach on a synthe-

sizer is far less important than the fact that he has done it at all.

But how well *has* Carlos done Bach? For me (and I am not a purist; I love experiment and innovation, though not the blind flounderings that pass for them in so much of today's art) he has done it beautifully. Listening to these familiar pieces, particularly the *Brandenburg* No. 3, I feel as if I am walking a well-known path in a much loved forest only to find that the trees have burst forth in strange foliage and flowers, and eerie, exotic birds are flying among them. The album provides a highly psychedelic, if you'll pardon that silly word, musical experience. It's wild.

Sometimes, to be sure, Carlos imitates familiar sounds, producing one that is close to that of a baroque trumpet or a very acceptable oboe tone with a soft, controlled vibrato. Carlos has humanized synthetic music, and thereby parted company with Ussachevsky and the others with whom he studied at the Columbia-Princeton lab, who evidently believe that synthesizers have, and should have, nothing to do with the music of the past. Carlos thinks the synthesizer is just another instrument, one that still has a lot of bugs in it (it is notoriously bitchy to keep in tune) and one that will have wide application to all kinds of music in the future. He likens the breakthrough to the development of the piano, though he thinks it will bring even more radical changes. "Ten years ago," said Carlos (who doesn't look old enough to remember that far back), "I thought everything could be programmed, but I got into it and found it can't. You get close to music, and find out that that ain't where it's at." Carlos has so humanized the synthesizer, in fact, that he manages to make *Jesu, Joy of Man's Desiring* sentimental, and it's the one track of the album I dislike. One of my favorites is the chorale prelude *Wachet auf, ruft uns die Stimme*, which is given a performance of lofty dignity.

The synthesizer permits infinite shadings of timbre, and Carlos has exploited this virtue of the instrument to shape phrases—rather the way Julian Bream shapes them by tone color on the guitar, incidentally. He has mysteriously been able—perhaps it's in the nature of the instrument—to bring out lines in the various pieces that the listener probably has never noticed before, particularly in the *Brandenburg*. Going back to orchestral performances of the work, I found them thick and unclear.

Sometimes Carlos has indulged his sense of humor. In the second movement of the *Brandenburg*, on the argument that the two chords for the clavier specified in the score permit a wide latitude of improvisation, he has thrown in a lot of whacky electronic effects, glissando swishes and windy whistlings, a pong-pong like a struck pie-pan, and a sound that is an odd cross of bird twitterings and water running over stones. I find the track hilarious, but if you object to humor in music, you are going to be mightily offended by it. On the whole,

Continued on next page



Maya Plisetskaya: Bolshoi ballerina, and wife of composer Rodion Shchedrin.

THE SOVIET BIZET: CARMEN AS BALLETT BECOMES A SONIC SPECTACULAR

by R. D. Darrell

NO, THIS IS NOT a joke or travesty—although many readers of these pages may experience a bit of a shock at the idea of a dozen sections of the familiar Bizet music, including some of those originally written for voices, being transmuted into arrangements for a big, sonorous string ensemble with a full variety of percussion embellishments, including (would you believe?) chromatic timpani and vibes.

Rodion Shchedrin (b. December 16, 1932) has been revealed earlier as something of an *enfant terrible* among Soviet composers—witness his "Mischievous Melodies" Concerto for Orchestra, recorded last year by Melodiya/Angel, and *The Chimes*, given its premiere by Bernstein and the New York Philharmonic in 1965. But in the present metamorphoses he outdoes himself (might he have been inspired by Dick Schory's or Enoch Light's percussion spectaculars?). The score was prepared, circa 1966, for a Bolshoi Theater Ballet production of *Carmen* choreographed by Alberto Alonso and starring the inimitable *prima ballerina* Maya Plisetskaya (who by no coincidence is Shchedrin's wife). The ballet has been given with sensational success in Havana and Mexico City as well as in Warsaw, and it surely will be featured in the Bolshoi Theater Ballet Company's next visit to the U. S. Meanwhile, the orchestral score was played for the first time in this country by Walter Hendl at a Chautauqua concert this last August—the forerunner of what I'm

willing to bet will be frequent performances in every symphonic-pops series.

For Shchedrin has devised a superbly exhilarating score. Occasionally, but only occasionally, the percussion diversifications are overdone, as in the too fancy yet still very amusing "Changing of the Guard" and "Toreador" sections, but elsewhere the music is often unexpectedly, poignantly moving, as in the transcription of the "Flower Song" for strings with delicate timpani and vibes enhancements. Indeed Shchedrin seems to be one of the few so-called serious composers who's discovered how poetic vibraphone timbres, at their best, can be. One must say that he's also one with a weakness for emphatic *sfz* snaredrum section-endings all too reminiscent of vaudeville or revue "blackouts." But no matter. Throughout, players and conductor sound as if they are genuinely enjoying themselves, and the strong, clean, vivid stereoism is as good as any I've yet heard from Soviet engineers. If ever a disc seems certainly headed for success (if perhaps one more *de scandale* than *d'estime*), this is it.

BIZET-SHCHEDRIN: *The Carmen Ballet*

Aleksei Ogorodnikov, Oleg Budankov, Leonid Redkin, Anatoly Antufiex, Vladimir Fedin, percussion; Strings of the Bolshoi Theater Orchestra, Gennady Rozhdestvensky, cond. MELODIYA/ANGEL SR 40067, \$5.79.

Continued from preceding page

however, Carlos' work is completely serious, and his love for Bach is apparent.

A little of the music was not recorded at true speed—or "in real time," as Carlos puts it. It couldn't be. Part of the last movement of the *Brandenburg*, for example, was done at half speed an octave below normal pitch, every line laid down separately on an eight-track sel-sync tape recorder, then speeded up to true pitch and the intended tempo. Carlos kept his tempos together at times by the use of a click track, a device familiar to every movie and commercials composer, which sets up a rhythmic clicking but does it much more accurately than a metronome. The fact that Carlos didn't end up with a mechanical rhythmic feeling is a tribute to his sensitive musicianship. As a matter of fact, the last movement of the *Brandenburg* swings tremendously. That isn't to suggest that the album is related to those vocal adaptations of Bach by the Swingle Singers which, although very clever, always bugged me somewhat. They used a jazz rhythm section, and jazz swings on the second and fourth beats of the measure while Bach's music swings on one and three. Mix the two and they tend to cancel each other out, like speakers that are out of phase. If Bach is going to swing (and a lot of it does and should), then it must swing in its own terms, and Carlos has respected them.

Carlos' synthesizer has a two-manual keyboard. In a number of particulars, it is the only one of its kind in the world, although that can be said no doubt of a lot of them. At the moment, his is in the workshop of Robert Moog, who built it to Carlos' specifications, undergoing modification: they hope to clear up somewhat the intonation problem (the album is completely in tune, except for one brief passage). Carlos hopes eventually to see synthesizers perform "in real time" and dreams of bringing them into the concert hall in the not too distant future, perhaps an orchestra of them. But he has already made a considerable contribution, perhaps the major one to date, to the popularization of the synthesizer as a legitimate musical instrument rather than a laboratory toy for specialists or a bloop-bleep maker for science-fiction movies. Moog says that Carlos has "brought the electronic medium into the historical mainstream of music. This album is the most stunning breakthrough in electronic music to date." I do not consider either statement an exaggeration.

BACH-CARLOS: *Switched-On Bach*

Sinfonia from Cantata No. 29; Two-Part Inventions: in F; in B flat; in D minor; Jesu, Joy of Man's Desiring; Well-Tempered Clavier, Bk. 1: Preludes and Fugues: No. 2, in C minor; No. 7, in E flat; Chorale Prelude, Wachet auf; Brandenburg Concerto No. 3, in G.

Walter Carlos, synthesizer, with the assistance of Benjamin Folkman. COLUMBIA MS 7194, \$5.79.



Sylvia Marlowe, harpsichordist and conductor.

THE GLORIOUS MUSIC OF FRANCOIS COUPERIN

by Paul Henry Lang

THESE COMPOSITIONS ARE FROM the great French master's top drawer. They belong to that category called *goûts réunis*, "united styles," in which Couperin attempts to reconcile the Italian symmetry of lines, balance of parts, and rich harmony with the short-winded periods, frequent cadences, and simple harmonic scheme of the French. He wrote a great deal for the larger ensembles and media—though no operas—but his real domain was the intimate genre of chamber music, both vocal and instrumental, as well as harpsichord music. Couperin was a highly refined, idiomatic composer whose works, unlike those of other baroque composers, refuse to be transcribed; even his harpsichord music is unsuited for the organ. The melody flows naturally and with easy grace, and his ornamentation, admired by Bach, is elaborate but always logical. These ornaments are not, however, marzipan icing as with much French keyboard music; they are an integral part of the melodic design. Sylvia Marlowe, the leader of the gallant small band of fine musicians here, addresses herself to this problem with particularly perceptive musicianship and historical insight.

The two "apotheoses" should come under the heading of program music: they describe the adventures of Lully and Corelli in heaven. In reality the program is no more than an initial inspiration and Couperin's rich imagination is not at all circumscribed by the descriptive superscriptions. What we hear is a clear, rational, brilliant, but also affecting and highly personal style which is an apotheosis of French music itself. Though the "reunion" of styles is very real, everything is French to the core; no wonder that Debussy admired so much this other *Musicien français*. The felicitous blending of styles can be ob-

served in No. 3 of *L'Apothéose de Corelli*. Couperin strikes the *sonata da chiesa* tone, everything is there—the languorous suspensions, the comfortably pacing bass, and so forth—yet the piece sounds French because of the caprice of the small-jointed phrases and Couperin's constant inventive avoidance of the expected.

In the compositions for two harpsichords Miss Marlowe joins with Kenneth Cooper, an excellent musician who admirably matches the pace and rhythm set by his partner. This is glorious music. The first piece crackles like fireworks, the second flows in garlands of imitations nicely distributed between the two instruments, the third is a musette with enchanting sonorities, and the fourth a wild bagpipe piece with all sorts of delectable metric "irregularities."

This is magnificent music magnificently played, not one misplaced note or accent, crystal-clear articulation, virtuoso playing of exemplary taste, and fine sound. And this is the way "old" music should be played. Miss Marlowe and her able colleagues are thoroughly acquainted with the period's style and spirit and remain faithful to it from beginning to end, but they are not practicing antiquarians. When they play, they are completely free of preciosity or such mannerisms as the dilated cadences usually considered obligatory in baroque music; they are full-blooded and responsible artists.

COUPERIN: *Apothéose de Lully; Le Parnasse, ou L'Apothéose de Corelli; Four pieces for Two Harpsichords*

Instrumental ensemble, Sylvia Marlowe, cond. DECCA DL 710159, \$5.79.

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CLASSICAL

BACH: Cantatas: No. 18, *Gleichwie der Regen und Schnee vom Himmel fällt*; No. 62, *Nun komm, der Heiden Heiland*

Adele Stolte, soprano; Gerda Schriever, contralto; Peter Schreier, tenor; Theo Adam, bass; Choir of St. Thomas Church (Leipzig); Members of the Leipzig Gewandhaus Orchestra, Erhard Mauersberger, cond. ARCHIVE 198441, \$5.79.

Cantata No. 18 is a product of Bach's first years in Weimar and has a youthful freshness characteristic of only his first few cantatas. In later years he developed more breadth, depth, and maturity, but was never able to reproduce the special charm of his first efforts. For Sexagesima Sunday, 1713 or 1714, Bach set a text by Erdmann Neumeister based on the Gospel for the day in which the Word of God is compared to the rain and snow falling from Heaven and making the Earth fruitful. The libretto is rich in expressive and pictorial elements which Bach exploits to the fullest, though the banalities of some sections would make it difficult to listen to in a modern English translation (at one point the soprano pleads: "Grant us thy fatherly protection from the Turk's and from the Pope's inhuman bloodshed, slanders, and from their fury and rage").

The cantata opens with a *sinfonia* somewhat in the character of a *chaconne*, scored for two recorders, four violas, and continuo. André Pirro felt that this orchestration evoked the growl of a far-off storm, but the deliciously sweet sound produced is more likely to suggest a far-off spring shower—with rainbow. The *sinfonia* is followed by a series of recitatives, each of which melts after a few bars into a marvelously expressive *arioso* and which are interrupted four times by short choral invocations. This freely flowing central section of the work reaches a height of expressive beauty equaled by Bach only in a few other cantatas from the same period (e.g., *Gottes Zeit*, No. 106) and never approached in the later works with their formula of a big opening chorus and several *da capo* arias preceded by *secco* recitatives. The one aria in this cantata combines a splendid melody for soprano, full of joy and assurance, over a happy, rocking two-part accompaniment of the two recorders and four violas playing in unison and continuo. Miss Stolte's light, pure, almost childlike quality is delightfully in character.

For the first Sunday in Advent Bach

wrote two cantatas that go under the title *Nun komm, der Heiden Heiland*. No. 61 was composed at about the same time as No. 18 and is much better known than the later setting, No. 62, which I believe is recorded here for the first time. It is a chorale cantata, in which the first and last verses of the Advent chorale are set for the opening and closing numbers, and the middle movements are paraphrases of the other verses of the chorale. The opening number is a large choral fantasia of the Pachelbel type in which the sopranos sing the melody of the chorale like a *cantus firmus* over an elaborate contrapuntal web woven by the orchestra (two oboes, full strings, and continuo) and the remainder of the choir. The St. Thomas Choir, made up of boys and men, is a splendidly clean and precise ensemble and it sings with a wonderfully clear, sweet, typically German tone, very unlike the English Cathedral Hoot one often associates with boy voices, though the addition of a few more tenors and basses would much improve the balance. Peter Schreier does the single melismatic tenor aria with delicacy and grace and with a comfortable precision that is particularly agreeable. The bass aria is a vigorous, barn-storming affair calling for a light-footed agility which Theo Adam supplies quite effectively, though he is really shown to better advantage in the warmer, more expressive music of No. 18. One thing bothered me a bit here, however: in the A section of this *da capo* aria there is a single *adagio* measure that seems pretty obviously to invite the soloist to supply some ornamental elaboration. Mr. Adam, on the contrary, sings the measure unadorned both times through. This seems the more strange in that elsewhere in both cantatas ornamentation and embellishments are tastefully employed by singers and instrumentalists alike.

Mauersberger secures comfortable, relaxed, unhurried, yet entirely precise performances from everyone: at the same time, there's no lack of excitement when it's called for. The recorded sound is excellent, and some very interesting stereo separation effects are employed in Can-

tata No. 18 with a good deal of taste and imagination.

In short, this is an exceptionally appealing set. I would hope that Archive will continue to offer cantata recordings by the same ensemble to augment the more highly charged and equally successful Karl Richter series. C.F.G.

BACH: Suites for Orchestra: No. 1, in C, S. 1066; No. 2, in B minor, S. 1067; No. 3, in D, S. 1068; No. 4, in D, S. 1069

Concentus Musicus (Vienna), Nikolaus Harnoncourt, cond. TELEFUNKEN SAWT 9509/10, \$11.90 (two discs).

Like the same group's *Brandenburgs*, this set of the four Bach orchestral suites is played at the old pitch on instruments that are in most cases authentic seventeenth- or eighteenth-century examples. The few exceptions are faithful modern copies.

Harnoncourt's ensemble is one of the few that actually plays such instruments in tune, and the sound is warm, lovely, and comfortable. He is not the most imaginative conductor in the world, and a few minor grouses can be leveled at these performances: there is no attempt to vary repeats: minuet tempos are, in my opinion, rather slow for music of this period; and the bassoonist—perhaps because of the nature of his instrument—fails to contribute a necessary element of crispness and zest to the bass line. But all in all this is a delectable release, and it has a general air of rightness that overrides specific complaints. The third and fourth suites, with their high-lying trumpet parts ringingly proclaimed on three *clarini*, are particularly exciting. An absorbing and well illustrated twelve-page booklet accompanies the records.

For more than ten years Thurston Dart's mono-only Oiseau-Lyre discs have been my favorite recording of the suites. They are at last superseded. B.J.

Continued on page 82



Johann Sebastian Bach: a pair of cantatas and the orchestral Suites receive the benefits of authentic performances and up-to-date stereo recording techniques.

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Britten's Billy Budd— Fine Moments Do Not An Opera Make

IN BENJAMIN BRITTEN'S CATALOGUE, *Billy Budd* is preceded by three major operas—*Peter Grimes*, *The Rape of Lucretia*, and *Albert Herring* (the last two are scored for chamber orchestra)—plus the new versions of *The Beggar's Opera* and Purcell's *Dido*, and the children's opera *The Little Sweep*. It marks a return to the theme of innocence wronged that recurs in Britten's work from *Grimes* onward, most notably in *Lucretia* and the later *Turn of the Screw*—and also, in a very similar situation, in the immediately succeeding work, the Canticle *Abraham and Isaac*.

In this context, the appeal of Herman Melville's tale to the composer is obvious, for it represents a profound and careful attempt to define the function and necessity of order and legality in the struggle between good and evil. Set on board a British warship in 1797, during the wars with France and in the aftermath of serious mutinies in the British Navy, Melville's novella tells of Billy Budd, a young sailor impressed from a merchant ship, whose extraordinary handsomeness and goodness win him the admiration and loyalty of the entire crew. There is only one exception, the ship's master-at-arms, John Claggart, whom Melville describes as possessed of an innate "depravity according to nature"; able to hide, but not to "annul the elemental evil in him," Claggart resolves to destroy Billy.

Although Claggart's machinations fail to accumulate any evidence against Billy, he nevertheless presents his trumped-up charges of mutinous activities to Captain Vere. The captain, a highly intelligent—indeed, intellectual—and fair-minded man, finds these charges incredible, but cannot ignore them, especially in view of recent mutinies plaguing the British Navy. He makes Claggart repeat them to Billy's face, whereupon the young sailor is struck by a fit of stuttering (this speech defect is early established as his only flaw) and, in his frustration at being unable to answer, strikes out at Claggart, unintentionally killing him. Vere summons a drumhead court, which he has to convince—against both his and their inclinations—to impose the death penalty. The agonized captain, although certain of Billy's blamelessness, must uphold "justice"; he informs the prisoner of the sentence, apparently winning his understanding—for the next morning, just before he is hanged from the yardarm, Billy cries out "God bless Captain Vere!"

A tale filled with complex significances, and one told by Melville with frequent and purposeful indirection, presents serious difficulties when transferred to the flesh-and-blood of the stage, and I am not sure that the libretto prepared for Britten by E. M. Forster and Eric Crozier has succeeded in overcoming them. To begin with, there is precious little incident and dialogue in Melville, outside of the climactic scenes—Claggart's accusation, the confrontation, and the trial—and for these episodes, there is too much (Vere's charge to the court is very thoughtful and wordy, clearly over the heads of his officers—rather like Eugene McCarthy addressing a convention of teamsters). Much dramatic incident had to be invented in order to expose the characters and establish the background facts and the tensions that Melville introduces in a leisurely, ruminative, and only loosely chronological way.

The incidents and characters that Forster and Crozier elaborate from Melville's hints or, in some cases, invent from whole cloth, all have obvious "dramatic function"—some of them, indeed, virtually jump up and down screaming "See why I'm here!" The entire second scene, where the Captain drinks and chats with his officers, exists only to provide an opportunity for conversation about the recent mutinies (the officers sound like a bunch of nautical Norns), and nothing really happens at all—just gab, including some surprisingly un-Brit-tenic (if traditionally Brittanic) jingoism.

At the same time, this scene provides a singularly weak introduction to the character of Captain Vere; we learn mainly that he reads Plutarch and occasionally baffles his staff with classical references. The trouble here is perhaps not fairly blamed on the librettists. Britten's opera was composed in 1951, and at that time comprised four acts; ten years later it was revised and compressed into two. I haven't been able to examine the first version, but from Erwin Stein's article on the opera it is clear that the first scene (then the first act) originally ended with an elaborate finale, introducing Vere as a fine figure of a naval officer, loved and admired by his crew, rather than as a musty pedant given to sipping wine with his intellectual inferiors for lack of any better company. The brief ensemble of sailors that now ends the first scene doesn't succeed in establishing the right image with enough force.

Another of the librettists' inventions is a battle scene—or, rather, an unsuccessful pursuit of a French ship, which is terminated when a fog arises. This episode, inserted in the middle of Claggart's approach to the captain, suffers from textual banality (the chorus keeps grinding out a phrase, "This is our moment, the moment we've been waiting for," that smacks more of the playing fields than the high seas) and from its essential irrelevance to the tragedy that seemed at last to be gathering together its threads.

On top of this lack of focus, there are character difficulties. Vere we have already mentioned as starting off on the wrong foot. The operatic Claggart has at least the precedent of Iago (he even borrows some descending fourths from the latter's *Credo*), but Billy is a tricky problem. Melville can get away with almost no dialogue for him, but the operatic hero has to have lots of words to sing, and his omnipresent invincible innocence and schoolboy enthusiasm are of the sort most often associated in opera with silly gooses such as Weber's Agathe and Wagner's Elsa. Fortunately, on this recording Peter Glossop projects a firmly masculine character; he has a splendid voice, firm, vibrant, and used with great security if occasionally more *slancio* than the style seems to warrant—but better this than an excess of refinement.

Easily the best things in the libretto are direct from, or close to, Melville; this applies to phraseology as much as to incident: the most distinguished lines of the entire text are those taken from Melville's ballad of "Billy in the Darbies." The additional episodes are distinctly inferior, dramatically overextended or unconvincing.

Britten's score is—need one say it?—on a more professional level. He faces squarely up to one immediate musical problem, the limitation to male

voices, and achieves remarkable success through a careful disposition of the parts among the different ranges and through an ingenious plan of orchestration that averts the serious danger of instruments (especially the strings) covering the voices. Winds and brass predominate (it is said that the first trumpet's part is longer than the first violin's), and the registral layout is handled with much skill. "Obvious," one might say, but there are too many recent operas demonstrating very little concern for this problem.

There are some fine musical moments, notably the duet ending the first act (in Britten's Purcell-derived ostinato format) and Billy's ballad (in a folk-lullaby idiom) as well as frequent and fascinating details of motive and harmony. The first scene sets off with a fine lift, and maintains its impetus through many yards of libretto "house-keeping." There aren't many composers who can manage this sort of thing with such consistency (there were even fewer in 1951), and Britten deserves our wholehearted admiration for what he does achieve, even if sometimes the musical materials are stretched somewhat thinly (as in the battle scene). However, the libretto diffuses his efforts, loosening the musical focus so that the whole never really comes together satisfactorily. I don't know *Gloriana*, the next following opera, but *The Turn of the Screw* is a far tighter piece of work—and, incidentally, a very successful transference to the stage of a literary subject that relies greatly on the ability of words to be less committal than images.

The performance, briefly, is quite fine. I am not completely happy with Michael Langdon's Claggart; the voice has a tubby, slightly smeary sound that too obviously says "Villain," and he loses the beat at a couple of crucial places. However, Glossop is superior, as noted, and Pears can still manage Vere's music with great effect. Among the others, I will only single out John Shirley-Quirk as the First Lieutenant; such an aristocratic musician should be an Admiral, at least. Diction is consistently good, and ensemble generally first-class.

The sonic production offers few opportunities for cavil—balance, tone quality, and dynamic range are all notably fine. Let us hope that a remake of *The Turn of the Screw* will come along soon, and be as free of gimmicks—I fear those ghosts will be a fierce temptation to the London engineers with the echo chambers and such.

A libretto is provided, with illustrations of the BBC television production—a great improvement on those tiresome recording-session photographs.

BRITTEN: *Billy Budd, Op. 50 (revised version)*

Peter Pears (t), Captain Vere; Robert Tear (t), A Novice; Robert Bowman (t), Squeak; Peter Glossop (b), Billy Budd; John Shirley-Quirk (b), Mr. Redburn; David Bowman (b), Donald; Bryan Drake (b), Mr. Flint; Michael Langdon (bs), John Claggart; David Kelly (bs), Mr. Ratcliffe; Owen Brannigan (bs), Dansker; Ambrosian Opera Chorus; London Symphony Orchestra, Benjamin Britten, cond. London OSA 1390, \$17.37 (three discs).

BACH-CARLOS: *Switched-On Bach*

Walter Carlos, synthesizer, with the assistance of Benjamin Folkman.

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

BEETHOVEN: *Concertos for Piano and Orchestra: in E flat (1784); in D (c. 1788/91); in D, Op. 61a*

Felicja Blumental, piano; Brno Philharmonic Orchestra, Jiri Waldhans, cond. AUDITORIUM BX 204 (containing the 1784 and 1788/91 works) and AUD 104 (containing the Op. 61a), \$4.50 each.

**BEETHOVEN: *Rondo for Piano and Orchestra, in B flat, Op. posth.*
†Hoffmeister: *Concerto for Piano and Orchestra, in D, Op. 24***

Felicja Blumental, piano; Brno Philharmonic Orchestra, Jiri Waldhans, cond. (in the Beethoven); Prague New Chamber Orchestra, Alberto Zedda, cond. (in the Hoffmeister). AUDITORIUM BX 207, \$4.50.

Just about everyone knows that Beethoven's so-called First Concerto is actually his Second, since it was written after, though published before, its immediate successor/predecessor. Well, if you're tired of that one, try this: the "Second" Concerto is in reality the third; the "First" is No. 4; and the erstwhile No. 5, sometimes known as the *Emperor*, is No. 8 (and, in fact, nameless!).

In 1890, a manuscript turned up in a Viennese archive with the following inscription: "*Un Concerto pour le Clavecin ou Forte Piano, composé par Louis van Beethoven âgé de douze ans.*" The Ms contained the full transcript of the solo part and the *tutti* interludes reduced for keyboard. The full score calling for two



Felicja Blumental brings a rare insight to Beethoven's "other" piano concertos.

flutes, two horns, and the usual strings had apparently been lost, but under the ministrations of Willi Hess a reconstruction job was undertaken and published by Breitkopf & Härtel. So much for the new "No. 1."

A year or two prior to the above discovery, Guido Adler had unearthed another manuscript, dated 1830, of an unfinished "Concerto in D major, by Lv Beethoven." It had been copied by a Prague musician named Joseph Bezeeny, and Adler assumed that the concerto had been composed between 1788 and 1793. Other leading scholars—such as Paumgartner, Sandberger, and Schieder-mair—concurred with Adler as to the genuineness of the work. So much for the new "No. 2."

But the plot thickens. . . . An article published in the *Neue Beethovens Jahrbuch* of 1925 maintained that the D major movement was not by Beethoven at all but by the Bohemian composer Johann Joseph Roesler (1771-1813). The article asserted that the score in question was in fact the first movement of an entire work by Roesler, which had been published by André in 1809.

If you ask me, I don't think that Beethoven had a hand in either of these essays. For one thing, the composer was fourteen in 1784, not "*douze ans.*" It seems likely that he would have known his own age! Even more to the point, neither of these unearthed concertos bears hallmarks of Beethoven's style. For example, no Beethoven concerto of the standard set has the solo instrument plunge in immediately with the opening subject, as these do. In fairness, however, it must be pointed out that Beethoven, unlike Mozart, was not particularly precocious and that he had not yet fallen under the influences of Haydn and Mozart in 1784. Perhaps this insipid little E flat Concerto was by Beethoven, though I prefer to think not. The D major *Satz*, is even more probably ersatz. While it is a far better composition than the 1784 work, we must realize that by 1790 Beethoven was already composing such typically Beethovenian affairs as the *Emperor Joseph* Cantata.

The other D major concerto, Op. 61a (the would-be No. 7) is, on the other hand, most emphatically Beethoven's own handiwork. It is, simply, a surprisingly effective arrangement for piano and orchestra of the famous and beloved violin concerto. Beethoven undertook the venture at Clementi's behest, and out of economic need: violin concertos just didn't sell as well as piano concertos. The piano arrangement was, in fact, published in 1807—a year before the violin original. While Beethoven changed notation in the solo part here and there, mainly sprucing up passagework to give the keyboard player something to do with both hands, it is only in the cadenzas that the writing becomes truly pianistic. The one for the first movement is a boisterous affair that sweeps all over the keyboard and even includes a melodramatic obbligato for timpani. It sounds like a study for parts of the Choral Fantasia, Op. 80—which, of course, is, in turn, a study for the Ninth Symphony.

As for the little B flat Rondo, one obviously concludes from its telltale ending, that it was "an early attempt," later discarded, at what was to become the last movement of the B flat Concerto.

Felicja Blumental plays with a rich, beautifully modulated technique and an exquisite legato tone. She easily eclipses the older recordings of the 1784 Concerto by Orazio Frugoni (Polydor/Vox) and Paul Jacobs (Oceanic), and hers is the only account of the 1788/91 work known to me. She does have competition from Artur Balsam (Concert Hall, deleted) and Helen Schnabel (SPA, still available) in the Violin Concerto arrangement, however, and while much more of the lyricism and interesting detail emerges from Mme. Blumental's new recording, I tend to prefer the faster tempos and less self-conscious approach of Miss Schnabel. Blumental's broad rendering of the B flat Rondo ranks with Brendel's and Richter's as the best available. (Not that there is anything seriously wrong with that of Lili Kraus on Monitor or Everyman.)

The Hoffmeister Concerto (Franz Anton Hoffmeister, 1754-1812, was the founder of the music publishing firm now known as C. F. Peters) is a thoroughly engaging essay with themes that sound like Mozart's Clarinet Concerto and Haydn's Trumpet Concerto. Blumental plays this as artistically as she does the "Beethoven" scores. Conductor Waldhans gets his best playing from the Brno forces in the B flat Rondo. His support elsewhere is adequate and a mite lethargic. Alberto Zedda and his Prague New Chamber Orchestra are fleet and attractive in the Hoffmeister. The recorded sound, in each instance, is marvelous, and the surfaces (save for a groove that skips at the beginning of Op. 61a) are uniformly excellent. The discs may be obtained from The Record Hunter, 507 Fifth Ave., New York, N. Y. 10017. H.G.

BIZET-SHCHEDRIN: *The Carmen Ballet*

Various percussionists; Strings of the Bolshoi Theater Orchestra, Gennady Rozhdestvensky, cond.

For a feature review of this recording, see page 75.

BRUCKNER: *Symphony No. 9, in D minor*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 139011, \$5.79.

It is always a pleasure to find oneself bowled over by the work of a performer whom one has hitherto found unimpressive. My critical encounters with Herbert von Karajan have in the past been almost uniformly depressing. Now he has come along with a Bruckner Ninth which not only outclasses every other modern version (and there are seven of them) in the catalogue, but which is also the first performance in my experience worthy to

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stand beside Furtwängler's classic recorded interpretation.

Karajan's reading is, especially in the first movement, a more conventional one than Furtwängler's. In that movement, Furtwängler adopted an unusually fast tempo. Karajan's more relaxed approach gives greater stress to the more lyrical passages, but the big, stark climaxes have ample power too, helped by superb orchestral playing and a recording of exemplary balance and tonal ambience. Most impressive of all is the way Karajan has succeeded in interrelating the music's three basic tempos and their subsidiary modifications.

The central Scherzo, which has the handicap of a side break at the end of the Trio, is in any case on a slightly lower level than the rest of the performance. The playing itself is good, but here the engineering does not give due prominence to the vitally important pizzicato chords on second violins.

The magnificent Adagio, the last movement Bruckner was able to complete, is happily back at the standard of the first movement. Indeed, it is even finer. Once again, tempos are beautifully judged, and the music is sustained with a certainty of tread and a nobility of tone whose equal I have seldom encountered. Only twice does Karajan momentarily disappoint: at measures 75-76, and again four bars before the very end, he shirks the full prolongation of the long motionless chords. But many wonderful touches compensate for this: in measures 41-43, the little violin figures are handled with rare imagination—they are treated less as mere notes than as tiny, distant clouds suspended in a boundless sky; the sudden *forte* string chord in measure 155 is piercing in its lambent loveliness; and the concluding moments for tenor tubas, horns, and strings are ineffably tender and touching.

For once, there is no "but . . ." to qualify my recommendation of a new Bruckner Ninth. B.J.

CHERUBINI: *Medea*

Gwyneth Jones (s), Medea; Pilar Lorengar (s), Glauce; Giuliana Tavolaccini (s), 1st Handmaiden; Fiorenza Cossotto (ms), Neris; Dora Carral (ms), 2nd Handmaiden; Bruno Prevedi (t), Jason; Justino Diaz (bs), Creon; Giovanni Foiani (bs), Captain of the Guard; Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Lamberto Gardelli, cond. LONDON OSA 1389, \$17.57 (three discs).

Cherubini is one of the problem composers of musical history: highly regarded in his day, the author of several operas that figure in the history of the form—*Lodoiska*, *Les deux journées*, and *Médée*—he is today forgotten except for one or two overtures and an occasional revival of one of his two Requiems or the last-named opera, almost invariably in its Italian disguise as *Medea*, with interpolated recitatives by Franz Lachner, written fifty years after the original score. *Medea* itself continues to perplex,



Luigi Cherubini—one of opera's problem composers scores fitfully with *Medea*.

for the work is an oil-and-water amalgam: an opera with a great central role for a *diva* and flashes of genius throughout yet one that bogs down in *longueurs* far too often. The genius is evidenced in the moments of harmonic daring in the orchestration (the tonal ambiguity of the beginning of the "*Date almen concertato*" in Act II must have appealed to Beethoven, who was one of Cherubini's strongest admirers), in the use of short, repeated dramatic phrases, and in most of the writing for Medea; the dross is evidenced in a melodic blandness and a rhythmic insipidity, particularly in the long ensembles, which instead of moving ahead or moving to new ideas often bog down. The Jason/Medea duet at the end of Act I is weak (and it should not be!), and there is a good deal of hyperbolic writing in the last act. Yet Cherubini's importance as an opera composer should not be downgraded: to hear *Medea* is to appreciate the extent to which it was pillaged by Berlioz for his *Troycens* and other works (despite his unkind words about the composer) and to hear even anticipations of Wagner.

Yet, there is no doubt that today *Medea* is sufficiently marmorealized to necessitate a vigorous revival if it is to attain more than academic interest. This new recording contains a lot more music than the Callas version did (especially in the last act), but I feel that the earlier set's excisions made for a greater dramatic tautness and sense of climax. And Callas herself illuminated the character of the witch-virago in such a way that she lighted up all the surrounding work and brought it to flickering life. London's *Medea* is well cast, with an adequate conductor: everyone sings well—but nothing (except the stage at the end of the opera) catches fire. While Callas and maestro Serafin constantly pointed up passage after passage, here there is merely a good recitation of the work.

Much of the blame must devolve on the present *Medea*, the young English

singer Gwyneth Jones, and on conductor Lamberto Gardelli. Miss Jones's soprano is a top-heavy instrument, but that top is secure and strong. However, the definite lack of weight in the voice below A works against her, for in many phrases she sounds as if she were swallowing the last notes and, since she lacks a "chest sound" or even a distinctive change of pace, her vocalism tends to the monochromatic. This is particularly distressing in the role of Medea, which demands an extraordinary range of expression. It is not surprising that, at this stage of her career, she should be consistently and utterly outclassed by Callas' performance; yet even taken on its own terms Jones's efforts, well meaning and largely well sung as they are, remain tame. Her work is a sketch for a portrait she may someday fill in. Gardelli shows very little beyond the ability to keep things moving. His chorus and orchestra are just adequate, and the nineteenth-century romantic (i.e., plush) sound that he elicits from the orchestra muddies up Cherubini's clean orchestral writing. Most of the *forte-pianos* and *sforzandos* are tubby, and Gardelli neglects the dramatic possibilities inherent in those short phrases.

For the rest, the secondary roles are well taken. Bruno Prevedi brings a lyric grace to Jason (if no iron-willed presence, which ideally he should display), and Justino Diaz as the King makes a nice, full sound (though without much sense of personal involvement, which is a pity, for the brief role of Creon can be a highly interesting part). Pilar Lorengar is an engagingly innocent-sounding Glauce, and Fiorenza Cossotto's Neris is first-rate—in fact, the latter's singing of the aria "*Solo un pianto*," with its bassoon obbligato, is for me the highlight of the recording. London's sound is appropriately spacious. P.J.S.

CHOPIN: *Concerto for Piano and Orchestra, No. 1, in E minor, Op. 11*
†Liszt: *Concerto for Piano and Orchestra, No. 1, in E flat*

Martha Argerich, piano; London Symphony Orchestra, Claudio Abbado, cond.

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

COUPERIN: *Apothéose de Lulli; Le Parnasse, ou L'Apothéose de Corelli; Four Pieces for Two Harpsichords*

Instrumental ensemble, Sylvia Marlowe, cond.

For a feature review of this recording, see page 76.

Continued on page 88





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A Superfluous Organ and Hoot Owls

A LATE EIGHTEENTH-CENTURY Mass is a difficult proposition for a twentieth-century English-speaking and largely Protestant audience. They don't quite know how to reconcile the "noisy instruments," the brilliant orchestral raiment, the dramatic setting, and the ripping allegros with the "grave and suitable style" of a divine service. The quotation is from the famous *Motu Proprio* of Pius X (1903), which laid down the law for Roman Catholic church music. But in Vienna or Salzburg no one paid much attention to the encyclical: the Austrians can be forbidden The Pill, perhaps, but nobody can take away their beloved Masses, noisy instruments and all. You can still hear them gloriously every Sunday at High Mass.

"Theatrical," our earnest purists say, but has there ever been church music without secular elements in it; are there sacred and secular triads? Can Palestrina be understood without the influence of the madrigal, or Bach without the influence of Italian opera? Living church music has not been written for well over a hundred years, because instead of the real masters, who naturally compose in the idiom of their day, the antiquarians, "church music composers," musicians who could not last in the open market for one week, supplied the sterilized style considered suitable. The spirit of Haydn's and Mozart's Masses is honest, their artistic best devoted unself-consciously to liturgical service.

The notes for this disc say that Haydn's great Masses are "sublimated symphonies," but that statement is unacceptable even as a generalization. Haydn's symphonies are sublimated as symphonies; what he did here was something quite different. Since the symphonic was the dominant style and idea in the High Classic era, it was bound to invade all genres of music, and it did invade the Mass just as in Bach's time aria and recitative found their way from Italian opera into the German cantata and Passion. But the long polyphonic choral tradition could not be ignored; therefore, while the underpinnings of the Mass became

symphonic, the choral element remained to a considerable extent in the baroque tradition, with fugue, canon, and continuous imitation used liberally. This is a very special mixture, most attractive and fascinating, but for proper presentation it requires an expertise that choral conductors and church musicians seldom possess—it takes an opera man to do it properly. (In the old days the *regens chori* of the church often officiated—s-sh—at night as the *Kapellmeister* at the opera.)

I regret to say that George Guest, and the engineers as well, completely missed the point. This recording is largely an indistinct musical bedlam in which choral euphony and part-writing are lost in a gray mass of sound. The organ pumps in "volume" that neutralizes the woodwinds and blankets the rest, the timpani sound like a couple of steamer trunks belabored with mallets, and whenever they are struck everything is blotted out by the indistinct dull noise. In addition there is a considerable echo, booming bass, and—I think, because one can't be sure of what one hears—there are also some instruments not indicated in the score.

Now the first and worst mistake was to call on the organ; it is not needed at all and it can, and almost invariably does, ruin clarity, the choral sound, and the characteristic timbre of the instruments. The use of the organ goes back to an altogether different style. In Haydn's time, when church choirs and orchestras were often very small, the organ was used to bolster them. The trombones served the same purpose and it is always painful to hear them (as in performances of Mozart's Requiem) trot along with the voices *colla parte*, killing the choral sound. These Masses are harmonically complete, the continuo had long since been abandoned, and Haydn added the figured bass only because of the always possible need for reinforcement—but he wrote no separate part for it. The organ's presence in a full-fledged symphonic ensemble is musically anathema, and I suspect that it is used be-



Haydn: his *Heiligmesse* takes an opera man to do it right.

cause of the instrument's religious connotations. Then there is the employment of those charming domesticated hoot owls, the boy choristers. Surely they are well trained and sing accurately, but they cannot hold their own in such dramatic music.

In desperation I rummaged around in my library and came up with an antique, the old Haydn Society recording of this Mass by Wöldike and his Copenhagen forces. The sound is of course antediluvian, but the definition of the music is far superior to that of Argo's recording; orchestra and chorus are nicely fused, the choral sound is clear and in the foreground, though without losing the orchestral support, and one can hear everything as it is written in the score. There is no organ and nothing extra to disturb the musical peace. Wöldike also operates with boy trebles and altos, and the solos, issuing from juvenile larynxes completely wanting in warmth and resonance, are pitiful, but he has more boys than Guest and manages to elicit good choral sound and balance. The notes on this old recording, by Karl Geiringer, eschew the usual data processing for a warm appreciation of the qualities of the *Heiligmesse*, and we are also given the text of the Mass with an English translation, both missing from the Argo set. Well, somebody ought to try again, for this is an incomparable masterpiece. PAUL HENRY LANG

Haydn: *Mass No. 8, in B flat* ("Heiligmesse")

April Cantelo, soprano; Shirley Minty, contralto; Ian Partridge, tenor; Christopher Keyte, baritone; Choir of St. John's College, Cambridge; Academy of St. Martin-in-the-Fields, George Guest, cond. Argo ZRG 542, \$5.79.

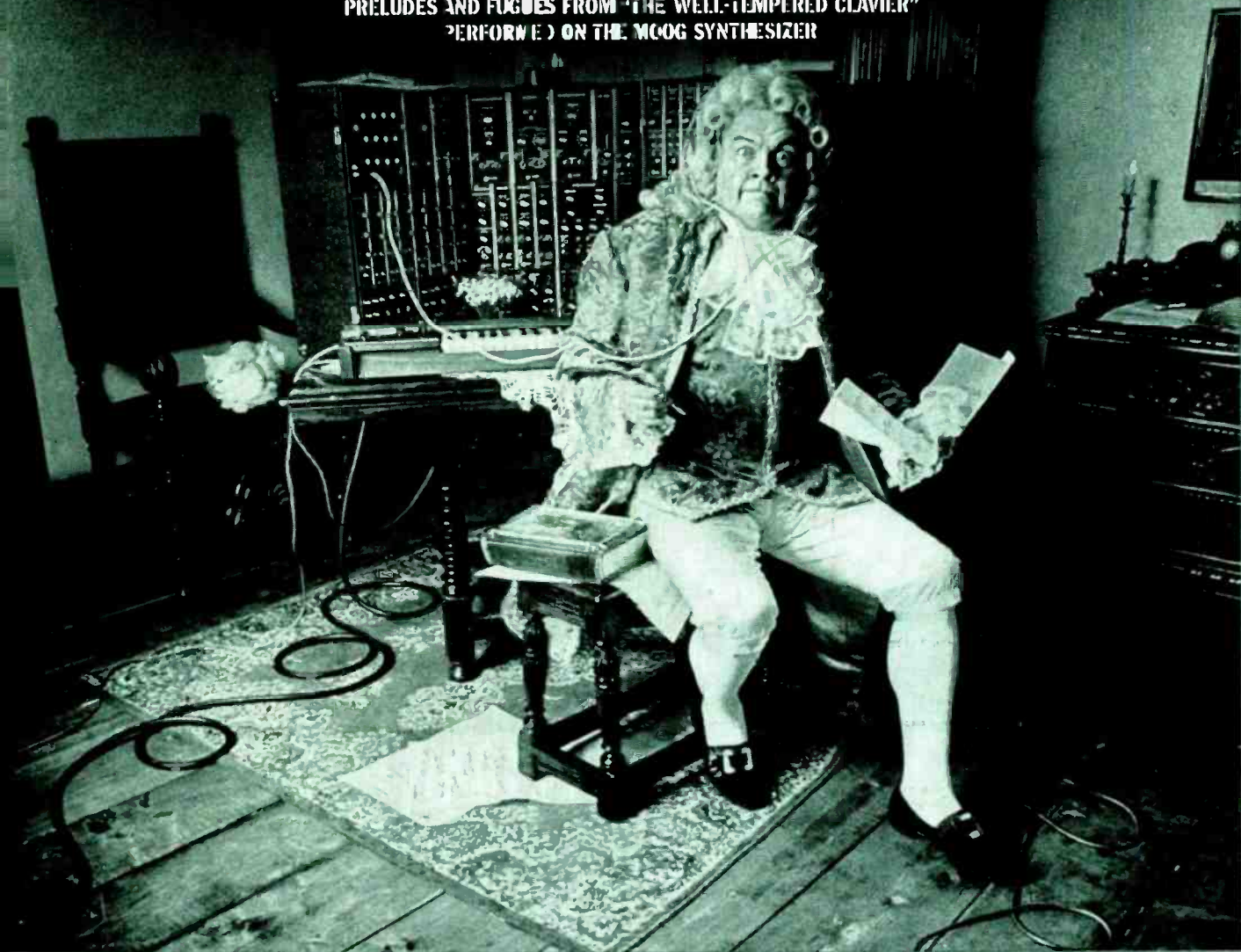


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GABRIELI, GIOVANNI: *Music for Brass, Winds, Strings, and Organ*

Sacrae Symphoniae (1597): Canzona in the 9th Tone for 8 Parts; Canzona in the 7th Tone for 8 Parts; Canzona in the 9th Tone for 12 Parts; Canzona in the 7th and 8th Tones for 12 Parts; Canzona in the 12th Tone for 10 Parts; Canzona in the 1st Tone for 10 Parts. Symphoniae Sacrae (1615): Sonata in the 9th Tone for 8 Parts; Canzona in the 12th Tone for 6 Parts; Sonata for Three Violins and Organ. Ricercare for Organ.

E. Power Biggs, organ; Edward Tarr Brass Ensemble; Gabrieli Consort La Fenice, Vittorio Negri, cond. COLUMBIA MS 7142, \$5.79.

Though E. Power Biggs has already taken part in one record of canzonas by Gabrieli and Frescobaldi for organ and brass, it is to the recent "Glory of Gabrieli" choral and instrumental collection on Columbia MS 7071 that the present release attaches itself as a companion disc. It was recorded at the same time, under the same conductor (Vittorio Negri), and—perhaps most important of all—in the same place: among the spacious galleries of Gabrieli's own Basilica San Marco in Venice.

The performances here are every bit as attractive as those on the other record. Negri achieves a sure balance, takes excellent tempos, and secures zestfully rhythmic playing from his forces. The strings use too much vibrato, but not as

much too much as you would expect from Italians. Biggs's organ playing is fine, and the trumpets and trombones, spectacularly well played, resound to marvelous effect across the expanses of a flawless stereo recording. Very exciting. B.J.

HANDEL: *Ode for St. Cecilia's Day*

April Cantelo, soprano; Ian Partridge, tenor; Choir of King's College, Cambridge; Academy of St. Martin-in-the-Field, David Willcocks, cond. ARGO ZRG 563, \$5.95.

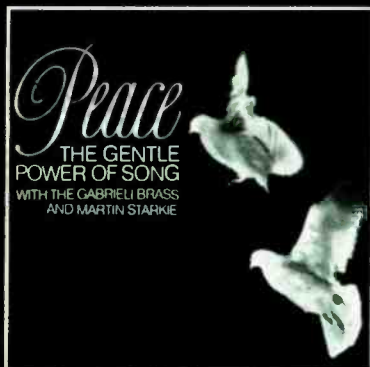
The popular image of Handel is that of a giant standing on Mount Sinai proclaiming Jehovah's glory in tremendous blocks of sound. But there is another Handel too—gentle, poetic, and intimate, a kinsman of that angelic Englishman, Purcell, from whom he learned so much. The *Ode for St. Cecilia's Day* is one of these Purcellian compositions, very English, exhaling that pastoral tone so dear to Handel's second homeland. Willcocks, who naturally has this feeling in his bones, strikes an appropriately intimate tone, giving us a fine performance in which everything is musicianly and stylistically correct, the tempos just right, the rhythms astringent—the way Willcocks rips into the sharp accents of the hornpipe is a delight—but above all there is a fine poetic concept of the pastoral without any of the phony "oratorio" solemnity.

Yet there are some flaws that take away from our pleasure. The first of these concerns the use of boys in the chorus. Boys' voices have no character, no depth, and no color. They are fine for certain types of service music but not for music of any passion. These choristers are superbly trained and hit every note squarely on pitch, the ensemble is crisp and well balanced—but only dynamically. They do well in the homophonic passages, but the minute Handel draws them into polyphonic convolutions, the difference between the men and the boys becomes glaring. When a characteristic motif wanders through the various registers, passing from the masculine basses and tenors to the children's glassy altos and trebles, suddenly all the life goes out of it and only the bare notes remain. The human voice is the incarnation of personality, it communicates femininity and masculinity directly and instantaneously; but children's voices are neutral, they can communicate only innocence, they do not fare well when they sing in the company of men and women. How can they answer the men's grave sentence, "the dead shall live," with their "the living die," when they have as yet no conception of such things? They sing mere words.

There is another shortcoming in this otherwise most commendable recording, one that afflicts most baroque recordings. In the "two-part" settings—frequent in aria accompaniments—where the composer writes out the treble and the bass, leaving the harmonic support to be real-

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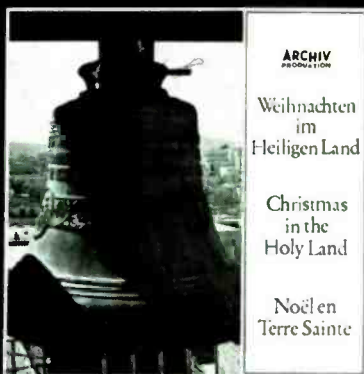
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ized by the continuo, we hear just that: two parts. In the delectable air "Sharp violins" there is a faint tinkling of the harpsichord, not enough, however, to give a positive impression of harmony. As a rule there were two harpsichords in the pit when Handel conducted, one played by him and the other by a ripieno player. The harpsichord part must be heard—otherwise the whole thing does not make sense.

April Cantelo's rather delicate soprano is appealing, though at times a little forced on the high notes, but she takes the coloraturas nicely and enters fully into the spirit of the work. Ian Partridge sings very well. He avoids tenor heroics, concentrating instead on refined lyricism and excellent diction. The orchestra is first-class and the sound good if you boost the volume a little. There are excellent notes on the sleeve and Dryden's poem is printed on a separate sheet.

P.H.L.

HARTMANN: Symphonies: No. 4; No. 8

Orchestra of the Bavarian Radio, Rafael Kubelik, cond. DEUTSCHE GRAMMOPHON 139359, \$5.79.

One of the relatively minor evils that attended the Third Reich was the bankruptcy of its creative musical life. Wolfgang Fortner, Werner Egk, Boris Blacher, Hermann Reutter, and a whole generation of German composers born between 1900 and 1915 reached maturity in a culture that effectively squashed any sort of individual tendencies—if, in fact, these composers had much individualism to begin with. While most of them are still alive and working today (and played, in Germany at least, with surprising frequency), they are on the whole a pretty sad and forgotten lot. Only Carl Orff, like a canny German industrialist, has managed to sail successfully on the crest of two worlds.

Karl Amadeus Hartmann (1905-63) shares his colleagues' obscurity in the rest of Europe and America, but his *oeuvre* is definitely a cut above the standard and deserves a better fate. His eight symphonies comprise some of the most substantial music to come out of mid-twentieth-century Germany—they are richly scored, extremely passionate, soundly structured, full of generous invention, and bursting with Bavarian vitality. The Fourth Symphony, written in 1943 for string orchestra, consists of two lamenting, elegiac movements and a vicious Bartókian scherzo which forms the core of the work. It's easy to sense Hartmann's anger and despair over Nazi oppression in this work's over-all tragic, bitter atmosphere (most of his works during this period went virtually unheard until the end of the war). The melancholy lyricism of the outer movements is made even more potent by the immensely effective luminous string writing.

Symphony No. 8, given its premiere in 1963 and one of the composer's last works, adopts a more advanced idiom.



Karl Amadeus Hartmann—unfair obscurity for a symphonist of boundless vitality.

The music played at the Musica Viva, a series of very successful contemporary concerts that Hartmann organized in Munich shortly after World War II, no doubt strongly influenced this work. The Symphony is scored for a large orchestra with a huge array of percussion, and if its spasmodic rhetorical gestures leave a slightly disappointing *à la mode* impression, Hartmann's feeling for vivid instrumental color and fine proportion and his essentially romantic temperament never desert him.

This performance of the Fourth Symphony sports appropriately lush string sonorities and biting attacks, but the virtuosic demands of the Eighth are a bit beyond the orchestra's capacities. Kubelik (who conducted the premiere of the Eighth) knows how to make the most of the situation, however, and his readings have plenty of vigor and muscular authority. DGG's sound is typically conservative warm, and ungimmicked. While this disc will probably not start a Hartmann rush with U.S. orchestras, it's good to know that someone is thinking of this unfairly neglected composer. P.G.D.

HINDEMITH: Kammermusik No. 4, Op. 36, No. 3

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

Igor Oistrakh, violin; Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky, cond. MELODIYA/ANGEL SR 40068, \$5.79.

Few things in existence are perfect, but Hindemith's *Kammermusik* No. 4 is one of them. A concerto for violin and small orchestra composed in 1925, it is a compendium of every virtue that great composer possessed—his gutty, Gothic humor, his colossal contrapuntal technique, his adoration of Bach, his delight in virtuoso display, especially on stringed instruments, and his wizardry in the handling of orchestral colors. The texture of this music, like much of Hindemith's

in the Twenties, is often brutally dissonant; indeed, no Russian composer could get away with anything like the opening of *Kammermusik* No. 4, and one wonders how the present performers managed to record so outstanding an example of bourgeois formalism. But seven rahs for bourgeois formalism, and for Igor Oistrakh, Gennady Rozhdestvensky, and the recording engineers involved.

The Prokofiev on the other side proves that Papa knows best. Schwann lists no fewer than four different recordings of Prokofiev's First Violin Concerto played by David Oistrakh, and they all have a finer sense of the music's irony and lyricism than this one. Igor here begins to sound like a purveyor of what Virgil Thomson used to call the violinistic marshmallow. Too bad. A.F.

HOFFMEISTER: Concerto for Piano and Orchestra, in D, Op. 24—See Beethoven: Rondo for Piano and Orchestra, in B flat, Op. posth.

MAHLER: Des Knaben Wunderhorn

Elisabeth Schwarzkopf, soprano; Dietrich Fischer-Dieskau, baritone; London Symphony Orchestra, George Szell, cond. ANGEL S 36547, \$5.79.

Beautiful things there could scarcely fail to be in a performance with the above credits. There are, indeed, so many of them that no Mahlerite will want to be without this new release. It would be worth its price if only for the very first song, *Revelge*, done by Dietrich Fischer-Dieskau with majestic vocal ease yet bloodcurdlingly dramatic into the bargain.

But in this same song the drawbacks begin to make themselves felt. The tempo is markedly slower than that adopted by Wyn Morris and Geraint Evans in the other Angel version of the work (S 36380) and it has its validity, considered in isolation. But in the context of a series of *twelve* songs, a general predilection for slow tempos, combined with George Szell's tendency to sit down heavily at the ends of sections, afflicts the music as a whole with a curious and pervasive sense of inactivity. This is underlined by the rhythmic matter-of-factness of the conducting. Take those little upward flourishes of sixteenth notes on brass in *Revelge*: Szell keeps them unwaveringly in tempo; Morris gives them an elusive feeling of uneasy haste that characterizes a quintessentially Mahlerian mood, whether or not he took the trouble to write "*flüchtig*" or "*veloce*."

The sense of inactivity is still further underlined by the recording. Warm, rich, and clear, it is theoretically far superior to the earlier effort. Yet for all its crude balances and lack of true pianissimos, the sound given to Morris has a directness of impact that serves the music well, especially in its much more vivid rendering of bass drum and other percussion instruments.

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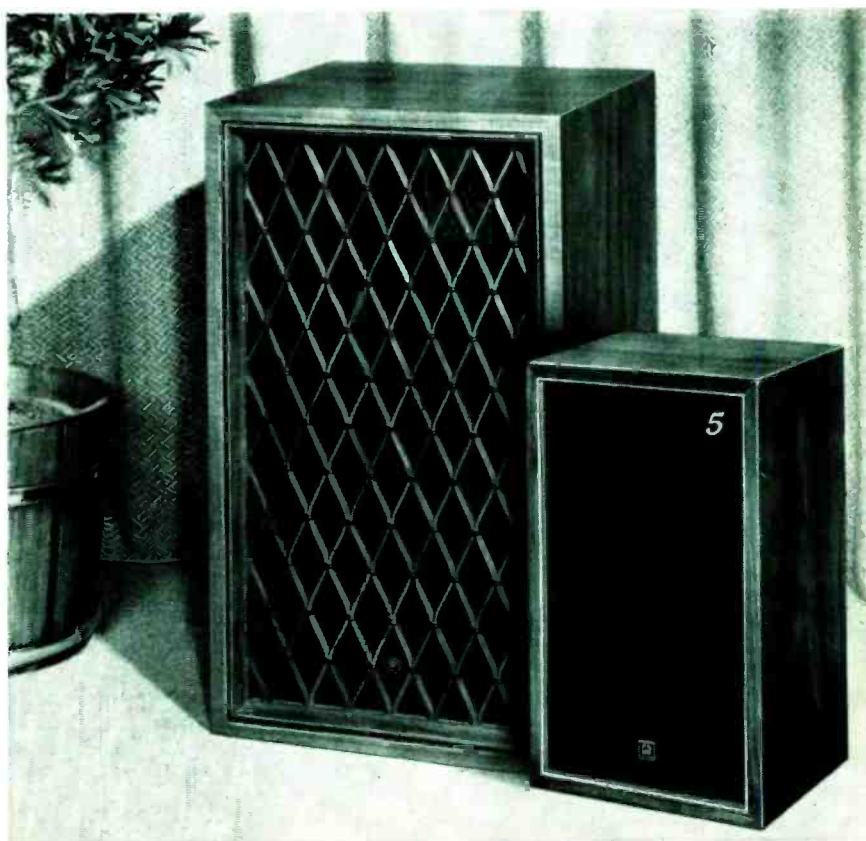
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the conductor's approach (which is matched by wonderfully smooth and polished orchestral playing), certainly bring their compensating benefits. Not only Fischer-Dieskau but Elisabeth Schwarzkopf too, whose voice is in fine trim here, are given the opportunity to float some exquisitely soft high tones, and the rapt beauty of these moments is hardly rivaled in the Morris performance.

Janet Baker and Geraint Evans, however, are far from being outclassed by their new competition. On the whole I prefer Baker to Schwarzkopf and Fischer-Dieskau to Evans, but not by much in either case. The comparison, by the way, is not precisely direct, for there are minor variations in the assignment of individual

songs. Fischer-Dieskau takes *Wer hat dies Liedlein erdacht?* and *Des Antonius von Padua Fischpredigt*, which Morris gave to Baker, and in return Schwarzkopf gets *Lob des hohen Verstands*, which she does well but not quite as funnily as Evans.

Szell has followed Morris' excellent innovation in splitting the four dialogue-type songs—*Lied des Verfolgten im Turm*, *Der Schildwache Nachtlid*, *Trost im Unglück*, and *Verlorne Müh*—between the two soloists. He has gone one step further by doing the same with *Wo die schönen Trompeten blasen*; this seems to me a less convincing notion since the connecting narrative sections make this a different kind of song.

In conclusion: I prefer both Angels to

both Vanguards. I shall return to the new one many times, especially for Fischer-Dieskau's *Revelge* and his deeply moving *Der Tamboursg'sell*. But Morris' performance remains closest to a total projection of this magnificent music. B.J.

MENDELSSOHN: Piano Music

Rondo capriccioso, Op. 14; Fantasy in F sharp minor, Op. 28; Three Preludes and Fugues, Op. 35; Scherzo a capriccio, in F sharp minor; Scherzo in B minor.

Anton Kuerti, piano. MONITOR MCS 2128, \$2.50.

Many professional musicians tend to speak condescendingly of Mendelssohn, yet his was one of the keenest musical minds of the nineteenth century and his works have a structural logic and consistency which would be rare in any century. In Anton Kuerti he has found a champion with a flawless technique and an interpretative approach that manifests a penetrating musical understanding. Kuerti neatly avoids sentimentalizing Mendelssohn's guileless, singing melodies and bouncing prestos, and thus one hears several old favorites (particularly the *Rondo capriccioso*) revealed as the small masterpieces they are. This artist is also able to play Mendelssohn's transparent textures, similar to Mozart's in that they almost diabolically reveal any technical inadequacies on the performer's part, in such a way that they remain quite lucid.

Unhappily, my approval of this disc cannot stand completely unqualified. Most disturbing is the sonic quality: the piano sound is not completely clear and there is also a good bit of surface noise. I also have a few reservations about certain details in Kuerti's performances. It is particularly unfortunate that he doesn't follow Mendelssohn's indication for a gradual crescendo and accelerando throughout most of the E minor Fugue until the chorale is reached at the end. Kuerti breaks the accelerando into two parts, with a lengthy *a tempo* in between, thus destroying the effect of cumulative movement released only just before the chorale tune finally bursts in. Also, his performances of the three fugues lend too much emphasis to the subject for my taste, the other parts being played down and merging into a sort of complex accompaniment. Finally, he drops a measure (number seven, at least according to my score) in the E minor Prelude; admittedly, however, this measure is an exact repetition of the previous one.

In any case, these flaws should not be dwelled on. While many Mendelssohn lovers probably own Rena Kyriakou's recording of the complete piano music (still available on Vox in four three-record albums), for my money that set—at least the several performances I've heard—cannot match Kuerti's on any count except recorded sound. R.P.M.

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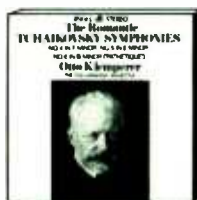
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MOZART: *Le Nozze di Figaro*

Gundula Janowitz (s), The Countess; Edith Mathis (s), Susanna; Barbara Vogel (s), Barbarina; Tatiana Troyanos (ms), Cherubino; Patricia Johnson (ms), Marcellina; Erwin Wohlfahrt (t), Don Basilio; Martin Vantin (t), Don Curzio; Hermann Prey (b), Figaro; Dietrich Fischer-Dieskau (b), The Count; Peter Lagger (bs), Bartolo; Klaus Hirte (bs), Antonio; Chorus and Orchestra of the Deutsche Oper (Berlin), Karl Böhm, cond. DEUTSCHE GRAMMOPHON 139276/79, \$23.16 (four discs).

With an important reservation or two, I should rate this a very good *Figaro*

of a particular sort; whether or not it is the one for you to buy will depend largely on your stylistic prejudices. You must understand, that is, that it is thoroughly Germanic, vocally and musically.

At the helm is Karl Böhm, a most distinguished Mozartean giving one of his finest readings—better, by far, than his recent *Don Giovanni* for DGG. There is an exceptional tautness and clarity and balance—the great finales draw together with unassailable logic, and the orchestra provides a steady frame, not a mere accompanimental underpinning, for the singers. If there is something missing, it is simple good humor; a kind of drive replaces actual joy, and of course there

is no room for Latin languishment or much in the way of atmospheric magic. Still, the interpretation is so intelligently planned, so brilliantly executed, that it must in fairness be accorded all the respect, if not quite the love, engendered by the Kleiber and Giulini readings.

Fleshing out this well-fitted structure are some highly accomplished singers who are themselves of the same tradition of Mozart performance as Dr. Böhm. To start with, there is Gundula Janowitz, latest in an honored line of Countesses who sing in that pure-voiced, long-lined, rather inward fashion beloved of German-trained sopranos. A good singer of this kind will give us memorable moments in the arias and in the Letter Duet, and Janowitz is a very good one; she etches these incomparable melodies with haunting precision and a fine-grained tone. And while I wouldn't say that she makes the character leap at us, she brings more womanly life to the recitatives than I had expected, and there are only a few spots (as near the end of the "Dove sono") where I find myself impatient with the rather retentive quality of it all. There are from time to time suggestions of a straight-edged, slightly hooty timbre which one hopes does not become a dominant feature of her vocalism. But this is singing of extraordinary beauty, and her Countess has given me much pleasure.

Edith Mathis, the Susanna, is also enjoyable, though I will admit to some disappointment—the real ease of suspension that would make "Deh vieni non tardar" magical is not quite there, and the personality in evidence in the recitatives does not always stay with us in the set numbers. (These recitatives, by the way, support an unconscious amount of whispering from all concerned, and—I simply report this—are rendered with virtually every conceivable appoggiatura.)

The two mezzos are both fine. Tatiana Troyanos, singing easily and only occasionally letting out her big, round voice, makes an especially good impression with "Voi che sapete"; "Non so piu," though beautifully vocalized, misses some of the breathless impetus it should have. Patricia Johnson is perhaps the best Marcellina on discs, even sailing through her restored Act IV aria (the challenging and rather unrewarding "Il capro e la capretta") without drawing a hard breath. Its qualities as a character song do not come through very well, but it is asking a great deal of a mezzo to merely sing it.

Hermann Prey is right in the German tradition as Figaro—not a bass, but a fairly light lyric baritone. He sings the role flawlessly, with lovely sound and more presence in the bottom octave than I should have imagined. He is terribly amiable—so much so that it is a bit hard to picture him holding his own in the Almoviva den of vipers. "Se vuol ballare" is downright jolly, with hardly a suggestion of anger or irony, and "Non piu andrai" becomes a bumpy little incidental song, somewhat short on color and variety. His recitative is not always idiomatic.

Whither Dietrich Fischer-Dieskau? It saddens me to report my reactions to

CHRISTMAS

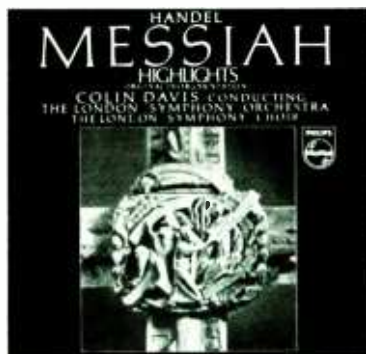
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his work here, not only because the interpretation seems to me so overdrawn and self-conscious as to border on parody but because the voice itself sounds in such frightful condition. Here is a singer who, a few years back, seemed in such command of his resources that only the wildest misdirection could set him wrong. But some basic vocal rules seem to have been violated. The extremely heady sort of technique that has served him so magnificently in Lieder and in roles of a purely lyric sort has been pressed into the one kind of singing it will not withstand—the same mistake made by many a light soprano or *leggiero* tenor. So we have had Fischer-Dieskau attempting first the Italian dramatic roles, culminating in a Scarpia, and then the *Rheingold* Wotan. Because he is a great artist, he has made some of these projects work. But both his Don Giovanni and his Count (roles that are within his province) suggest that a price is being paid. Here the voice is alternately threadbare and artificially puffed, with even the few high notes in the role (including an interpolated G in the Act II finale—a foolish idea in any case) obviously strained.

Perhaps in unconscious compensation for this deterioration, he offers a downright manic reading of the role; instead of playing the Count, he gives us his opinion of the fellow. The recitatives are ludicrous in their constant busyness, their put-on colorations and external comments on the character. And in the set numbers, the music is consistently distorted by unmusical explosions and exaggerations. In a word, it's awful. Fischer-Dieskau's recent Schoeck/Barber disc shows that he can still sing with the old magic when the voice is operating in the proper context. And perhaps part of the trouble here is the result of an indisposition, or temporary hang-over from the Wotan binge. Hope, hope, hope.

Peter Lager is a solid-voiced Bartolo, but I am let down by the Basilio of Erwin Wohlfahrt, who has shown himself capable of better than the throaty singing and indifferent characterization heard here. (His Act IV aria is also included, but makes a very moderate effect.)

A good set, in sum, and by no means the first to be disfigured by its Count. Indeed, the two choice *Figaros* (Giulini's, on Angel, and Kleiber's, on London) suffer in the same way, the former from the ranting of the vocally adequate Eberhard Wächter, the latter from the dry, pinched vocalism of the interpretatively reasonable Alfred Poell. Let me respectfully call attention to the fine Count of Gabriel Bacquier, as yet unrecorded. The engineering of this performance is straightforward and highly successful.

C.L.O.

PROKOFIEV: *Concerto for Violin and Orchestra, No. 1, in D, Op. 19*
—See Hindemith: *Kammermusik No. 4, Op. 36, No. 3.*



RACHMANINOFF: *Concerto for Piano and Orchestra, No. 3, in D minor, Op. 30*

Alexis Weissenberg, piano; Chicago Symphony Orchestra, Georges Prêtre, cond.

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

RESPIGHI: *Sonata for Violin and Piano, in B minor*—See Strauss, Richard: *Sonata for Violin and Piano, in E flat, Op. 18.*

SATIE: "Homage to Erik Satie"

Utah Symphony Orchestra, Maurice Abravanel, cond. CARDINAL VCS 10037/38, \$7.00 (two discs).

This set seems to contain all of Satie's works for orchestra, plus orchestrations of some of his piano pieces by Debussy, Ronald Manuel, Roger Desormière, Poulenc, and Milhaud. Milhaud also provides jacket notes and displays a way of putting his points in the form of rhetorical questions. Thus, in connection with the ballet *Parade*, he writes, "Was he [Satie] not the first to introduce extramusical elements into the orchestra (sound splashes, lottery wheels, sirens, typewriters, pistol shots, etc.?)?" To this one may reply, "Are not these adventitious effects the main reason for remembering the piece?" "Is it not just a wee bit of a bore?"

One had a much livelier, more vivid impression of *Parade* in hearing Antal Dorati's recent recording of it (Mercury 90435), not necessarily because Dorati is a more vital conductor than Abravanel but because Dorati contrasted the work with music by other composers. Too much Satieistic simplicity soon leads to Satiety. (O.K., dock me fifty cents.) This is especially true when in addition to *Parade* one is offered the ballet *Les Aventures de Mercure*, which could have been written by any hack.

The third ballet score, *Relâche*, however, may well be Satie's orchestral masterpiece. It is as wayward and mad as Picabia's incomprehensible scenario, but its disjointed, fragmentary structure is dictated by the still, small voice of this century's only genuine musical purist. Satie's little music-hall piece called *La belle excentrique* is also a masterpiece, in the same way as is Stravinsky's *Circus Polka* or Gottschalk's *The Banjo*. The album includes too Satie's own orchestration of the severe and somber set of preludes and fugues called *En habit de cheval*, a title here translated as *In Riding Clothes*, although the composer himself said it should be translated as *Dressed Like a Horse*. The *Cinq grimaces pour "Un songe d'une nuit d'été"* are too slight to call for any comment, one way or another.

The five pieces orchestrated by others are the *Gymnopédies* Nos. 1 and 3, by Debussy; the *Pear-Shaped Pieces*, by Desormière; two preludes and a *Gnossienne*, by Poulenc; the incidental music to

Le fils des étoiles, by Manuel; and *Jack-in-the-Box*, by Milhaud.

In his notes, Milhaud observes that each of these works has been absorbed into the arranger's own orchestral style. I didn't quite believe this until I heard the music, but it is true; at least it is true of the three arrangers with whose music I am familiar, Debussy, Poulenc, and Milhaud himself. One wonders how much the arrangers may have added beside the scoring. Be that as it may, the *Gymnopédies*, thanks to Debussy, have become Satie's most celebrated works; every time some conductor has a filler spot on a record that he doesn't want to plug with the Vaughan Williams version of *Greensleeves* he turns to these exquisitely lovely pieces, but they have never been more exquisitely played and recorded than they are here. The brilliant *Pear-Shaped Pieces*, the marvelously music-hallish *Jack-in-the-Box*, and the very early, almost Fauré-like preludes and entr'actes for *Le fils des étoiles* also come off superbly. In short, the ghost of Erik Satie must indignantly deny the truth of Nietzsche's cynical maxim, "I can take care of myself, but God save me from my friends." A.F.

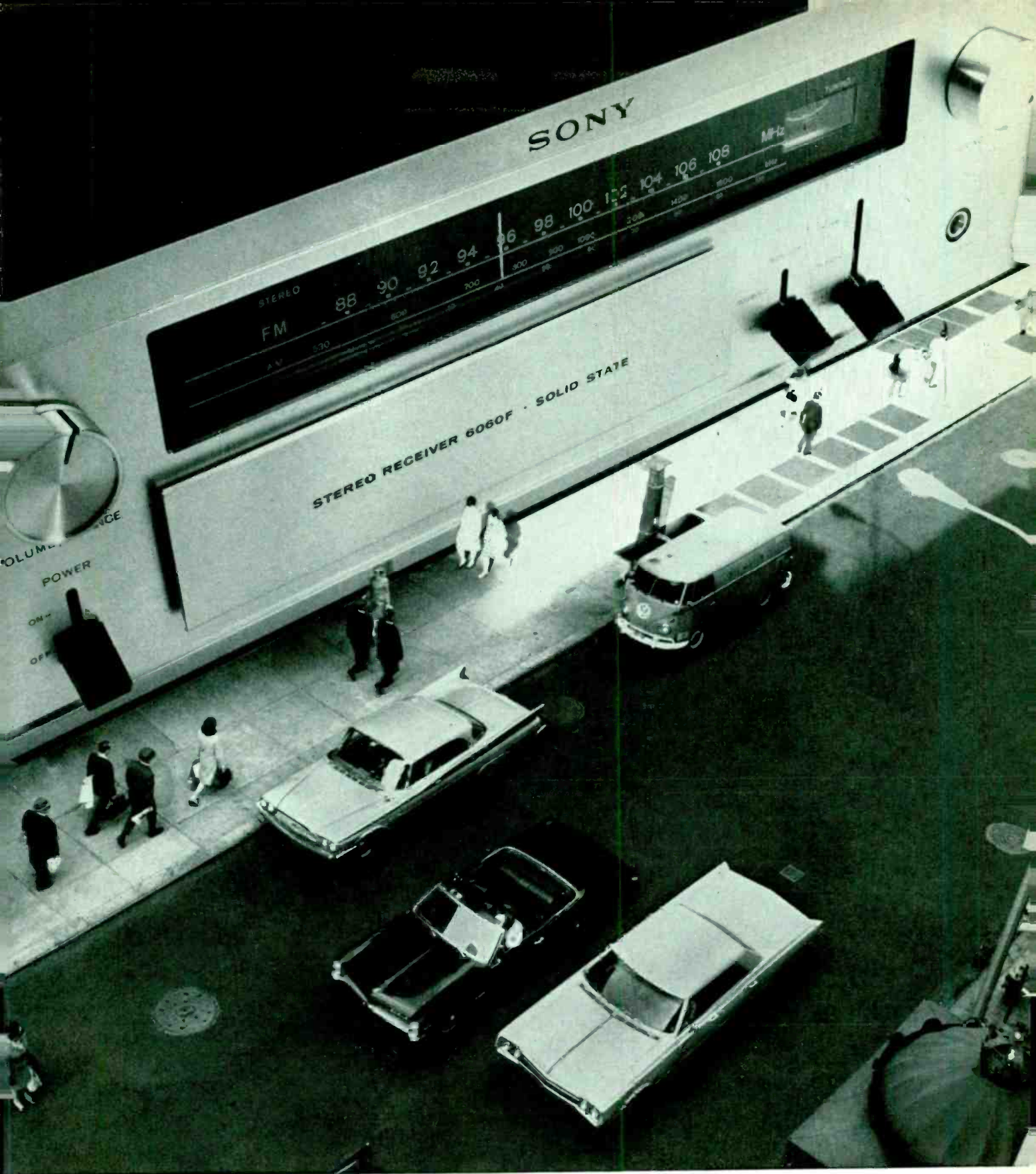
SCHUBERT: *Octet for Strings and Winds, in F, Op. 166, D. 803*

Melos Ensemble. ANGEL S 36529, \$5.79.

This superlative performance by the Melos Ensemble fills a long-standing need for a really definitive recording of Schubert's sublime masterpiece. Though the catalogue already boasts some half dozen stereo versions, none of them has been without flaw. Among the German groups, for example, the Berlin Philharmonic Octet (DGG) is stiff and heavy. The Munich Octet (Turnabout) is better in this regard, but the otherwise excellent sound is unbalanced, excessively spotlighting the first violin. The Vienna Octet (London) is agreeably warm but disagreeably soggy, while the pleasant Pascal (Monitor) falls short of distinction in instrumental and recording technique. Perhaps the most desirable performance until now has been the Fine Arts (Everest/ConcertDisc), which combines admirably straightforward, vigorous playing with strikingly realistic sonics. But it too pales before the excellence of the Melos Ensemble.

The Melos members not only play with greater security and far lovelier tone—both individually and collectively—than any of their recorded competitors; they blend and interweave with uncanny sensitivity. No other group demonstrates such perfect unity and stylishness in its handling of phrasing, articulation, and dynamic subtleties.

Clarinetist Gervase de Peyer must be singled out for special praise for his exquisitely molded and nuanced solo at the opening of the second movement, while the irresistible perkiness of his playing in the scherzo is likely to bring a smile to the face of the most blasé listener. The Ensemble's performance of the fourth movement—a set of variations on the



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love-duet from the composer's operetta *Die Freunde von Salamanka*—can only be described as delectable, with the Melos' horn player making a splendidly sepulchral effect with his low C pedal point in the coda (his Munich and Vienna counterparts, letting caution overcome valor, timidly transpose it up an octave).

The Melos Ensemble, refined and full-blooded, rhythmically animated yet caressing, succeeds in holding one engrossed through every moment of the score—no mean feat in a work nearly as long as Beethoven's Ninth! Angel's somewhat diffuse sound is appropriately atmospheric and homogenous. I have no hesitation whatsoever in recommending this treasurable disc as one of the very finest chamber music recordings of the year. M.S.

SCHUETZ: *Symphoniae sacrae, Book II*

Singet dem Herren; Der Herr ist mein Licht; Lobet den Herrn in seinem Heiligtum; Freuet euch des Herrn: Ich werde nicht sterben; Herzlich hab ich dich; Meine Seele erhebt den Herren.

Elisabeth Speiser, soprano; Maureen Lehane, contralto; Hans Joachim Rotzsch, Kurt Huber, tenors; Wilhelm Pommerien, bass; instrumentalists, Helmuth Rilling, cond. NONESUCH H 71196, \$2.50.

With this disc Nonesuch adds to its impressive group of Schütz recordings which already includes a two-disc set from the *Kleine geistliche Konzerte* and a selection from the first book of *Symphoniae sacrae*, published in 1629. The musical style continues to be impeccable in the new set of seven vocal concertos taken from the composer's 1647 volume. Schütz combined the exhilaration of Italian concerted music with great sensitivity to the nuances of his native German in these exciting and expressive psalm settings for one to three solo voices with two obbligato instruments. Helmuth Rilling has been imaginative in his choice of instruments, following the suggestions of both text and music in using trombones, trumpets, and oboes, in addition to the more familiar recorders and violins.

The singing is not up to the standard of the earlier releases, however. Elisabeth Speiser's soprano seems to me shrill and strident, and it is particularly piercing in her two solo concertos. Maureen Lehane, on the other hand, reveals a glowing contralto appropriate to the warmth of the psalm *Herzlich lieb hab ich dich, O Herr*. The tenors are neither here nor there, but they sound better when they are backed up by a little bass support as they are in the joyful trio *Freuet euch des Herrn*. The quality of the recording is not outstanding; the bass is distressingly boomy and it is hard to find an appropriate balance if one is to keep any bass in the music at all. Kudos as usual, though, to Nonesuch for the liner notes, texts, and a pleasantly cheerful jacket. S.T.

SIBELIUS: *Four Legends, Op. 22*

Buffalo Philharmonic Orchestra, Lukas Foss, cond. NONESUCH H 71203, \$2.50.

This recording is marked by two fringe benefits which can absorb a good deal of the listener's time before he even gets to playing the disc. The first is a fascinating piece of quasi-Blakean psychedelia that covers both sides of the record jacket and expresses in an interesting—if unorthodox—fashion the sensuality and archetypal symbolism of the *Kalevala*, the Finnish epic from which the subject matter of these four poems is drawn. The second is an admirable musical analysis of the *Legends* by Bernard Jacobson, who perspicaciously shows the place of the musical language of these early works in the general symphonic oeuvre of Sibelius.

The history of the *Four Legends*—or the *Lemminkäinen Suite*, as the work is also known—is somewhat stormy. It was given its premiere on April 13, 1896 and did not particularly impress the critics. Sibelius revised the suite and conducted the new version late in 1897, at which time the influential critic Karl Teodor Flodin attacked the work in a particularly bitter fashion, apparently at least in part on the basis of the moral tone of what were then the work's first two sections, *Lemminkäinen and the Maidens of the Island* and *Lemminkäinen in Tuonela*. Soon afterwards, Sibelius actually withdrew these two sections, which were not revived until 1934 and published until 1954, after yet another revision (in 1939). The other two *Legends* (*The Swan of Tuonela* and *Lemminkäinen's Homeward Journey*), isolated from the suite, won almost immediate popularity, although they too were again revised, in 1900.

Lemminkäinen, a comical hero whom the Sibelius critic Harold Johnson has described as a combination Nordic Don Juan and "mother's boy," is actually the principal figure in only the first and last of the *Legends*. Sibelius had intended the music of the first to portray Lemminkäinen's seduction of an entire island of women, a "program" that differs from the story of the hero's love affair with Kyllikki usually associated with the first *Legend*. The movement is by far the most musically varied and complicated of the four. The way in which the different orchestral choirs remain separated and yet are woven into a pattern of interrelated themes and motives is quite striking.

The simplicity of the second *Legend*, the popular *Swan of Tuonela*, puts it in sharp contrast with the first, which is probably why Sibelius decided to move it from third to second place in the Suite. The subject of *Lemminkäinen in Tuonela* actually is not the hero, who has died, but his mother, who gathers the remains of her son from the black waters that surround Tuonela and, through magic, resurrects him. This intriguing and mystical episode is treated principally through the insistent use of a few darkly orchestrated motives and melodic fragments whose persistent harmonies create a stark, monochromatic atmosphere that is unmistakably Sibelius, although the move-

ment is set in a rather unsophisticated A-B-A-Coda form. In the final episode, *Lemminkäinen's Homeward Journey*, Sibelius creates a total impression of unrelenting movement through constant interruption and changes in orchestral texture, much in the same manner by which he creates formal unity in many of his symphonic movements.

Not only does the present recording represent the first stereo version of the complete *Legends*, it is the only one currently available in the United States. The recordings by Ormandy (Columbia), Ehrling (Capitol), and Jensen (London) are all out of print, and the version by the Finnish conductor Tauno Hannikainen, on MK, is rapidly vanishing from sight. The disc at hand also represents, as far as I know, the first Sibelius to be recorded by Lukas Foss, whose name comes as somewhat of a surprise in this repertoire. It should be said right away that Foss's interpretation of the Finnish composer is not bad, particularly in the first, third, and fourth *Legends*. *Swan of Tuonela* admirers are not apt to be gratified by the overstated and poorly played performance here, although the string melody *con gran suono* towards the end is handled in an exceptionally moving fashion. Foss's somewhat quickly paced *Lemminkäinen and the Maidens of Saari* brings out the more purely musical elements of the movement, providing an interesting contrast with the other, more atmospheric versions. And his performance of the last movement is quite stirring, if not particularly subtle.

Unfortunately, Foss's efforts are hampered by the forces, both technical and instrumental, that went into making the record. If orchestral sound can be called unidiomatic, that is precisely the case here. Nonesuch's clean and well-defined sound is in large measure negated by an almost total lack of presence and depth. The result is that the orchestra, which sounds woefully thin to begin with, never really gives the effect of being an ensemble. While this project is far from being a total failure, the music it presents deserves a better fate. R.S.B.

STRAUSS, RICHARD: *Sonata for Violin and Piano, in E flat, Op. 18*
†Respighi: *Sonata for Violin and Piano, in B minor*

Vladimir Weisman, violin; Eleanor Hancock, piano. NONESUCH H 71205, \$2.50.

It may seem an act of rank temerity for Vladimir Weisman, former second violinist of the Claremont Quartet, to challenge Jascha Heifetz' wizardry in this repertoire—a pair of mono discs by Heifetz has been for years the only recording of these works in the domestic catalogue—but Weisman almost succeeds in conjuring as great a spell as the old necromancer himself.

Weisman is gifted with a meltingly lovely tone, bowing that bites but never scratches, an intense yet tastefully shaded vibrato, and a sure instinct for applying just enough portamento to lend ex-

pressivity to a phrase. These characteristics work to consummate effect in these highly romantic and attractive works by composers whose chamber music has regrettably been eclipsed by their splashy tone poems.

Much of the credit for the excellence of this disc must be shared with the pianist, Juilliard-trained Eleanor Hancock, whose previous appearances on records have been confined to three duo-piano LPs with Caroline Norwood for Lyrichord and Collectors Guild. Miss Hancock, wife of pianist/recording engineer David Hancock, is far more of an ensemble partner than Heifetz' accompanists, who docilely accept banishment to the rear while the Master converts duo sonatas into solo concertos. Her playing is confident and commanding (particularly in the Respighi's craggy passacaglia finale) despite a diffuse, sour-sounding instrument.

Nonesuch's stereo places the violinist right of center as if he were a vocalist nestled in the crook of the piano; this may prove annoying to those accustomed to normal concert practice, but is remediable with a stereo reverse switch. Otherwise, the sound is excellent, with an extremely natural sheen of overtones on the violin's upper strings, and silent Dolby backgrounds.

At last report, Weisman had embarked on a solo career. From the evidence of this recording, he should be successful indeed. M.S.

STRAUSS, RICHARD: *Songs*

Zueignung; Schön sind, doch kalt; Die Zeitlose; Die Verschwiegenen; Der Stern; Seitdem dein Aug'; Die Nacht; Wie sollen wir geheim sie halten; Schlagende Herzen; Morgen; Waldseligkeit; Ich trage meine Minne; Du meines Herzens Krönelein; Winterweihe; Allerseelen; Ruhe, meine Seele.

Felicia Weathers, soprano; Georg Fischer, piano. LONDON OS 26075, \$5.79.

I don't get it. What's a nice young girl like Miss Weathers doing in repertoire like this?

The classic answer ("Just lucky, I guess") won't serve. For this record strikes me as an out-and-out mismatch between an artist's innate character and her singing material. Felicia Weathers has a young, almost childlike, voice of appealing freshness and a well-formed technique (bar a slight tendency to stridency in the top register) along with which goes a decent schooling in the pronunciation of German. Now look at the content of these Strauss songs. Half of them, at least, are about autumn and grayness and winter, and the need to have one's soul rest because of all the trouble it's seen.

Well, my soul just cannot credit that girl (with that voice) with the knowledge or experience of life to be telling me such things. The over-all impression is that one is listening to a schoolgirl—yes, I know that Miss Weathers has been appearing professionally for ten years

or more, but we are considering the voice as recorded—singing about things a schoolgirl, even in this precocious age, has no right to have experienced, or if she has experienced them, no right to have a perspective about. Nor is her way with the words such as to persuade me that she is a uniquely wise child.

There is a Lieder program that might be put together for this artist, but it would have to be much more carefully chosen than the present one in order to reinforce rather than obstruct her principal qualities of youth and dewy freshness. Not that a successful Lieder singer has to be in the Medicare category—but if your stock-in-trade is maturity, then it is well to have a little on hand to show the customers. G.M.

SUBOTNICK: *The Wild Bull*

Electronic synthesizer. NONESUCH H 71208, \$2.50.

In the old days when Morton Subotnick ran the San Francisco Tape Music Center, he employed light projections, dancers, and other visual adjuncts to his electronic compositions. Now that he is writing electronic music for recording, he turns to literary adjuncts. At least he has done so with two big, major works. The association of sound and literature is considerably subtler than that of sound and light and is one index of the maturing of Subotnick's ideas in general.

Subotnick's first big work for Nonesuch records was *Silver Apples of the Moon*, which is full of all the chiming, bell-like, and angelic sounds of which tape is capable and involves an angelic poem by William Butler Yeats. *The Wild Bull* is totally different. The poem is an ancient Sumerian lament translated by Thorkild Jacobsen. It would melt the heart of a granite god, which is precisely what it was intended to do, but it was not the source or inspiration of the music; Subotnick happened to read it when the music was half finished, thought it appropriate, and so appropriated it. He was right.

Where the basic sound of *Silver Apples* is that of bright, small bells, the basic sound of *The Wild Bull* is that of great, primitive horns—the horns of the death-god himself blown in a grandly ceremonious manner to provide an essential substance which is developed with great rhythmic, coloristic, and formal inventiveness. This is a big, symphonic piece using a huge spectrum of electronic effect, but always with full artistic economy. In the two recorded works written for Nonesuch, the art of Morton Subotnick comes of age. A.F.

TCHAIKOVSKY: *Symphony No. 2, in C minor, Op. 17 ("Little Russian")*

New Philharmonia Orchestra, Claudio Abbado, cond. DEUTSCHE GRAMMOPHON 139381, \$5.79.

A delightfully fleet, unaffected performance, Abbado's *Little Russian Symphony*



Claudio Abbado applies a fleet, lyrical touch to Tchaikovsky's *Symphony No. 2*.

is more aptly described by the diminutive part of that title than by any particularly Slavic qualities. In other words, the orchestral treatment leans towards the light-textured refinement and "line" of the best Western readings, with even innately crude "folklore" details (e.g., the piccolo solo at the end of the finale) given unusual charm and delicacy. Not that dynamic thrust is missing (the kettledrum punctuations throughout the third movement have enough snap to remind one of a Toscanini or Cantelli performance) but rather that Abbado's work here also reveals the kind of mercurial elegance, coloristic nicety, and Italianate lyricism espoused by Cantelli in that bygone era.

Moreover, Abbado's totally likable Tchaikovsky Second has been given quite amazing clarity of recorded sound (unusually crisp and closely miked for DGG, which often favors a more conservative ambience). But there are, of course, equally valid readings. Svetlanov's, for instance, is similarly unaffected, and some listeners might find its slightly plainer, muscular manner and its considerably slower march movement more convincingly Slavic. Giulini's, on the other hand, is more ferocious and subjective—Italianate in the Toscanini rather than in the Cantelli fashion; though it contains an undesirable cut in the finale, it is coupled with a thrilling, chilling reading of Mussorgsky's *Bald Mountain* in Rimsky's orchestration. If you want all three early Tchaikovsky Symphonies economically, the sober yet exciting two-disc Dorati/Mercury album will appeal to you. H.G.

TELEMANN: *Suite for Flute, Strings, and Continuo, in A minor; Concerto for Viola, Strings, and Continuo, in G; Concerto for Three Violins, Strings, and Continuo, in F*

Severino Gazzelloni, flute; Cino Ghedin, viola; Felix Ayo, Arnaldo Apostoli, and Italo Colandrea, violins; I Musici. PHILIPS PHS 900188, \$5.79.

The celebrated sixteen-year-old conduc-

torless group from Rome has always been interested in breaking out of its Italian-concerto type-casting, and here it tackles a German composer who wrote primarily French music—the eighteenth century was a time when such distinctions had a precise meaning.

I Musici's grasp of French style is hazy, and the overture of the A minor Suite shows no acquaintance with the convention of double-dotting. Yet the same complaint is monotonously applicable to far too many baroque performances, and particularly those from French sources. Apart from this, and from a tendency to use romanticized dynamics and much too much vibrato, these performances have a good deal to recom-

mend them. Choice of tempos is excellent, with dance movements lively and Largos free from dragging, and there is an intelligent attempt to vary dynamics in the repeats.

The actual instrumental playing is very good, though guest soloist Gazzelloni surprisingly shows less stylistic insight than the group. Ghedin projects a rich, free viola tone, and the three solo violinists also do well. The recorded sound is a shade tubby, but balance between strings and harpsichord is good. Brünnen on Telefunken and Streatfeild on Oiseau-Lyre continue as top recommendations for the flute (alias recorder) and viola works, but the new disc offers acceptable alternatives. B.J.

TIPPETT: *Symphony No. 2; The Weeping Babe; Sonata for Four Horns*

April Cantelo, soprano, John Alldis Choir (in *The Weeping Babe*); Barry Tuckwell Horn Quartet (in the *Sonata*); London Symphony Orchestra. Colin Davis, cond. (in the *Symphony*). Argo ZRG 535, \$5.95.

When Michael Tippett celebrated his sixtieth birthday in 1965, Aaron Copland wrote a tribute to the composer in which he stated that Tippett always seemed particularly interesting to him in that he found something peculiarly "American" about the British composer's music. Copland was referring primarily to the highly buoyant rhythmic character of Tippett's work, but the same connection is equally evident in the latter's frequent use of "open" harmonic combinations as well as in the straightforward formal organization of much of his music, which at times seems almost naïve in its simplicity. In listening to the pieces on this disc, and in particular to the Second Symphony, it is in fact Copland's own music (excepting his most recent work) that I find comes most readily to mind.

Tippett is clearly one of the best English composers of his generation and is usually accorded a position second only to Benjamin Britten by those critics who find pleasure in giving out such ratings. If only for that reason this record performs a valuable service, particularly in this country where Tippett's work is not well known, giving ample support to the reputation which precedes it. Of the works included on this disc the Second Symphony, the longest and most ambitious of the three, is also clearly the most interesting. Completed in 1959, it reveals Tippett as a composer who is still very much a part of the symphonic tradition; his musical ideas have a scope and breadth which lend themselves well to the symphonic gesture. He also writes idiomatically for the orchestra, with a precise sense of orchestral balance enabling the right things to come out in the right relationships.

To my mind, the strongest movement is the second, an Adagio built on the contrast and alternation of textural layers in a manner reminiscent of Stravinsky; it achieves some really striking effects of instrumental color, interesting not only for their own sake but also in the way they are integrated into the general structure of the piece. Some of this doesn't come through in the recording quite as clearly as one might wish, particularly the delicate balance among the trumpet, flute, and clarinet at the beginning of the movement (about all one can hear is the trumpet), but the over-all effect is stunning. The third movement, a scherzoklike presto with an additive rhythmic structure à la Bartók, is also quite successful. The first and fourth movements seem somewhat weaker to me, the former because of its rather predictable sonata-form structure and the latter due to an overly long, fanfarelike coda which keeps starting and stopping without ever quite getting off the ground.

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A Memento Of Horowitz As Seen on TV

IT SEEMS ONLY JUST that posterity should have something with which to remember one of television's finest moments. The present disc should serve that purpose very nicely until such a day when it is feasible to mass-produce video/phonograph tapes for home use.

There can be no question that seeing, as well as hearing, these performances is absolutely necessary in order to savor their fullest impact. Take, for example, that section of the tremendous F sharp minor Chopin Polonaise where the restatement of the theme is embroiled by *furioso* ascending scales in the left hand: to see Horowitz' mighty fingers starting at the bottom of the screen and lunging away from the viewer towards the center greatly reinforced the already hair-raising aspects of the performance. Then too, there were those close-ups of the great pianist's wildly unorthodox fingerings and hand position, the enthralling (and seemingly implausible) combination of extreme physical plasticity and near-to-the-snapping-point brittleness which,

for the first time, gave the curious some answers as to "how he does it." To hear the music alone, while such triumphant camerawork still lingers in the mind's eye, is inevitably a bit flat.

But boredom is clearly impossible in the context of Horowitz' roller-coaster pianism. In fact, I am not so sure that it isn't actually a disguised blessing to be spared the full stabbing edge of this player's febrile temperament. On repetition, it might prove unbearable.

The aforementioned Polonaise (one of Chopin's less well-known masterpieces) and the G major Scarlatti are new to the Horowitz discography. Actually, his transcription of the *Carmen* music is also new in that this version differs radically from that heard in the celebrated earlier recordings. One must say that the new arrangement is less garish and chance-taking than its predecessor, though there are still ample goings-on to keep the pianist "bizet." I must also say that what emerged from the TV speaker and the grooves of this disc is measurably steadier and more rhythmically assured than the performances of the *Fantasy* I heard in Carnegie Hall on several occasions last season.

The more I hear of this unusually brisk (for Horowitz) *Träumerei*, the more I am convinced by it: such lovely liquid tone and phras-

ing! I remain less happy about the *Arabesque* (which is distinctly insipid for my taste) and the Scriabin piece (which is a shade untempestuous by Horowitz' yardstick, and also too broken up in terms of its phraseology). In these, I find that excessive detail disturbs forward motion. But perhaps it is the very imbalance and temperamental restlessness that balances out the Horowitz legend: certainly you will have to look far and wide to find more personal, exciting, Chopin playing.

The Carnegie-Hall-derived sound is up to Columbia's usual high standards. Applause can be heard at the very beginning and end of the recital but has been eliminated elsewhere. HARRIS GOLDSMITH

Vladimir Horowitz: "Horowitz on TV"

Chopin: *Ballade No. 1, in G minor, Op. 23; Nocturne No. 15, in F minor, Op. 55, No. 1; Polonaise No. 5, in F sharp minor, Op. 44.* Scarlatti: *Sonatas: in E, L. 23; in G, L. 335.* Schumann: *Arabesque, Op. 18; Träumerei, Op. 15, No. 7.* Scriabin: *Etude in D sharp minor, Op. 8, No. 12.* Bizet-Horowitz: *Carmen Fantasy.*

Vladimir Horowitz, piano. Columbia MS 7106, \$5.79.

in the Cathedral of Notre Dame in Paris is a most inappropriate instrument for Bach organ music, but in these Vivaldi pieces (and there is certainly more Vivaldi here than Bach) it adds greatly to the vigorous fun of the works. The tremendous reverberation of Notre Dame is handled beautifully in this recording, and further emphasizes the sonorous grandeur of Vivaldi's music.

The record surfaces are the quietest I've yet encountered from Philips, but after about a dozen playings or so the disc shows disturbing signs of wear and distortion not present on the first few playings. The one inexcusable failure of this presentation, however, is the absence in the scanty notes of any explanation of what is being presented and who is responsible for the exceptionally well-made arrangements. C.F.G.



RECITALS & MISCELLANY

JOHN ALLDIS CHOIR: *Choral Music*

Bruckner: *Ave Maria; Christus factus est; Virga Jesse; Locus iste.* Schoenberg: *Friede auf Erden.* Debussy: *Chansons de Charles d'Orléans.* Messiaen: *Cinq Rechants.*

John Alldis Choir, John Alldis, cond. ARGO ZRG 523, \$5.95.

The major novelty on this disc is Olivier Messiaen's *Cinq Rechants*, for a mixed chorus of twelve voices, written in 1948 following the massive *Turangalila* symphony. With their refrain forms (often developed upon repetition by addition of

new counterpoints) and clear-cut, if irregular, rhythms, these works remind me in a curious way of Orff's *Carmina Burana*. The composer's skill in exploiting the limited means is admirable, and I rather like the change-of-phase effect in the verse of the first piece, a duet that later expands into a trio with tongued percussion part. However, despite all the showy technical novelty (humming, tongue-clicking, shouting, plus an invented "pseudo-Hindu" language), much of the substance here is fundamentally as simple-minded as that of Orff's early work.

The portions of the text in French have to do with the Tristan legend, and the composer states that this is "a song of love; this word alone is sufficient to guide the singers in interpreting the poem and the music." Perhaps, the Alldis Choir have clearly put a good deal of hard work into it as well—their performance is simply dazzling.

Equally fine is the reading of the Debussy chansons, a desirable addition to the current catalogues. Although these pleasant pastiches of French Renaissance style are of neither great importance nor originality, they are welcome when so elegantly sung.

The German face of the record is not so satisfactory. For one thing, the music calls for a goodly quantity of those high,

loud soprano notes that are so hard to record, and there is a fair bit of distortion. For another, the harmonically oriented styles of Bruckner and early Schoenberg call for a solidity in the bass line that is not provided here. It's too bad, for they are well-shaped readings otherwise.

An insert provides the original texts, but—unhelpfully—no translations. D.H.

FRANS BRUEGGEN: *English Music for Recorders and Consort of Viols*

Holborne: *Pavan; Galliard; The Honie Suckle; The Sighes; The Night Watch; Heigh-Ho Holiday.* Taverner: *In Nomine*

a 4. Tye: *In Nomine ("Crye")* a 5. Gibbons: *In Nomine* a 4. Byrd: *In Nomine* a 5, No. 3; *Browning* a 5, "The leaves be green." Bevin: *Browning* a 3. Thomas Simpson: *Ricercare* a 4, "Bonny Sweet Robin." Morley: "La Girandola" a 2; "Il Lamento" a 2; "La Caccia" a 2. Jeffreys: *Fantasia* a 3, No. 5. Purcell: *Fantasia* a 4, No. 7.

Brüggen Consort of Old Instruments, Frans Brüggen, cond. TELEFUNKEN SAWT 9511-B, \$5.95.

Ranging from mid-Renaissance to early baroque, this is as delightful a collection of English music as I have heard. There is ample intrinsic variety of mood and

style, and recorder player Frans Brüggen directs his group with an unerring sense of the tempo suited to the part-writing of each piece. The instruments themselves produce lovely cool sonorities, and the recording is flawless.

Somehow it seems appropriate that the land of the Beatles should, three and four centuries earlier, have produced such idiosyncratic instrumental forms as the *In Nomine* and the *Browning*.

Only one complaint: the liner notes, though well documented on the instruments, give scanty information about sources and settings. B.J.

MONTSERRAT CABALLE and BERNABE MARTI: *Zarzuela Love Duets*

Guridi: *El Caserío; Buenos dias. Vives: La Generala; Mi dulce sueno.* Soutullo/Vert: *La Leyenda del Beso; Amor, mi raza sabe conquistar.* Torroba: *Luisa Fernanda; Caballero del alto plumero.* Bretón: *La Dolores; Dolores mia.* Caballero: *El Dño de la Africana; Comprende lo grave de mi situacion.*

Montserrat Caballé, soprano; Bernabé Martí, tenor; Symphony Orchestra, Eugenio Marco. cond. RCA RED SEAL LSC 3039, \$5.79.

My, yes. A real treat.

Despite many past attempts, the zarzuela has never secured a firm lodgment in the domestic record catalogues and this Spanish genre of operetta remains for the most part an ethnic enthusiasm. About a decade ago London Records released a large number of complete sets drawn from the catalogues of its Spanish affiliate, but there was little buyer response and they were soon withdrawn. Now RCA has had a better idea. A half-dozen cream buns have been separated from the everyday bread (which makes up much of even the best zarzuela) and are here offered in delectable form.

The scores from which these duets hark were written mainly around the turn of the century, and they are rich with allusion to other work of the period. If yours is a listening mentality that enjoys tracing echoes and resemblances, you will find them in good measure: Offenbach and Lehár, Victor Herbert and Friml, even Hungarian tunes and Neapolitan songs. But all are strongly absorbed into a Spanish homogeneity, move with a Latin swing, and should be taken in the spirit they are here presented—as sheerly delightful escape to unfamiliar, but utterly unforbidding, melodious terrain.

Miss Caballé's voice is free and confident and this music is in her blood; she makes splendid and consistently lovely sounds, obviously enjoying her work throughout. Mr. Martí (her husband, by the way) also sings with persuasive charm but not without an occasional moment of strain up top. But both have a good time, and you will too.

The recording acoustic is big, bouncy, and bright—but then so is the music. A good match. G.M.

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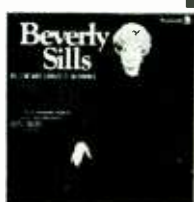
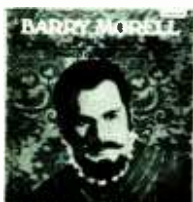
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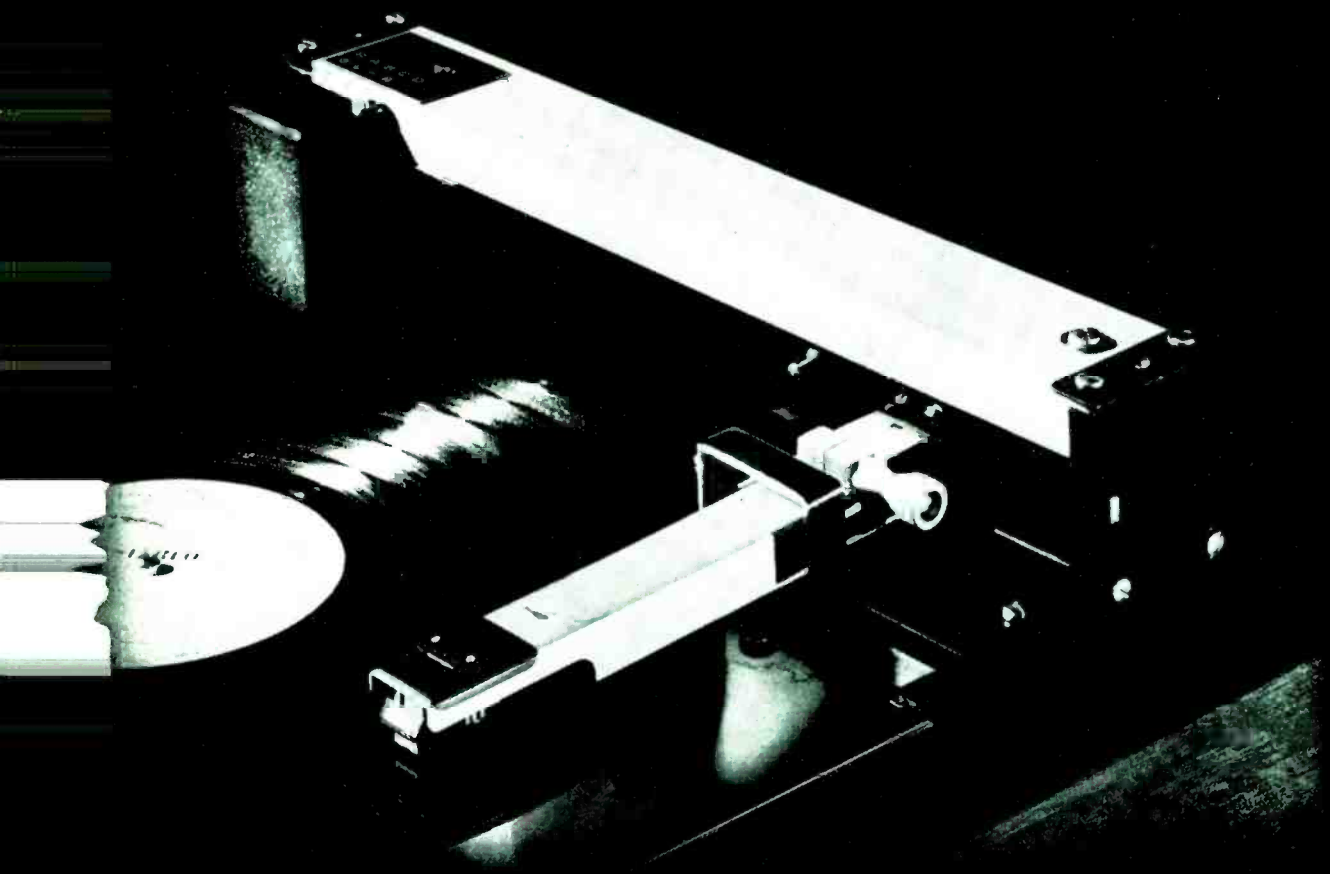
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CONCENTUS MUSICUS: "Music at the Court of Louis XIV"

Marais: *Suite from "Aleyone"; Pièces de violes Book 2: Gavotte, Menuet, Fantaisie.* F. Couperin: *Concerts Royaux No. 2.* Hotteterre: *Pieces for the Flute, Book 1: Allemande "La Fontainebleau"; Sarabande "Le Depart"; Air "Le Fleuri"; Gavotte "La Mitilde"; Branle "L'Auteuille"; Menuet "Le Beaulieu."*

Concentus Musicus (Vienna), Nikolaus Harnoncourt, cond. CARDINAL VCS 10029, \$3.50.

A superb recording in every way. I doubt if even the virtuosos Marin Marais, François Couperin, and Jacques Hotteterre themselves could have played better for Louis XIV than does the Concentus Musicus for us on this disc. The timbre of the instrumental ensemble—which includes seventeenth- and eighteenth-century oboes, violins, and viols—is perfect for the elegantly stylized dances that comprised the chamber music for the Sun King's court. Nikolaus Harnoncourt plays like a seventeenth-century Jacqueline du Pré in the suite by master gambist Marais, and Leopold Stasny handles Hotteterre's baroque flute with equal ease. But perhaps the most appealing of all is the ensemble performance of Couperin's *Concert Royal*. Designed to soothe the king's melancholy, its idyllic charm still works its magic. The quality of recording is equal to the excellence of the performance. S.T.

MIRELLA FRENI: *French and Italian Opera Arias*

Bizet: *Carmen: Je dis, que rien ne m'épouvante.* Massenet: *Manon: Adieux, notre petite table.* Mascagni: *Lodoletta: Flammen, perdonami; l'Amico Fritz: Son pochi fiori; Non mi resta che il pianto.* Cilea: *Adriana Lecouvreur: Poveri fiori; Io son l'umile ancella.* Bizet: *Les Pêcheurs des perles: Comme autrefois.* Gounod: *Faust: Il était un Roi de Thulé . . . Ah! Je ris.*

Mirella Freni, soprano; La Scala Orchestra, Antonino Votto, cond. ANGEL S 36527, \$5.79.

Mirella Freni is a jewel. Her total personality is a benison in the opera house, her beautifully controlled, even, and flexible voice a joy on records. She has not perhaps the fiery temperament of a Callas, nor can she reveal emotion in a flash of insight, as Scotto can. But within her ideal emotional range and voice category she is perhaps the best lyric soprano we have today.

In this recital she brings appealing devotion to the two *Adriana* arias, while her qualities of frankness and simplicity work marvels for all three Mascagni items. This is transparently lovely singing. The same guileless innocence serves Micaela's character to perfection and Miss Freni is the ideal Micaela, both in the opera house and here on disc. *Manon* (at least the sentimental aspect of *Manon* re-

vealed in her "farewell to our little table") is also well within her emotional spectrum. Leila (in the *Pêcheurs* aria) is at the edge of it, however, for Miss Freni seems not entirely at ease with guile and deceit: her Leila thus lacks a certain stratum of emotion, if nothing in the sheer singing. The naïve innocence of an unspoiled country girl is Marguerite's prevailing quality and, as you might imagine, Miss Freni catches it beautifully. In the "Jewel Song," one might ask for a little more pointed dexterity with the French words (De Los Angeles put much more into them) but really it would be ungenerous to scout the riches we are given.

A splendid record, the accompaniments and balances well judged even if the horn playing in the *Carmen* excerpt is something short of top-drawer La Scala. G.M.

VLADIMIR HOROWITZ: "Horowitz on TV"

Vladimir Horowitz, piano.

For a review of this recording, see page 103.

JEAN-PIERRE JACQUILLAT: "Favorite French Showpieces"

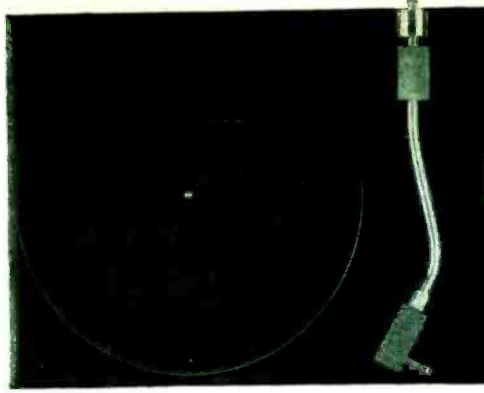
De Lisle-Berlioz: *La Marseillaise.* Chabrier: *España Rhapsody.* Debussy: *Prélude à l'après-midi d'un faune.* Dukas: *L'Apprenti sorcier.* Saint-Saëns: *Danse macabre.* Lalo: *Scherzo.*

Andréa Guiot, soprano, Claude Cales, baritone, Les Petits Chanteurs à la Croix de Bois, Chorus of the Paris Opéra (in *La Marseillaise*); Orchestre de Paris, Jean-Pierre Jacquillat, cond. ANGEL S 36518, \$5.78.

It's probably as a salute to Francophile record collectors that the recently established, government-sponsored Orchestre de Paris prefaces its American tour with the present nationalistic miscellany—one directed by the orchestra's assistant conductor rather than by one of its better-known leaders, Charles Munch and Serge Baudo. Jacquillat is new to American record releases, but his name is likely to be heard often in the future. His potential stature is foreshadowed and his earlier experience as a percussion player is reflected in the best performances here: a vital *Sorcerer's Apprentice* and a swinging *Danse macabre*. His Debussy *Prélude* too is a fine performance, if perhaps just a bit too languorously sensual. While there is some strain and stiltedness in the Chabrier *Rhapsody* and a bit too much vehemence in the dashing Lalo *Scherzo*—a showpiece, orchestrated by the composer from a movement in his Op. 26 Trio, which has been lamentably neglected in recent years—all of the work here demonstrates that the new French orchestra more than lives up to its advance billings. It plays superbly

Continued on page 108

HIGH FIDELITY MAGAZINE



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- 3. Switch on the motor.²**
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2. This has to be done thoughtfully with some record changers, or you will accidentally start the change cycle and have to wait until everything is back to normal so that you can try again. In one German changer, you will have to lift the pickup arm and move it over toward the record with one hand while turning on the motor with the other, if you want to play one band on a record; be sure to use your left hand for the pickup arm or it will get a bit crowded. On the other hand, if you are going to let your changer play the record "automatically", the main thing to remember is to push the actuating lever in the right direction (or push the separate lever some changers provide) after you change spindles and balance the record on the automatic spindle. Once you have the motor going, you may as well check the speed to see that it hasn't been changed or drifted since you last used it. The motors of most of the better changers run quite accurately once you have set the speed correctly with a strobe card and neon light.
3. If you are using a changer and have done everything right, as explained in footnotes 1 and 2, the arm should lift itself off its rest and set down at the beginning of the record, if the adjustment for this is correctly set. Depending on the changer you have, this may take about twenty seconds, during which you can read the notes on the record jacket, etc. If the part of the record you wanted to hear is not at the beginning, wait until the arm has set down and then pick it up. On some record changers, instead of just picking up the arm, they have a special lever you can push or pull to raise or lower the arm, which really makes it easy. After you move the lever, you can then go ahead and pick up the arm and move it over to the part of the record you wanted to hear. Instead of just setting it down there, you can use the lever feature again, which is very convenient; sighting along the surface of the record, move the arm from side to side until it looks as if it is right over the place where you want it to come down, then work the little lever. You really get used to the extra motion soon, and don't mind it. Now, if the band you wanted to play is near the end of the side, be careful not to trip the changer mechanism when you get the arm in toward the center. If you do, the machine will lift the arm right out of your hand. If this keeps happening, maybe the best thing would be to listen to the whole record anyway.
4. If the part of the record you wanted to hear was not at the end of the record, and you have a changer, you have two options: either let the record finish and the arm will lift off by itself, which shouldn't take more than fifteen minutes, or, go over and push the "reject" lever very gently, so as not to jar the pickup arm.

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here, with polished solo contributions by first flutist Marcel Dubost in the Debussy and concertmaster Luben Yordanoff in the Saint-Saëns, and it is gleamingly recorded in all the orchestra-only pieces.

On the other hand, the quasi-official, full-length *Marseillaise* sounds as if it were either recorded in another hall or by a quite different microphone setup. Soloists and chorus are rather too far back, the sonics are coarse and hollow, and—except for the charming children's choir in the penultimate stanza—the performance is heavy-handedly ceremonial. Listeners other than De Gaullists would be well advised to skip on to the orchestral showpieces. R.D.D.

GERARD SOUZAY: *Four French Cantatas*

Courbois: *Don Quichotte*. Boismortier: *L'Automne*. Campra: *Les Femmes*. Rameau: *Thétis*.

Gérard Souzay, baritone: Chamber orchestra, Jean-François Paillard, cond. Epic BC 1383, \$5.79.

If we know little about the Italian cantata of the baroque era, we know even less about its French counterpart, even though all leading musicians from Charpentier to Rameau composed in this popular form. The French considered it an

opéra de salon, that is, vocal chamber music of a dramatic cast, so it is clear that their model was the Italian species. Like the Italian cantata, the French was for solo with either continuo, or a few instruments (*petite symphonie*), or full orchestra (*grande symphonie*). The four cantatas recorded here show not only the Italian influence but a distinct effort to fuse French taste with Italian style. The results must have been more satisfying to the French of the early eighteenth century than they are to us, for while this is agreeable music, it does not bear comparison with the Italian cantata. The difference between the two kinds is that the French are always more word-bound than the Italians, and their melodic line is therefore narrower and less varied. Everything is pleasant, but the arias are short-breathed, the recitatives too precisely articulated, the concertante instruments unventuresome, and the recitative-aria sequence so stereotyped that one realizes that the end has been reached only when the next cantata begins. Some of these cantatas approach the specifically French minicantata called *cantatille*, which is a sort of finger-sandwich piece.

Of the four composers represented, Rameau is of course the best known, but *Thétis* is not one of his major works, though it has a little more fire and linearity than the others, and his concertante instrument (violin) plays music that has relevance to the main plan and ideas. The third aria in this cantata is impressive. Campra was the most important



Some fancy styling from Gérard Souzay enhances a quartet of French cantatas.

French opera composer between Lully and Rameau, and Boismortier is fairly well known as an instrumental composer; many of his flute pieces are recorded. The cantatas of these two composers heard here show the slight melancholy pathos of the Lullian *tragédie lyrique*, nice low-keyed music of no particular significance. But the almost totally unknown Courbois work is a sleeper. *Don Quichotte*, dating from 1710, is real theater music and the best piece of the four. The contrast between *Don Quichotte* and *Sancho Panza* is well brought out, the dramatic vocal line is imaginative—the orchestration even more so.

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REPEAT PERFORMANCE

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

Souzay sings well and properly in the French style, which gives more attention to impeccable enunciation than to vocal beauty. The accompaniment is neat but bloodless, the cadences peter out rather than end, and the harpsichord is its usual effacing self. The notes on the sleeve are intelligent, but Epic is guilty of the unpardonable sin of releasing vocal music without the poetic texts. P.H.L.

SHIRLEY VERRETT: *Operatic Recital*

Gluck: *Orphée: Amours, viens rendre à mon âme*. Donizetti: *Anna Bolena: Sposa a Percy; Per questa fiamma indomita. La Favorita: O mio Fernando*. Berlioz: *Roméo et Juliette: Premiers transports. Damnation de Faust: D'amour lardente flamme*. Gounod: *Sapho: O ma lyre immortelle*. Massenet: *Werther: Letter Scene*. Saint-Saëns: *Mon coeur s'ouvre à ta voix*.

Shirley Verrett, mezzo-soprano; RCA Italiana Opera Orchestra, Georges Prêtre, cond. RCA RED SEAL LSC 3045, \$5.79.

The program is, on paper, interestingly varied and unhackneyed, but the performances strongly suggest that Miss Verrett has not yet really found herself.

The voice is a fine one of a type that is becoming increasingly common. It's what we might call the nominal mezzo—a timbre that is in no way distinguishable from that of a soprano of middling weight but which is classified as mezzo seemingly by pure choice. Typically, it is most effective in the upper-middle range and least effective in the lower-middle, where there is often a weakish patch; and that is the case here. This balance suits the voice especially well to the lighter mezzo repertory, but leaves it wanting when it comes to the contralto or Italian dramatic parts.

So with one or two exceptions (such as the *Favorita* aria, which calls for a sustained, rich line in the lower-middle area), this repertory would seem well chosen. And in fact there is a quantity of attractive vocalism on the disc, including some impressive floridity in the (undistinguished) aria exhumed from the Paris revision of *Orfeo*, and several successful excursions into the soprano top. The problem is that there does not seem to be a really communicative personality behind most of the singing—one listens in vain for something urgent and specific, and comes up only with the anonymous and generalized. There is never anything overtly wrong or tasteless, but there just isn't much message coming through. Who is this character? Or, failing that, who is Miss Verrett? Discoveries yet to be made. For the record, the *Orphée*, *Anna Bolena*, and *Samson* excerpts are the most successful, the Berlioz items the least.

Sad to say, the supporting elements are of no help. The accompaniments are wilted; the surfaces of my copy swish merrily along; and the liner notes raise the shade of the celebrated nineteenth-century mezzo Pauline Viardot, a fool-hardy invocation. C.L.O.

BALAKIREV: *Thamar*. **LIADOV:** *Baba-Yaga, Op. 56; Eight Russian Popular Songs, Op. 58; Kikimora, Op. 63*. Orchestre de la Suisse Romande, Ernest Ansermet, cond. Stereo Treasury STS 15066, \$2.49 [from London LL 1068, 1955].

Three unsavory Russian heroines meet on this disc: Thamar, the wicked queen who lures wanderers to her castle for a night of revelry and execution at dawn; Baba-Yaga, the ogress who lives in the house on fowl's legs; and Kikimora, an odd creature "with a head the size of a thimble and a body as thin as a straw," who whistles and hisses from evening to midnight. This material is of course perfect subject matter for such happy tunesmiths and adept orchestral colorists as Balakirev and Liadov—they hardly miss a point in their musical descriptions. Liadov's straightforward folk-song settings form a refreshingly artless contrast to the more exotic attractions of the disc.

Ansermet finds just the right tone for each piece and plays the music exactly for what it's worth. The folk songs, in fact, possess a delicate elegance that would probably elude a less thoughtful conductor. London's conservative recording technique for this disc produces clear and adequately detailed sound.

BARTÓK: *Mikrokosmos* (excerpts): *Contrasts for Violin, Clarinet, and Piano*. Joseph Szigeti, violin; Benny Goodman, clarinet; Béla Bartók, piano. *Odyssey* 32 16 0220, \$2.49 (rechanneled stereo only) [from Columbia ML 2213; *Mikrokosmos* from Columbia ML 4419, recorded in 1940].

The easy grace of Bartók's own performance of nineteen selections from his *Mikrokosmos* may come as something of a revelation to piano students who have relentlessly hammered their way through these six volumes with clenched teeth and uncompromising ferocity. The compositional subtlety and rhythmic ingenuity, not to mention sheer wit and poetry, here contained can be appreciated only when heard in the playing of a pianist as accomplished as Bartók himself.

The trio of musicians for whom Bartók wrote *Contrasts* in 1938 recorded it two years later. Goodman's rather lackadaisical clarinet is not the ideal partner for Szigeti's terse acerbity and the composer's sympathetic underpinning at the piano. The sound is understandably muffled and the stereo a bad joke, but for Side 1 alone the disc more than merits its "legendary" classification.

DEBUSSY: *La Boîte à joujoux* (orch. Caplet); *Printemps* (orch. Büsser). Orchestre de la Suisse Romande, Ernest Ansermet, cond. Stereo Treasury STS 15042, \$2.49 [from London CS 6079, 1958].

La Boîte à joujoux came late in De-

bussy's life (1913), while *Printemps* is one of his earliest compositions (1887). Neither was orchestrated by the composer (André Caplet completed *La Boîte* on the basis of Debussy's sketches and Henri Büsser reorchestrated *Printemps* after the original unperformed score had been destroyed in a fire), and neither comes from Debussy's top drawer. *La Boîte*, a children's ballet recounting an odd triangle involving a doll, a punchinello, and a toy soldier, is a wholly unpretentious affair. It sounds just a bit stale in comparison to the fresh invention of *The Children's Corner*, but there are numerous charming descriptive passages. *Printemps* shows the young composer leaning heavily on Wagner and Massenet to get his humid harmonic and melodic effects. Both pieces will have interest for the Debussy specialist, however, despite Ansermet's generally listless and monochromatic readings.

GLUCK: *Orphée*. Suzanne Danco (s), Pierrette Alarie (s), Léopold Simoneau (t); Ensemble Vocal Roger Blanchard; Orchestre des Concerts Lamoureux, Hans Rosbaud, cond. World Series PHC 2-014, \$5.00 (two discs, rechanneled stereo only) [from Epic SC 6019, 1956].

The stubborn retention of Gluck's *Orphée* in the bastardized contralto version is probably due to tenacious mezzos, reluctant to give up a juicy role, and to the scarcity of tenors capable of singing the opera as the composer wrote it. The edition that we generally hear today—Gluck's French reworking of the score transposed and adapted for contralto by various hands (Berlioz must be accounted the chief culprit)—does not have half the dramatic character and musical beauty of the untouched original.

While the version for tenor is scarcely ever performed today, record collectors may sample it for themselves via this reissue (Angel also lists a recording—with Gedda—but that mono-only release is hard to come by). Simoneau has the ideal voice for this music: sweet, voluptuous, and flexible—the many high-lying passages give him no trouble at all. He could have put a bit more urgency into his work, but I suppose this would be quibbling considering the gorgeous sounds he makes. Danco partners him nicely in Act III, and Alarie's slightly tremulous *Amour* is not serious enough to detract from her generally high vocal accomplishment.

The opera moves along smoothly under Rosbaud: the conductor's well-paced, finely shaped performance suffers somewhat, however, from sloppy orchestral execution. World Series' remastering has eliminated some of the original's shrillness by substituting a generous dose of equally objectionable cavernous reverberation.

VERDI: *Ernani* (excerpts). Leontyne Price (s), Carlo Bergonzi (t), Mario Sereni (b), Ezio Flagello (bs); RCA Italiana Opera Orchestra, Thomas Schippers, cond. RCA Red Seal LSC 3035, \$5.79 [from RCA Red Seal LSC 6183, 1968].

VERDI: *Luisa Miller* (excerpts). Anna Moffo (s), Shirley Verrett (ms), Carlo Bergonzi (t), Cornell MacNeil (b), Giorgio Tozzi (bs), RCA Italiana Opera Orchestra, Fausto Cleva, cond. RCA Red Seal LSC 3037, \$5.79 [from RCA Red Seal LSC 6168, 1965].

VERDI: *La Traviata* (excerpts). Montserrat Caballé (s), Carlo Bergonzi (t), Sherrill Milnes (b); RCA Italiana Opera Orchestra, Georges Prêtre, cond. RCA Red Seal LSC 3036, \$5.79 [from RCA Red Seal LSC 6180, 1968].

VERDI: *Un Ballo in maschera* (excerpts). Leontyne Price (s), Reri Grist (s), Shirley Verrett (ms), Carlo Bergonzi (t), Robert Merrill (b); RCA Italiana Opera Orchestra, Erich Leinsdorf, cond. RCA Red Seal LSC 3034, \$5.79 [from RCA Red Seal LSC 6179, 1967].

Compiling a disc of excerpts from a complete opera set is a thankless task—everyone will have his own ideas about what constitutes a bona fide highlight and no one is likely to be entirely satisfied with anyone else's choice. In selecting a generous hour's worth of music from each of its four most recent Verdi productions, RCA has attempted to give a good over-all view of the opera in question rather than concentrating on a few extended scenes.

The relatively unfamiliar *Ernani* and *Luisa Miller* will most likely attract the curious collector who hesitated to invest in the complete sets. Actually neither opera lends itself to the excerpt treatment very successfully. *Ernani*, a mosaiclike series of vigorous and relatively undeveloped set pieces, makes a very choppy effect here. And the best music of *Luisa Miller* is not in the arias and duets (amply represented on RCA's disc) but in the long Act I finale (not included here) and in the two extensive duets that comprise all of Act III (both represented only in part). Interested parties are urged to save up for the complete sets, which are, on the whole, worthily sung and recorded.

Few will quibble over the *Traviata* and *Ballo* selections—nothing of major importance has been omitted and one's interest in these discs will depend on whether the singers featured appeal or not. Montserrat Caballé's very precious Violetta and Prêtre's eccentric conducting disqualify this *Traviata* for me, but the *Ballo* is as well sung as any version presently in the catalogue. Each disc contains texts and translations of the excerpts with an interconnecting plot précis.

VERDI: *Otello* (excerpts): *Brindisi*; *Già nella notte densa*; *Credo*; *Ora per sempre addio*; *Era la notte*; *Sì, pel ciel*; *Dio! mi potevi scagliar*; *Vieni, Paula è deserta*; *Canzone del salice*; *Ave Maria*; *Niun mi tema*. Helen Jepson (s), Giovanni Martinelli (t), Lawrence Tibbett (b); Metropolitan Opera

Chorus and Orchestra, Wilfred Pelletier, cond. RCA Victrola VIC 1365, \$2.50 (mono only) [from various RCA originals, recorded in 1939].

Giovanni Martinelli capped his long career in 1937 when, at the age of fifty-two, he first sang *Otello* at the Met. Two years later he recorded these excerpts now reissued on Victrola—and their reappearance affirms that there has not been an *Otello* of equal stature during the interim. Martinelli never had a particularly beautiful voice and its quality hardly improved the older he became—there are numerous instances here where the music strains him severely. Even so, if there is an *Otello* today who can more fully project the musical essence of Verdi's score and at the same time maintain such a pitch of dramatic fervor and intensity of declamation, he is unknown to me.

Tibbett is a splendid Iago from a vocal standpoint, although his characterization is pretty obvious. The really unfortunate aspects of this disc are Helen Jepson's pallid Desdemona and Pelletier's routine conducting. Victrola has made the sound a bit more presentable than it originally was, but the sonics still require a patient listener. Martinelli, however, makes the forbearance more than worthwhile.

FRITZ KREISLER: *Fritz Kreisler Souvenirs*. Fritz Kreisler, violin; Carl Lamson, piano. RCA Victrola VIC 1372, \$2.50 (mono only) [from various RCA originals, recorded in 1924-29]. Here is a nostalgic grab bag of Kreisler dainties—most of them new to LP—which should revive pleasant memories of the old days when recitalgoing was a pleasure. Nine selections are Kreisler's own salon-type pieces often played by the composer as encores: *Liebesleid*, *Liebesfreud*, *The Old Refrain*, *Schön Rosmarin*, *Gypsy Caprice* are among the giveaway titles. Also included are four Dvořák/Kreisler arrangements and Dohnányi's *Gypsy Andante*.

Needless to say everything reveals the master's touch—leisurely charm and bittersweet melody provided by a genius of the miniature. A few bars of Kreisler's cozy version of *Humoresque* and you've got a soothing vision of an overfurnished 1910 sitting room complete

with upright and Tiffany lamp. Trivial music perhaps, but there's an art displayed here that you never heard in grandmother's parlor.

LAWRENCE TIBBETT: *The Art of Lawrence Tibbett*. Arias from *Carmen*, *Faust*, *Il Barbiere di Siviglia*, *Un Ballo in Maschera*, *Tosca*, and *Pagliacci*. Songs by Schubert, Loewe, Tchaikovsky, and Mussorgsky. Lawrence Tibbett, baritone; various orchestras and accompanists. RCA Victrola VIC 1340 or VICS 1340, \$2.50 [from various RCA Victor originals, 1926-1940].

Here is a generous cross-section of Tibbett recordings made in the baritone's prime vocal years. Side 1 contains six arias from the nine once available on Camden CAL 171 (not transferred, unfortunately, are the excerpts from Hanson's *Merry Mount* and Taylor's *The King's Henchman*, two of the American operas in which Tibbett created leading roles). Side 2 includes six songs by Schubert (*Die Allmacht* and *Der Wanderer*), Loewe (*Edward*), Tchaikovsky (*None but the Lonely Heart* and *Pilgrim's Song*), and Mussorgsky (*Song of the Flea*), all sung in English.

With his dashing good looks, mellow baritone, his sensational triumphs in media ranging from opera to radio to the silver screen, his waning vocal powers, and troubled final years, Tibbett pursued a career that reads like a Hollywood cliché—even his virile, robust baritone brings on scenes of the open prairie. He was an uneven musician and a sensible rather than penetrating interpreter, but everything he sang had an appealing honesty and directness. Perhaps the best moments here are the tender ones—Valentine's reflective *Avant de quitter*, the wistful *dolcezza perdute* of the *Ballo "Eri tu"*, and a really poetical statement of the *Pagliacci* Prologue section beginning *un nido di memoria*. The swaggering Figaro and Escamillo are a bit hammy and Scarpia's *Te Deum* is only a sketch—and those magnificent Tibbett recordings of light music would have been more appropriate than the Lieder offered on Side 2. Still, the record is a fair enough representation of a peculiarly American operatic phenomenon.

PETER G. DAVIS

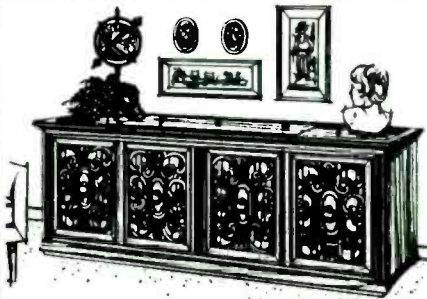
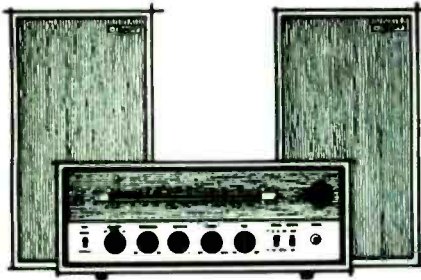


Fritz Kreisler and his accompanist Carl Lamson—colleagues for thirty-six years.

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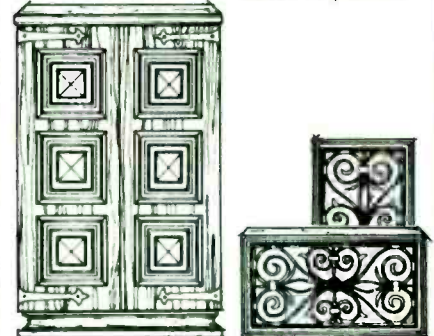
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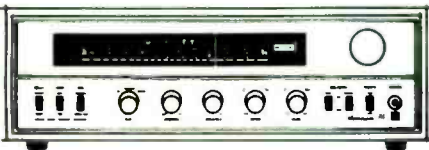


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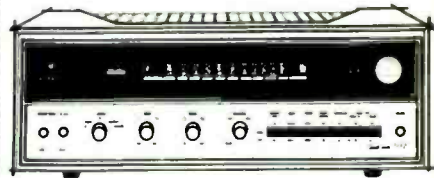


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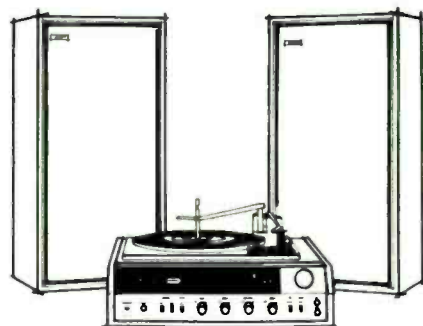
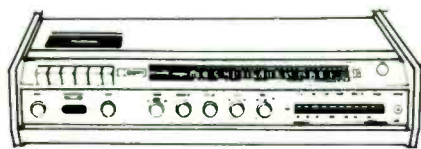


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RECORDS THAT ESCAPED THE TRASH BIN

ONE OF THE PRINCIPAL flaws in the process by which music criticism is written is that all of us hear too much music. You try not to become jaded, but inevitably a certain amount of tedium sets in. In the effort to offset your own boredom with the rivers of trivia poured out by the record industry, you sometimes praise albums you find on later reflection didn't deserve it. Or you discover that you like a certain record more than you did when you wrote about it.

You cannot indulge in the luxury of praising only what appeals to your personal taste, as the layman can. Sometimes you have to exceed the boundaries of your own preference by sheer effort of will. I've praised records I didn't like because the artist was doing what he did quite well, and other people had every reason for enjoying it. When I think my prejudices towards a certain kind of music or a certain artist are too strong (whether for or against) I will usually assign the album to someone else for review.

I am anxious to see music explained more from the inside, which is why you'll find two reviews in this issue written by musicians. I agree with Virgil Thomson's view that the best people to tell you about music are those who make it, and there will be more of these guest reviews in the future.

The best test of music, however, is time, and I think this is as true in popular music as in any other kind. Very, very little of our current pop music will survive. There simply isn't enough musical substance to it, despite the mystique record company publicists and faddists have built around it. But very little of the popular music of any period survives. That's why the 1930s look like a golden age of popular music. We've forgotten (mercifully) such tacky idiocies as *The Hut Sut Song*, *Mairzy Doots*, and *The Music Goes Down and Round*. Only the good stuff still is performed.

I have no way of being certain, of course, what popular music and jazz of recent times will survive. Time's evaluation is a collective process: it's what a lot of people, led by those with educated taste, think. But I have one clue: of all the records I've received in the last five years, which ones did I *not* throw out, after doing my doody by reviewing them? That's at least a one-man test.

I have to qualify that a little. I've kept certain records only for file and reference purpose, not for listening. For example, I have a copy of *Sgt. Pepper's Lonely Hearts Club Band*, which is the most overpraised album in the history of the record industry. Even I, who praised it only faintly, gave it more than it deserved. But it has certain significance, if only as an example of how the Big Hype operates.

Nor does my list include classical mu-

sic, which comprises a good part of my private listening, leaning to post-Romantic music and, more and more, to some members of the avant-garde.

Space won't permit me to go through the whole list in this issue, so I'll confine myself to jazz, Broadway, and motion picture music, with the pop music held until next month.



Jazz

George Benson: *The George Benson Cookbook*, Columbia CS 9413. Benson is a tremendously stimulating bluesy young guitarist.

Kenny Burrell: *Guitar Forms*, Verve 8612. Another guitarist I like very much is backed here by some interesting Gil Evans writing.

Don Ellis: *Electric Bath*, Columbia CS 9585. Some of the most interesting uses of amplification I've yet heard in jazz or pop music.

Bill Evans: I have all his albums but one, and I pretty much agree with Mike Renzi's evaluation of the best of them [reviewed on page 125]. I'd add one record to his recommendations: *Bill Evans Live at the Village Vanguard*, recently reissued on Riverside RS 3006. I wish they'd reissue *Everybody Digs Bill Evans*, because somebody seems to have swiped my copy.

Gil Evans: *The Individualism of Gil Evans*, Verve 8555. I think Gil Evans is one of the two or three greatest composer/arrangers jazz has produced, and this sometimes eerie, sometimes disturbing, and always beautiful album is the best since his collaborations with Miles Davis on Columbia.

Intercollegiate Music Festival, Volume One, Impulse 9145. This one shows what a brilliant generation of younger musicians is coming up. One side is devoted to music by an unusually gifted new composer/arranger, Ladd McIntosh, played startlingly well by the Ohio State University Jazz Workshop Band.

Woody Herman: *Woody Herman 1963*, Philips 600065; *Woody Herman 1964*, Philips 600118; *Encore*, Philips 600092; *The Swinging Herman Herd*, Philips 600131. These records have been cut out of the catalogue, which is ridiculous. The band was at a peak during the Philips period, and these are enormously exciting albums. Later Woody signed with Columbia, but that company, in an attempt to make the band more "commercial," butchered it.

Roger Kellaway: *Spirit Feel*, Pacific

Jazz 10122. Kellaway and Herbie Hancock are to my mind the best pianists to come out of Bill Evans. Despite self-conscious experimentalism in some tracks, this is an excellent album.

Gerry Mulligan: *The Essential Gerry Mulligan*, Verve 8657. This album comprises tracks from various previous albums, both by small groups and the superb and, alas, short-lived Mulligan big band. One of the most beautiful ballad recordings ever made by a band is in here: Bob Brookmeyer's arrangement of Django Reinhardt's *Manoir de mes rêves*. So is *News from Blueport*, wherein Mulligan and Clark Terry do one of the most astonishing jobs of trading fours and eights I've ever heard on record.

Oscar Peterson: *Canadiana Suite*, Mercury S16351; *Blues Etude*, Limelight 86039; *Eloquence*, Limelight 86023. Peterson's genius has rarely been captured properly on records, but these three albums come close. The track titled *L'Impossible* in *Blues Etude* contains one of the most breathtaking solos in the history of jazz piano. Oscar's very best recorded work, however, is in two MPS albums released recently in Germany but not here: if you're in Europe and can pick them up, by all means do.

Buddy Rich: *Big Swing Face*, Pacific Jazz 20177. No drummer can boot a big band like Buddy. The band here is good, but he's superb.

Lalo Schifrin: *New Fantasy*, Verve 6-8601. Some of the most energetic brass playing I've ever heard from a section that included Marky Markowitz, Ernie Royal, Clark Terry, Snooky Young, Jimmy Cleveland, J. J. Johnson, Urbie Green, and Tony Studd. *Once a Thief* (Verve 1824) contains some of Lalo's most attractive movie and television themes, and perhaps belongs in the movie category, but we might as well keep Lalo together.

Jimmy Smith: *Organ Grinder Swing*, Verve 8628. The one jazz organist I almost always enjoy, though his latest records are dull and pandersome.

Clark Terry/Bob Brookmeyer: *Gingerbread Men*, Mainstream 6086. I like Miles Davis. I love Dizzy Gillespie, but I am convinced that Clark Terry is the greatest jazz trumpeter who ever lived—and, although there's no way of knowing, probably the greatest trumpet player of any kind in history. This album is worth having for his great solo on *Haig and Haig*.

George Van Eps: *My Guitar*, Capitol 2533. This could go in the pops list, but somehow I think it belongs here. Old master Van Eps, with his seven-string guitar, has an individual, warm, mellow kind of virtuosity.

Movie Scores

John Barry: *The Knack*, United Artists UAS 5129; *Johnny Barry Conducts His*

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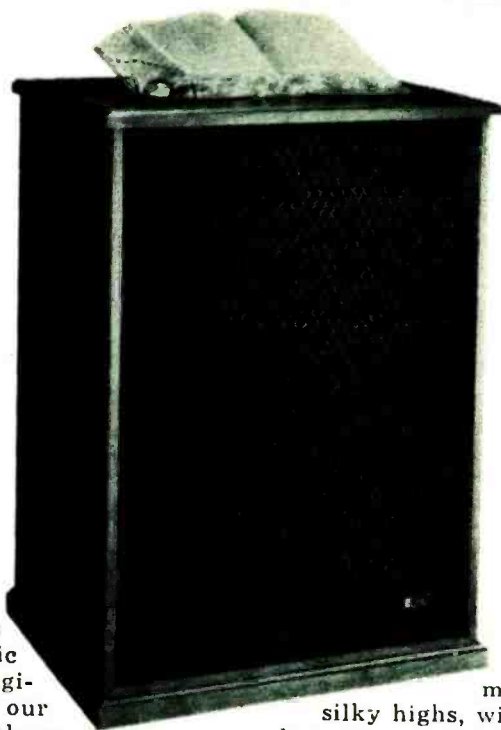
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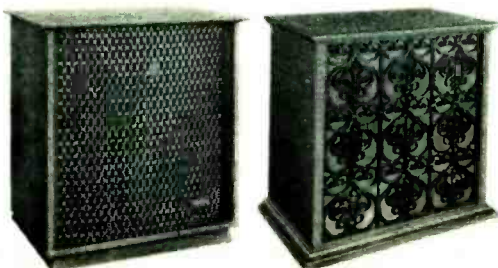
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CIRCLE 3 ON READER-SERVICE CARD

Great Movie Hits, Columbia CS 9508. A lot of the professionals dislike Barry's work, but I dig it.

Percy Faith: *The Oscar*, Columbia OS 2950. A lovely score from a movie so bad that almost everybody overlooked the music.

Henry Mancini: I have all the Mancini albums, but I like best his scores for *The Pink Panther* (RCA Victor LSP 2795), *Two for the Road* (RCA Victor LSP 3802), *Arabesque* (RCA Victor LSP 3623), and *Charade* (RCA Victor LSP 2755).

Johnny Mandel: *The Americanization of Emily*, Reprise 6151. This is out of print, but worth looking for. Mandel's next picture assignment was *The Sandpiper*, one of the most tasteless pieces of drek ever put on film. But Mandel's score for it, based on the melody that became known as *The Shadow of Your Smile* (the biggest-selling popular song of our time, incidentally), was as haunting as the Big Sur coastline he sought to evoke in it. The album is Mercury 61032.

Fred Karlin: *Up the Down Staircase*, United Artists 5169. Karlin's charming, warm, witty score makes more intelligent and effective use of rock devices than any I've heard. He uses touches of jazz and even hints of medieval music.

Broadway Musicals

Man of La Mancha: music by Mitch Leigh, lyrics by Joe Darion; Kapp KORS 4505. Sorry, but this is the only Broadway score of the period that I enjoyed enough to keep.

* * *

There are conspicuous absences from this list, including the jazz avant-garde. That's because they drag me. I thought they were shucking eight years ago, and I still do. At a time when the classical avant-garde is starting to make a little sense here and there, jazz remains remarkably naïve in its explorations. There isn't a Miles Davis album, either. I like his earlier albums better, that's all. I'm sorry to see there are no Dizzy Gillespie records. That's the record industry's fault. It is a disgrace that they haven't seen fit in five years to record properly one of the most important and germinal minds in American music.

There are no "classical" movie scores on the list. Classical-type scores have gone out of style; they were pretty phony for the most part, anyway. It is with the penetration of jazz and pop influences that movie scores have become interesting as music. And all the albums listed, with the exception of *The Sandpiper* and perhaps *Staircase*, are re-recordings of the music from the score, usually filled out and extended. Snippets picked up directly from soundtracks and pressed on disc are unsatisfying, and usually badly recorded too.

Two of my favorite film scores of all time are by Hugo Friedhofer—*One-Eyed Jacks*, which has been out of print for years, and *Boy on a Dolphin*. I don't even have a copy of the latter, but it was a gem.

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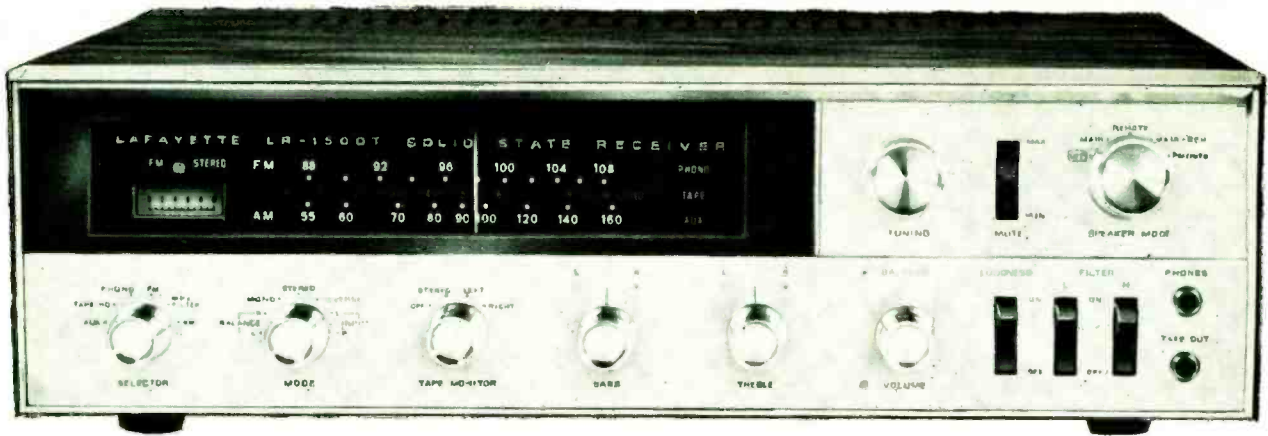
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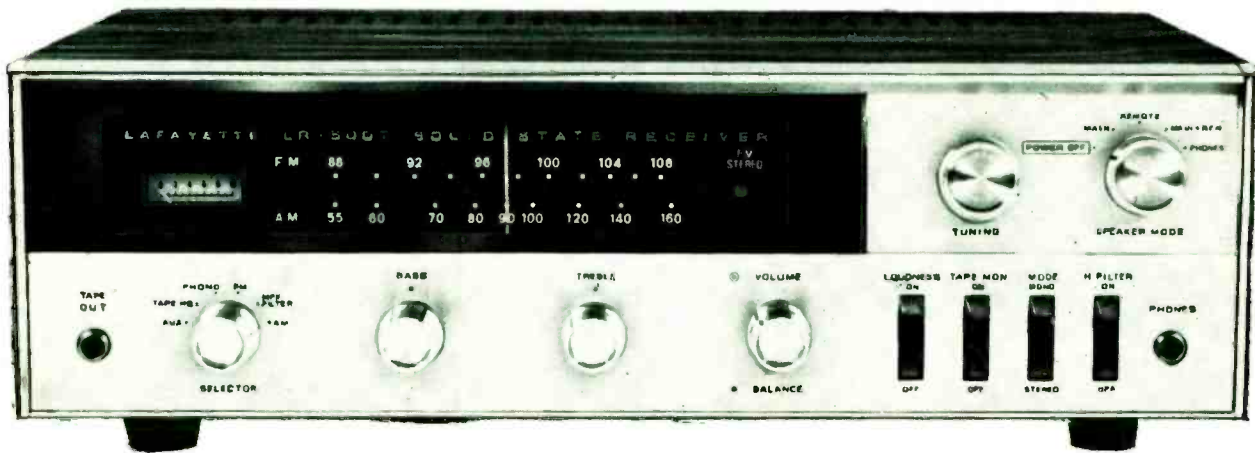
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THE LIGHTER SIDE

reviewed by MORGAN AMES • O. B. BRUMMELL • R. D. DARRELL • GENE LIES • STEVEN LOWE • JOHN S. WILSON

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It is almost a certainty that if Frank Sinatra hadn't thrown his weight around in 1945, the exquisite music for string orchestra and sundry woodwind soloists that occupies the first side of this review would have gone unnoticed by history. Sinatra insisted on recording it, and Columbia officials, no doubt with a sigh, agreed.

Years later, I asked Wilder if Sinatra really conducted the orchestra—he couldn't read music. Wilder said, "Yes, he did, and no one has ever done that music as well since then." Dealing with a music that was beyond his experience, Wilder said, Sinatra followed the soloists and the strings followed him. "He was able to do it because of his fantastic ears."

The six tracks involved (airs for bassoon, flute, English horn, oboe, plus a theme and variations, and a *Slow Dance*) partook of "classical" music, jazz, and pops, and being unclassifiable, puzzled everybody. This problem has dogged Wilder's career, though part of the reason he has been given insufficient recognition is that, because of whatever devils in his soul, for whatever reason he loves the darkness, he has sedulously avoided fame. Who knows how much beautiful music lies unperformed in the drawers of Wilder's desk?

This music, thank Frank Sinatra, was performed. Subtle, sinuous, essentially tonal and yet with a curious melodic adventurousness, it shifts back and forth between pop and "classical" with an ease and fluidity that Gunther Schuller and John Lewis and others never achieved when, fifteen or so years later, they grandly announced the creation of a Third Stream in music. Most of the music that came out of it was sterile. Worse, it was stiff and awkward: jazz rhythm sections, self-conscious as could be, clomping among the strings; strings trying to catch a rhythmic pulse and sounding hopelessly square. But Wilder's six string pieces *made it*, and in the mid-1940s.

The octet tracks that make up Side 2 are even more startling. This music too is an amalgam of pop, jazz, and classical



In the 40s, when singer Sinatra was pro tem conductor, composer Wilder made it.

influences, and they were made in 1939 and 1940! Nobody used woodwinds in pop music in those days. And, excepting Artie Shaw, nobody used the harpsichord, today so fashionable.

The octet tracks were so new that only a few musicians understood what Wilder was driving at. And few people came forward to proclaim their stature. You only call a man a genius in pop music and jazz circles if he's Negro. This is the result of a puritanism the average white liberal would deny possessing. But it works like this: the man is black, so he has suffered, paid his dues. That makes it all right to praise him. Since the same lofty benevolence is extended to junkies, the basic racial condescension and hidden prejudice of many white liberals becomes instantly apparent to those who ponder it. It is the antipleasure principle at work.

Now, Wilder is white, and what the white liberal must do, if he is to live up to his curious credo of inverted contempt, is to deny the laurel wreath to white man's art. Since Alec Wilder was as anxious to achieve obscurity as the critical community was to confer it on him, he succeeded in diverting public at-

tention from his talent to a really quite remarkable degree.

But a few people, mostly musicians, know how important the music in this album is: it is at least the equal of anything Duke Ellington ever wrote. G.L.

* **TINY TIM: God Bless Tiny Tim.** Tiny Tim, vocals and ukulele; Artie Butler, arr. *Daddy, Daddy, What is Heaven Like?; I Got You, Babe; On the Old Front Porch*; twelve more. Reprise R 6292 or RS 6292, \$4.79.

This review is late. Tiny Tim takes some getting used to. After the initial shock, one gets curious. When a friend recently returned from a tour with him, I had to ask about it. He said, "Once you get past the hang-ups" (the unbelievable nose, the inability to eat or drink in public, the unreal physical fastidiousness), "you find a sweet and highly intelligent person." One thing is clear: in his own eyes, Tiny Tim is sincere. "People pay money to see me," he has said. "Some of them enjoy what I do. If others come to laugh at me, well, they pay for the privilege." That strikes me as a straight-ahead attitude.

People in Greenwich Village have been watching Tiny Tim sing for years. But most didn't know until this album that, besides his weird falsetto, he sports a pleasant light baritone. It is used twice here: once on Gordon Alexander's pretty *Strawberry Tea* and, more impressively, on Gordon Jenkins' *This Is All I Ask*. Suddenly Tiny Tim is touching, using a voice and style that would have been perfectly acceptable in pop music thirty years ago (except that Marines in the audience probably would have torn him to shreds). In his own way, Tiny Tim is a crafty performer.

The essence of the Tiny Tim phenomenon turns me off, as did wobbly-voiced Mrs. Miller, who preceded him on the grotesque market. An audience that pays to mock would be better off crawling under damp rocks. Tiny Tim *does* have one sincere audience: children. They follow him around, and he loves entertaining them.

The question is, will Tiny Tim maintain his identity in the face of the money-making machine which arises around any object that captures the public fancy? Or, like Mrs. Miller, will he lose heart,

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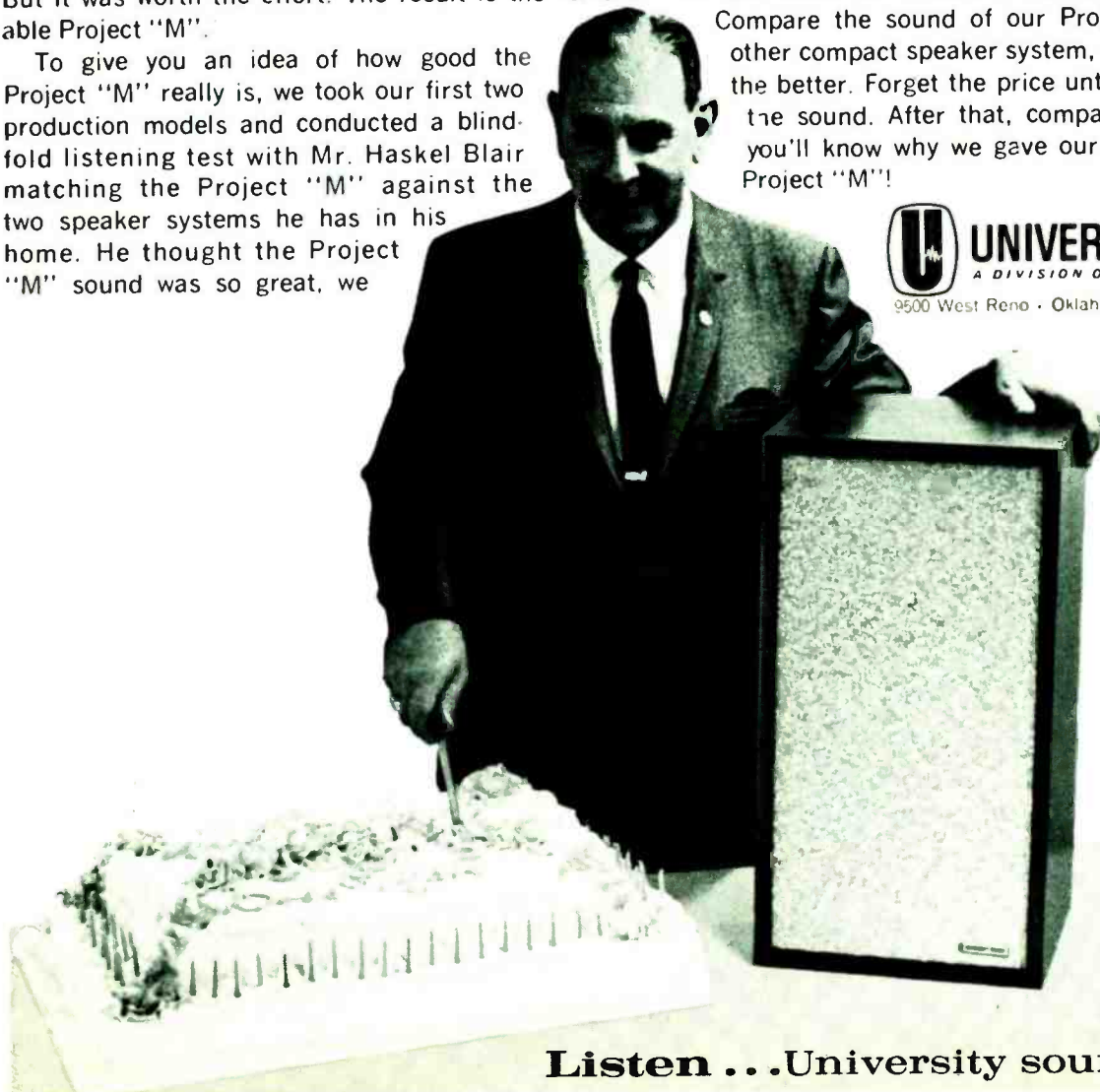
gave him the two units for his birthday. Oh yes, and he was very surprised and pleased when we told him the project "M" would be selling for \$99.50!

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and start doing what he does for form and necessity instead of for pleasure? One hopes he has a few good seasons and fades gently. Failing that, one hopes that someone—anyone—is looking after the human being behind this unprudent phenomenon, so that he comes out of the sideshow with some money for his pain. M.A.

* **JAKE THACKRAY: The Last Will and Testament of Jake Thackray.** Jake Thackray, words, music, and vocals; trio; orchestra, Geoff Love, cond. *Lah-Di-Dah; The Black Swan; Personal Column; The Statues;* seven more. Philips PHS 600275, \$5.79.

Jake Thackray could not have happened in America. The tradition of verbal wit—the love of language as a precise cutting tool—barely exists in a land where Winston's taste good like a cigarette should. Thackray, an English grade-school teacher, is one of the finest lyricists I've ever heard, in English or any other language. The liner notes compare him to Charles Trenet, and you do have to look to France to find examples of Thackray's kind of song. But he reminds me more of Georges Brassens. If Brassens were more amused by the idiocies of existence, instead of enraged, he would be like Thackray. There are similarities to Jacques Brel too, but Thackray is the better writer. To cut Brel is no small feat, but Thackray has done it.

His singing is rough-throated and so full of North Country accent that at times he is hard to understand. *Lah-Di-Dah* comes out *Lach-Di-Dach*. But the singing is secondary to the material, as it so often is in France. And Thackray's songs are wild, fresh, individual, dazzlingly imaginative, and brilliantly rhymed. His ear is astonishing. One song is about a man whose bride receives, as a wedding present from the groom's aunt, a small potted cactus. She falls so much in love with it, wastes so much time trying to nurse this "horrid, squalid, lumpish parasite" to health, that the husband is incensed. "She gave up her duties, her food and her slumber," he sings, "for this potted hedgehog, this son-of-a-cucumber." In the end, he decides, "my auntie's antisocial plant" is lonely. He buys it a little lady cactus. The song ends, "My household is flourishing now, and in fact I have dozens of kids and a hundred little cacti." Thackray is a virtuoso of language. Who else would find a rhyme such as fact-I and cacti? And his work is full of that sort of thing: spinning, whirling patterns of sound. In this he is like Trenet.

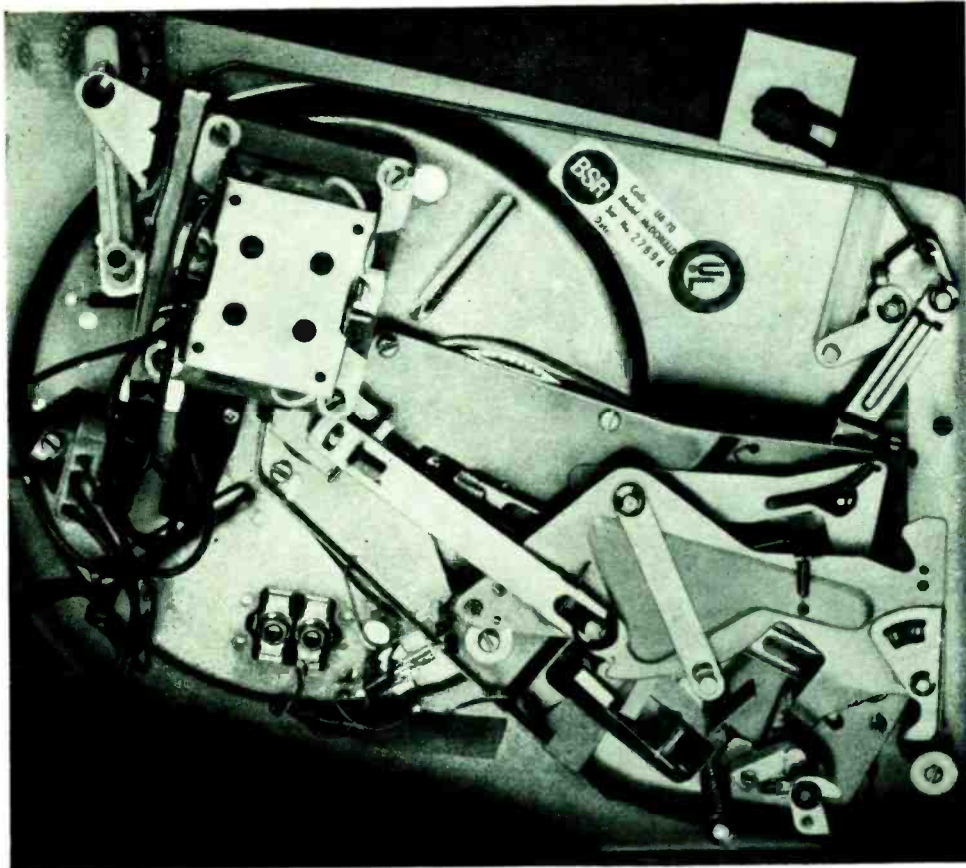
Can you imagine writing a song about a "scandalous, malodorous" rattletap country bus and making it touching? Thackray does it. Another song is about the licentious behavior of statues in the park.

Lah-Di-Dah is the first track of the album. It catalogues the faults of a young man's fiancée's household, including her "gruesome aunty Susan," her mother's "scabby cat," and her crashing

Continued on page 126

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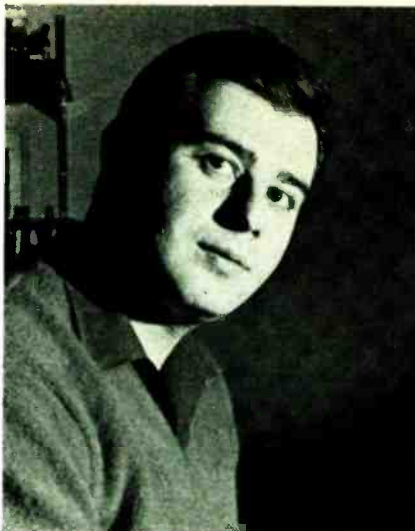


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Lalo Schifrin in Los Angeles



WHEN LALO SCHIFRIN came to the United States from his native Argentina, he found it difficult to get writing assignments from any but Latin dance bands. He was a Latin, so he had to be a Latin musician, right? It is a problem every one of us who has come here from Latin America to write music has had to face. If I hear just once more, "Chico, write us a mambo." I may grow violent.

Schifrin was no more a "Latin" musician than I am. His primary playing experience in Buenos Aires, and his deepest interest, had been jazz. On the other end of the musical spectrum, he was a composition student of Juan Carlos Paz, then studied at the Paris Conservatory for five years—Olivier Messiaen trained him in orchestration.

In the late 1950s, Dizzy Gillespie, who had heard him in Argentina, helped him escape the Latin cultural ghetto. He hired him as pianist for his quintet, and recorded the *Gillespiana Suite*, a work Schifrin had begun in Argentina. By the time Schifrin moved to Hollywood five years ago to break into movie scoring, his Latin musical identity was dissipated.

Now he is in another identity trap, this one imposed by the classical Establishment. They see him—if they see him at all—as one of those "jazz" musicians, and perhaps even more beneath notice, a writer of movie music. It is astonishing that these attitudes still exist when some of our best music is coming from films; when Copland, Prokofiev, and Bernstein have all done film scores; and when Bernstein himself and lately, André Previn, came over from popular music. Schifrin's cantata *The Rise and Fall of the Third Reich* was almost completely ignored by "classical" critics when it was released on record some months ago.

Schifrin, of course, still writes popular music, and the album that followed *Third Reich* is in that vein. *There's a Whole Lalo Schifrin Going On* (and there certainly is—he has become one of the busiest composers in Hollywood) is a good example of how to freak out without staying on the two or three chords typical of so much current pop

music. This is the way the rockers would write. I suspect, if they had Schifrin's ability and technical training.

Lalo plays some interesting solos, most of them on piano, an instrument on which he is exceptionally skilled. On one track (*Secret Code*), he plays an electronic synthesizer in a very exciting, well-constructed jazz solo.

There are some very pleasant tunes (*Dissolving*, *How to Open at Will the Most Beautiful Window*) and some stimulating orchestral writing (*Life Insurance*, *Wheat Germ Landscapes*) using on most tracks large instrumental forces that include all the paraphernalia of "now" music—Fender bass, bass guitar, assorted exotic percussion, and so forth.

The album could not be in greater contrast to the *Third Reich* cantata. It is fun, a successful put-on, while *The Rise and Fall of the Third Reich* is completely serious: excepting touches of pop music techniques for dramatic and narrative underlining, it has nothing to do with popular music.

The work is adapted from Schifrin's score for a television documentary series based on William L. Shirer's book. It is a true adaptation, not simply a compendium of bits and pieces from the television score. I can't say that it is a masterpiece that will make musical history for originality. But it is a serious and worthy piece of music.

The harmonic conception is eclectic, and Schifrin dips freely into materials that have become the common property of contemporary composers—polytonality, tone clusters, and so forth. A firm sense of tonality is retained, however, though not in the sense of classical key relationships. I mean that at any given moment, and no matter what the harmonic complexity, the work is firmly rooted in tonality.

The orchestration reveals Schifrin as the consummate musician he is. Nothing is left to chance. In a good deal of contemporary classical music, I hear glaring errors of orchestral balance. I can understand why, of course. So many classical composers are in the melancholy position of hearing their music only rarely. But composers and arrangers who have to go into the recording studio

two or three times a week cannot afford to speculate on paper—not with the clock ticking away and forty or fifty musicians sitting there drawing \$65 for each three-hour session. Under this kind of pressure, and because of the constant experience of hearing their work, composers disciplined to the studio have become superb orchestrators, and Schifrin is one of the best. In the movie field he is, in my opinion, one of the two or three top men. He brings to bear this vast amount of sheer experience, founded on excellent training, to the *Third Reich*, and the orchestration is masterful.

The performance is uneven. The orchestra is ragged at times, and the nature of the music cries for a bigger string section. There's a whole lot of penny-pinching going on here, too. It's an almost impossible mission to perform this kind of music under the usual studio commercial pressures, and it sounds to me as if that's exactly how the album was made. The Gregg Smith Singers are magnificent.

The production job is shoddy and careless. The printed text of the cantata does not conform to what actually is sung or spoken. And the cover is garish. How sad that big record companies will spend more money for the cover of some asinine rock-and-roll album than, probably, the entire budget allocated for a project as important as this one.

But it is not, fortunately, Lalo Schifrin's last assault on the bastions of the Establishment. He has completed a number of works in the classical field, and has commissions from Zubin Mehta and the Los Angeles Philharmonic and the Pittsburgh Orchestra. His is a fantastically versatile musical mind. Only thirty-six, he clearly has a brilliant future.

LALO SCHIFRIN: There's a Whole Lalo Schifrin Going On. Orchestra; music composed and conducted by Lalo Schifrin. Dot DLP 25852, \$4.79.

LALO SCHIFRIN: The Rise and Fall of the Third Reich. Dramatic cantata composed by Lalo Schifrin; text by Alfred Perry. Laurence Harvey, narrator. Lili Chookasian, contralto; Richard Cassilly, tenor; Gregg Smith Singers; M-G-M Studio Symphony Orchestra. Lawrence Foster, cond. M-G-M SIE 12 ST, \$5.79.

Arturo O'Farrill Theye, better known as Chico O'Farrill, was born in Havana. He studied composition with Bernard Wagenaar, Hall Overton, and Stefan Wolpe. From 1962 to 1964, he studied serial technique with Rodolfo Halffter in Mexico City while working as an arranger and conductor for RCA Victor, Columbia, and Orfeon records. He has written for the Stan Kenton, Benny Goodman, Dizzy Gillespie, and Count Basie bands, and he was an important figure in developing the music that became known as Afro-Cuban jazz. He has albums of popular music and jazz on the Verve labels, and is currently at work on a suite of symphonic dances based on Cuban themes.

BILL EVANS is the most praised jazz pianist of our generation. You can count the negative reviews he has received on the fingers of one hand. Yet for all that he has been admired, most critics deal with the aesthetic abstracts of his work—his lyricism, his sensitivity, his introspection—and only rarely do you encounter a review that deals with the comprehensive craftsmanship of his playing. He is the most pianistic of pianists.

The response of the audience, of course, affects all musicians, but this is more true in jazz ("spontaneous music," Evans calls it) than in classical music; and it is more true of Evans than most jazz pianists. He is a subjective man, often at the mercy of audiences—as opposed to Oscar Peterson, who will with sheer energy overwhelm and drown out a bad audience. Jazz musicians too often have to cope with the ill-mannered, in night clubs—and even, alas, now and then at jazz festivals. This was not true at Switzerland's Montreux Jazz Festival last June. Before an audience that was raptly silent, Evans came completely out of himself—you can hear him opening up in the course of this album, which is programmed in the true order of performance—and, because of the rapport between artist and audience, achieved a performance at the peak of his form.

Evans begins the set with one of his own compositions, *One for Helen*. Reportedly, he thought he kicked off the tempo too fast, and in my opinion he did. At the speed he does it here, he hasn't time to bring out the beauty of the melodic line and the complex chord progressions he has set up for himself. But it is strong, and one can see why it was included in the album.

Next is the Harold Arlen melody *Sleeping Bee*, from Truman Capote's *House of Flowers*. It was written as a ballad, but Evans chose to play it at a medium bright tempo. It doesn't detract from the lyricism of the melody. This is the third time Evans has recorded the tune. His solo is the best he's played of the three versions. Bassist Eddie Gomez' solo is gymnastic, but his choice of notes is, to my mind, questionable.

Then the mood of the concert (and the album) changes suddenly as Evans goes into a ballad, of which form he is rightly considered the master among jazz musicians. Despite the change of tempo, his playing becomes more intense. After that he plays beautifully on *Mother of Earl*, a sixteen-bar theme by his friend Earl Zindars, a percussionist and classical composition teacher at San Francisco State College.

Only one other ballad is included in the performance, *I Love You Porgy*. This is one of the few recorded examples of Evans playing unaccompanied—the only others I can remember, in fact, are in the 1959 Riverside album *Everybody Digs Bill Evans* and a requiem for his father in the *Bill Evans at Town Hall* album. Here he plays with such sensitivity that one feels he knows the story the lyric is telling, which is probably not true: like most jazzmen, Evans rarely knows the lyrics of the songs he plays.

He begins with rubato chorus, staying



pretty close to Gershwin's original chord changes, but what he does with the voicings is superb. With the possible exception of Herbie Hancock (who has been influenced by Evans), no pianist in jazz has the knowledge of and facility with voicings in all registers that Evans does. His harmonies here are rich and full, yet never awkwardly different for the mere sake of difference.

In *I Love You Porgy*, because of the absence of bass and drums, one notices one of the most striking things about Evans' playing: his pedaling. Traditionally, jazz pianists have been a little cavalier in their attitude to pedaling. Not Evans. He can press a chord cluster, and by the skilled use of the *una corda* and damper pedals together, suspend one note into the next chord cluster. Or he can, by a combination of finger control and pedaling, bring a single note out of a chord to emphasize an inner line of the harmony. (His inner lines always command attention.) In *I Love You Porgy*, he uses all these techniques.

Something should be said about Evans' ability to find and expose the beauties of obscure standard songs. Only a few other musicians are in this position of being "sources" for the jazz repertoire. Evans, who says he learned a lot of the half-forgotten tunes he plays while working in hack dance bands in the late 1940s, will find some such tune as *Some Day My Prince Will Come* or *The Touch of Your Lips*, both included in this album, and soon musicians across the country are doing it.

Some Day My Prince Will Come is for me the high point of the album. Different in conception from his earlier recording of it in the Riverside album *Portrait in Jazz*, in which it was played entirely as a waltz, this version is based on alternating choruses of three-four and four-four. This permits the trio to stretch out more. There is some fine double-time playing by Evans and an equally fine solo by Gomez. Gomez plays his best solo, however, on *Nardis*. He is featured on *Embraceable You*, in which he plays with nearly flawless intonation even when leaping from the lowest to the highest positions of the bass.

Drummer Jack DeJohnette strikes me

Bill Evans in Montreux

as playing too much for himself, not enough for Evans. His solo on *Nardis* particularly disturbs me. He loses the form of the tune—one wonders if he actually knew the music. The solo is, incredibly enough, five and a half choruses long. But even more unforgivable is the way he picks up tempo: by the time he comes out of his solo, he has put the trio into a tempo almost twice as fast as they began the tune. DeJohnette is no longer with Evans, and perhaps that's just as well.

Some Day My Prince Will Come was supposed to be the closing tune of the concert, but the audience demands an encore—clapping in rhythm, as European audiences do at these times. Evans comes back and does his own tune, *Walking Up*, which is an appropriate closer from a formal standpoint.

The striking thing about this album is the sense of unfolding from beginning to end. It opens like a flower, getting better as it progresses, which is a refreshing change from most albums where record companies have the habit of putting the best tune at the start and nuts to the rest of the program. Evans has influenced a whole generation of jazz pianists, including me, and even some of the pianists who were on the scene before he was. To those who don't know it already, this album will show why.

BILL EVANS: Live at the Montreux Jazz Festival. Bill Evans, piano; Eddie Gomez, bass; Jack DeJohnette, drums. Verve 6-8762, \$5.79.

Michael Renzi, twenty-six, is rapidly becoming one of the most respected jazz pianists on the East Coast. He studied with Mme. Margaret Chaloff and her husband, Julius Chaloff, in Boston. He was further trained at the Berkeley School of Music and the Boston Conservatory of Music. Included among the many singers he has accompanied are Frank D'Rohne, Marilyn Maye, and Chris Conner. Mr. Renzi currently lives in Providence, Rhode Island.

Continued from page 122



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bore of a father who drives the boy up the wall as he rattles about his past football prowess and how he won the war. "I'll have to grit me teeth when he goes on about his rupture," Thackray sings. The song is essentially funny, but in the midst of it, as he reassures the girl that he'll behave and "come all over lah-did-dah" to her family, telling her simply, over and over, "I love you very much," you can feel the fragile, tender sense of privacy, that *égoïsme à deux*, as La Rochefoucauld so aptly called it, of two very young people in love. This isn't love on a tropical island under swaying palm trees, love à la Cole Porter (which of course had its own brilliant validity), but love as it comes to most of us: surrounded by sweaty familial realities from which we somehow shield ourselves and it, so that its sweet illusion isn't bruised. Thackray makes you laugh with a lump in your throat, and that too is a trick of French songwriting—to pull the listener's emotions in opposite directions.

Thackray has another similarity to French songwriters: unlike most current pops, which fumble around with a kind of quack poetry and bad Joyceanism, his songs are devoted to no single musical style. He flits about in time, as Gilbert Bécaud does, using whatever meter (old-fashioned fox trot, bossa nova, borderline rock) he thinks will give the best setting to the material.

On some tracks he is accompanied by guitar, drums, and bass, on others by string orchestra. In *The Cactus*, he is supported by his own clumsy-fingered but amiable guitar work.

Thackray's subject is life, all of it, and he celebrates it joyously. This is the best popular music album of the year, probably the best in five years, and one of the best ever. It's nothing short of marvelous. G.L.

1926. Jean Goldkette's Orchestra: The Revelers; Coon-Sanders Orchestra; Jesse Crawford; Whispering Jack Smith; Gene Austin; Nat Shilkret's Orchestra; others. *Lucky Day; Dinah; The Little White House*; thirteen more. RCA Victor LPV 557, \$4.79 (mono only).

This is the third disc in Victor's Vintage series to reflect the popular musical sounds of a year in the Twenties—it was preceded by 1927 and 1928. More than its two predecessors, it summarizes the pop Twenties as they are remembered in retrospect—possibly because the jazz influence was felt more strongly in pop recordings by 1927 and 1928, removing some of the undiluted Twenties style that keeps turning up here. Some singers—the Silver Masked Tenor, Franklyn Baur, and Tom Waring—are still clinging to their formal roots. Others—the famous quartet The Revelers, and Whispering Jack Smith—are trying to relax the formalities with elephantine gaiety. But Gene Austin is already into the new era of pop singing.

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
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**A remark attributed to Leo Slezak in a performance of Lohengrin when the swan boat passed him by without stopping!*

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groups. From its beginnings in the early Fifties, rock-and-roll has been viewed with distrust by the adult world. The very disdain (and fear) that characterized the attitudes of American parenthood towards rock have made this music the ideal vehicle for political and social radicalism. And though the record companies have made a lot of bread by making revolution fashionable, the message comes through loud and clear when it is issued from such a group as the Jefferson Airplane.

This is a beautiful album. S.L.

JACK de MELLO: Voices in Paradise. Orchestra and chorus, Jack de Mello, cond. *Paokalani; Diamond Head; Hana*; eight more. Dot DLP 25884, \$4.79.

JACK de MELLO: Remembers Kui Lee. Jack de Mello, arr. and cond. *One Paddle, Two Paddle; Ain't No Big Thing; She's Gone Again*; nine more. Dot DLP 25885, \$4.79.

JACK de MELLO: Wonderful World of Aloha. Orchestra and chorus, Jack de Mello, cond. *Pearly Shells; Lisbon de Amor; Hukilau Song*; twelve more. Dot DLP 25886, \$4.79.

It is difficult to hate Hawaiian music. One may as well declare war on a bowl of raspberry jello. All thirty-eight selections (collectively, on these three interchangeable discs) are simple, pleasant tunes. Especially pretty are those of Kui Lee, Hawaii's late and beloved composer, although it should be added that some of them, such as *Kanaka Pete*, have not aged well.

Hawaiian-born arranger Jack de Mello has put more warmth and imagination into his work than one should expect.

It must have been a task of love. Some of the more interesting material displays De Mello's skill and taste.

One of the albums, *The Wonderful World of Aloha*, is liberally sprinkled with such tourist delights as *My Little Grass Shack* and *Hawaiian Wedding Song*. One sighs, envisioning the traditional overweight Hawaiian lady on the beach teaching the hula to retired couples, most of whom are twenty sensible years too late for their vacation. Maybe they're the ones who return to the mainland and buy Hawaiian music albums. Considering how many are on the market, somebody must be buying them.

At any rate, these three are nice examples. M.A.

*** PETE JOLLY: Herb Alpert Presents Pete Jolly.** Pete Jolly, piano; John Pisano, guitar; Chuck Bergerhofer, bass; Earl Palmer, drums; unidentified accompaniment. *You've Got to Be There; Amy's Theme; Dancing in the Street*; seven more. A & M SP 4145, \$4.79.

Every record company releases its share of trivia, but this time we must applaud Herb Alpert and A & M for presenting an artist with the stature of pianist Pete Jolly. The first task of record companies is making money, and if A & M thinks it can score from Jolly—apparently it does, since this is a well-made album—three cheers. So do we.

Pete Jolly is an alumnus of the West

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Coast "cool school" of jazz in the late '50s. At that time his playing, while proficient, was faddishly right-handed, still undefined. Jolly has grown up. This is the work of a rounded artist, graceful and diverse.

Jolly's rhythm section includes the most solid of West Coast talent. Curiously, the album jacket makes no mention of the fact that the music is orchestrated—albeit lightly—with occasional embellishments from an alto sax, which sounds as if it belongs to Bud Shank.

One rarely hears an A & M album that doesn't include at least one Bacharach/David song (and why not, considering how much Bacharach and A & M have done for each other). In Jolly's case, the song is *Windows of the World*. Also included are Neal Hefti's pretty ballad *Lovely Girl*, as well as *For Carl*, a waltz written some years ago by bassist Leroy Vinegar for his friend the late pianist Carl Perkins. *Love So Fine* is one of the best tracks, traveling back and forth through driving tempo variations.

Johm's beautiful *Dindi* is performed at a very slow 4/4. While it displays Jolly's lyricism, it also demonstrates the album's only real flaw—its low energy level. One feels that Jolly is holding back.

Viewed in perspective, the flaw is forgivable. Pete Jolly has still given us one of the finest new piano albums you're likely to run into. We only hope that Mr. Jolly's recording contract is long and binding, so that we may look forward to a series of tasteful albums by him. You can help by buying this one.

M.A.

* **MARGE DODSON: A Lovely Way to Live.** Marge Dodson, vocals; Dave Blume, arr. and cond. *Lover Man: My Heart Loves the Samba: If You Knew*; eight more. Decca DL 75034, \$4.79.

Singer Marge Dodson is one of those lovely surprises that makes a month of listening to new releases worthwhile. Her round, true voice is glorious, her musical instincts perfect. Miss Dodson is more than a marvelous singer; she's a warm, witty, and attractive woman. A musician I know once said that the only thing he could think of that thus far has kept her out of the bigtime is her awesome lack of neurosis.

Of the several Marge Dodson albums that have appeared in the past few years, this is the best. A singer with little room for improvement, she keeps improving. In this case, the setting has also improved, thanks to arranger Dave Blume, whose work is especially fine on Rod McKuen's nostalgic *Sunday's Child*. It's difficult to imagine a better reading of Cy Coleman/Carolyn Leigh's *I Walk a Little Faster* than that of Tony Bennett, but somehow Miss Dodson gives it new dimension. Such is her skill that even the album's lesser material emerges as meaningful. Even so, there's not a really bad song in the lot. Perhaps Miss Dodson did a little bargaining with the record producer—the man with the task of making albums sell. Maybe she agreed to include a few commercially directed

tunes in return for singing a couple of gems—such as Billy Holiday Arthur Herzog, Jr.'s *Don't Explain*. The album is built around Judy Spencer/Kenyon Hopkins' *A Lovely Way to Live*, happily sung by Miss Dodson in the Universal film *A Lovely Way to Die*.

Everyone must have blind spots in taste. I can't understand anyone who doesn't love Baskin-Robbins' ice cream; I can't account for anyone who doesn't fall in love with this album. M.A.

* **BUFFALO SPRINGFIELD: Last Time Around.** Vocal group with rhythm accompaniment. *On the Way Home: Pretty Girl Why: Special Care: Questions: Uno Mondo*; seven more. Atco 256, \$4.79.

Apparently this is the "last time around" for the Buffalo Springfield. According to the rock grapevine they have split up. It's too bad, for this has been one of the most consistently satisfying groups to emerge in the last couple of years.

The Springfield doesn't come on strong. They don't knock you out with firmament-quaking distortion levels or with loud and flashy virtuosity. They're soft-sell rock incarnate: economy and aptness characterize their approach to music making.

In some small measure, they have the buoyancy of the Lovin' Spoonful (most evident in *Carefree Country Day*) but they don't get hung up on the Nashville bag to the same extent. Borrowing freely from rhythm-and-blues, country-and-western, and straight rock, they mix—but not mix up—styles in an altogether refreshing manner. *King Woman* has a nostalgic r & b background set against a bottleneck c & w guitar style. It works.

Though less gimmicky than many of their peers, the Springfield has very obviously played around with orchestral textures and electronics. The result is *The Hour of Not Quite Rain*, a beautiful tapestry of symphonic and rock timbres. This kind of montage has been attempted many times by many rock groups, generally with disastrous results. The Springfield has someone in its employ (not specified) who knows enough about twentieth-century serious music to produce rich and creamy orchestral textures that are free of the nauseating aftertaste that often afflicts "pop" orchestral writing.

You can listen to the Springfield on either a passive or active level. A lot of their playing is soft and controlled, giving the music an easy-listening gait—like background music. But the musicianship is excellent, the interplay of ideas dynamic and unified, all expertly carried off. What they offer is rock in a microcosm—subtle, implicit, and ultimately winning. S.L.

* **SANDY NELSON: Rock 'n Roll Revival.**

Sandy Nelson, drums; Scott Turner and James Burton, arr. *All Night Long: Blue Suede Shoes: Yakety Yak*; eight more. Imperial LP 12400, \$4.79. With a rare and impressive burst of idiocy and bad taste, this album throws music backward fifteen years, smack into the middle of the worst period of

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American pop music. It should be taken out and burned.

Sandy Nelson, a drummer with enterprise and no discernible talent, has gathered together such greats as guitarist James Burton (whom we all remember from his stirring work with the Ricky Nelson band), sax player Jim Horn (hot from the old Duane Eddy group), and others. Their program brings back all the thrills of *Shake, Rattle and Roll*, *Splish Splash*, *Peggy Sue*—one slag heap after another.

One of the best things to say of the rock music of the '60s is that it brought an end to the rock of the '50s, with its D.A. haircuts and Hi-Y leather jackets. There's only one reason to buy this album: punishment. M.A.

✻ **PERRY COMO: Look to Your Heart.** Perry Como vocals; Nick Perito, arr.; vocal arrangements by Ray Charles. *When You're In Love; Sunrise Sunset; Together Forever*; nine more. RCA Victor LPM 4052 or LSP 4052, \$4.79.

During the lapses between Como albums which reach me, I manage to forget what an incredible singer he is. It's about two years since my last rave review.

Mr. Como's success, artistically and professionally, is a case of a man who knows who he is and what story he wants to tell. This time the "story" is the gentle, touching essence of love. Look at Mr. Como's perfect choices: *Try to Remember; Love In a Home; You're Nearer; Father of Girls*; the moving title tune, *Look to Your Heart*. Como with his heart-breaking simplicity. Como with his easy phrasing and intonation, his grace.

No up-tunes here; only ballads. Once again, Mr. Como is wonderfully supported by Nick Perito's orchestrations and Ray Charles's vocal arrangements and chorus.

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JAZZ

✻ **ARTHUR "BIG BOY" CRUDUP:** Look on Yonder's Wall. Arthur Crudup, vocals and guitar; Edward El, guitar; Ransom Knowling, bass; Dave Meyers, Fender bass; Lawrence "Judge" Riley, drums. *Coal Black Mare; Katie May; Walk Out on the Road;* seven more. Delmark DS 614, \$4.79.

The day of the country blues singer was pretty well gone when Arthur "Big Boy" Crudup made his first records for RCA in 1941. By then the blues singers had moved to the city, acquired urban outlooks, and were adapting to a very different kind of audience. The hard, harsh, cutting, neon-electric quality that was to be one of the blues singers' contributions to rock-and-roll became more and more prominent in their work. Crudup, a refugee from Forest, Mississippi, was something of a throwback when his records appeared during the war years.

You could hear in him some of the wild, raw miracle that Robert Johnson had projected, but there was also the more urbane, polished sound and style of Big Bill Broonzy. Broonzy by then was shifting his stance from a reflection of the country style to an overt city-blues approach so that Crudup's more direct country roots seemed a fresh return to an earlier aspect of Broonzy's singing.

But Crudup's country approach soon put him out of favor as a performer even though he continued to write songs. As Bob Koester points out in his detailed and revealing liner notes, Crudup's "country changes" and his "country time" were foreign to the city blues musicians he was normally thrown in with. This album brings him back to records after a long absence. If he sounded fresh in the blues recording atmosphere of the Forties, he is even more refreshing in the confused, vari-pollinated blues scene today, with its steady stream of surface imitations by singers who often do not know the source of their copying.

Big Boy Crudup is real. And in this album he is magnificent. More accurately, he is really magnificent on some pieces and fairly magnificent on others. He is at his best on five selections on which he is accompanied only by the late Ransom Knowling, that wonderfully understanding bassist who recorded with innumerable blues singers for thirty years (he backed Crudup on his second studio session in 1942). Aside from Knowling's presence, these five takes have reproduced Crudup's warm, vital voice far better than the remaining selections on the disc. On the other pieces, Crudup's voice is fuzzed under the accompanying group. Koester, who produced the record, has wisely allowed the informality of the session to be retained on some pieces, establishing an atmosphere in which Crudup's open, sensitive singing can glow softly or cry out in fervor. This is a beautiful record. Technically and artistically, on the selections with Knowling, it is one of the best blues recordings of its kind that I have ever heard. J.S.W.

CAP'N JOHN HANDY: New Orleans and the Blues. Kid Shiek Colar and Clive Wilson, trumpets; Louis Nelson, trombone; Noel Kalet, clarinet; Cap'n John Handy, alto saxophone; Bill Sinclair, piano; Chester Zardis, bass; Sammy Penn, drums. *Joe Avery's Piece; Hindustan; Shiek's Blues;* six more. RCA Victor LSP 3929, \$4.79.

The band with Cap'n John Handy, the veteran New Orleans alto saxophonist, is a mixture of genuine old-time New Orleans men and young followers of the style. And it swings with a looseness that is not usually expected from New Orleans survival bands. Unfortunately, this loose and easy feeling is counteracted by Bill Sinclair's stolid, percussive piano—which is less his fault than that of the engineering, which often gives the piano far too much prominence. But, barring that stultifying intrusion, this is a strong, spirited display of New Orleans musicianship.

Louis Nelson, whose trombone playing is apt to be overshadowed on his home ground (Preservation Hall in New Orleans) by the brilliant Jim Robinson, is in strong and vibrant form on these pieces, and Kid Shiek's trumpet gives the group a crackling sense of excitement. His playing on *Sunny Side of the Street* glistens with imposing power. Cap'n John's alto playing is an oddity. He is a sort of country cousin of Pete Brown who sometimes stands up and sings in a soaring voice and at other times just mumbles along. Unlike many recordings utilizing old-time New Orleans men, on which the first chorus or two is often devoted to settling on tempo, balance, and who's playing what where, these performances are well pulled together—ensembles step right out, bristling with the rugged authority imposed by Kid Shiek's lead. J.S.W.

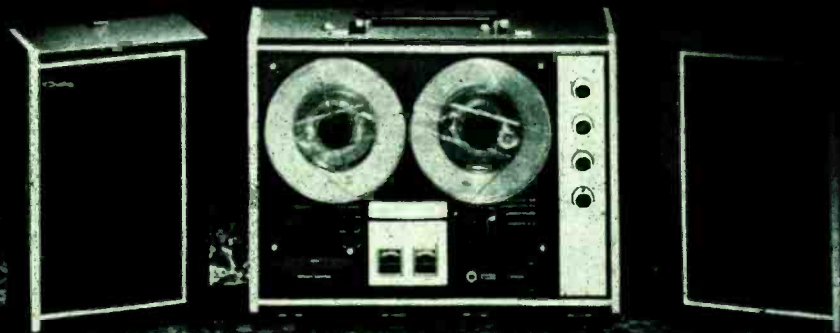
FOLK

✻ **MUSICAL TREASURES OF ISRAEL.** Various artists. *Adama, Adamati; Shir Hanokdim; Shochanat Ya'acov;* eleven more. Philips PHI 421, \$4.79.

The chief joy of this release is the opportunity to hear once again the superb Dudaïm, who sing about two-thirds of the record. These two young Israelis—Benjamin Amdursky and Israel Gurion—feature a tight harmony and a stylistic flexibility that never fail to enhance their incredibly varied material. The songs one hears, both on records and in Israel, it seems to me, are gradually moving from the central European tradition of the Ashkenazi Jews towards an Eastern quality more reflective of Israel's geographical setting and the ethnic realities of the population. This release accurately mirrors the trend.

Among the more unusual selections is a Druse dance called *Debka Rapiah*. The Druse, a warlike Moslem minority in Zion, trace their ancestry to Caucasian tribesmen relocated by the Turks of the

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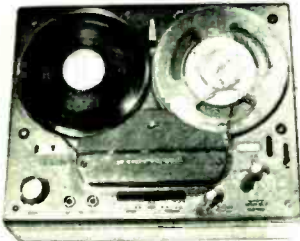
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Ottoman Empire and this dance echoes the high, rocky fastness of their lost mountains. Altogether, a vital portrait of a fantastically varied and dynamic culture that, somehow, never seems to be far from the Old Testament. O.B.B.

MUSICAL TREASURES OF ITALY.

Various artists. *Rondini fiorentine; Sirinata imperiale; Ritornero a Roma;* nine more. Philips PHI 426, \$4.79.

I wouldn't quite describe these Italian selections as treasures: many strike me as also-rans from San Remo. Nonetheless, most reflect in greater or lesser measure the passion, the melodrama, and the sure melodic sense one associates with Italians. My own favorite is *Chillo ca sposa a te* (The One That You Married), a pungently witty song in Neapolitan dialect done to perfection by one Armandino and his Quintet. This sardonic ballad epitomizes the virtues and defects of this entire new Philips International Series: it is interesting and off-the-beaten-track; it is also virtually incomprehensible. For the album notes provide little more than a puffed-up list of song titles and performers. This relatively exotic material cries out for more. Other attractive items include a country dance, *La Villanella*, and *Sona e canta peciariu* (A Shepherd Plays and Sings). On the other hand, most of the pops selections are too saccharine for words. In sum, a mixed bag offering some pleasant if not profound listening. But oh for some annotation! O.B.B.

MUSICAL TREASURES OF RUMANIA.

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Rumania remains, to the West, one of the least well-known and most poorly appreciated nations of eastern Europe. The name and the language both derive from Latin; in the early days of the Byzantine Empire—when Latin was still the language of the court in the Eastern Empire—the government settled retired Roman soldiers in the hinterland of Constantinople. Their descendants are today's Rumanians. Though all but swallowed up by the surrounding ethnic groups, Rumania remains basically a kind of western outpost.

This invaluable collection of traditional music of the country provides a certain insight into the land and the people. One finds an overlay of melancholy, notably in the haunting melodies of *Deschide usa Nevesta* (Open the Door for Me), and *Marctake Ciurori*. (The Plaited Hair of Marioara); it is only fair to point out that this sentiment sometimes degenerates into lachrymose bathos, as in *Avan Katari Buki*. There are also dances echoing the excitement of the *czardas* of Hungary, and flutes—swift and supple instruments—that have come down from antiquity. I do wish, however, that the collector of this album had been less intoxicated by Gypsies. Important as they are to the musical life of rural Rumania, they do not constitute all of it. This disc presents them in too great a fullness; otherwise it is excellent. O.B.B.

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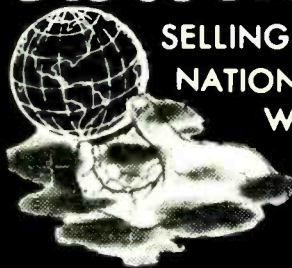
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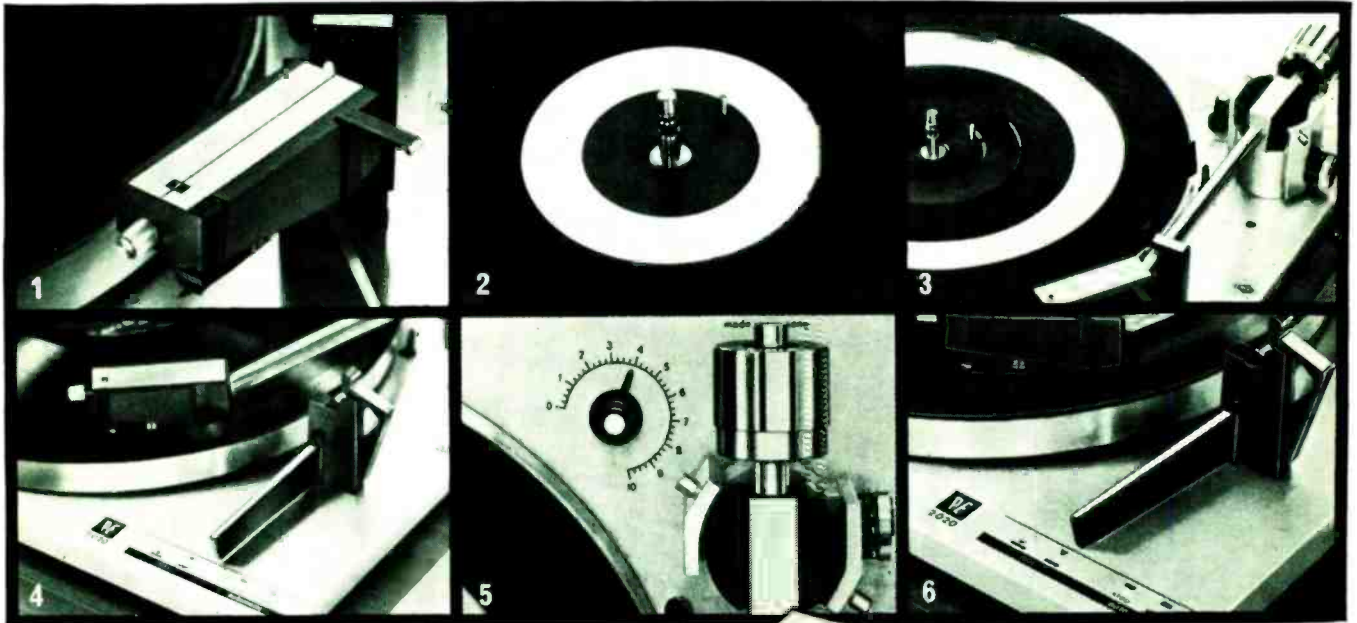


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THE TAPE DECK

BY R. D. DARRELL

Deluxe Presentations. Especially for holiday-season giving but also as a lavish present to oneself, several "big-set" releases in the tape catalogue would this month make a most timely purchase. Surely almost any tape collector would welcome the Complete Beethoven Nine (in the interpretatively outstanding Szell/Epic set at \$23.19, or in the technically somewhat superior Von Karajan/DGG set at \$36.95) . . . or Haydn's last twelve "Salomon" Symphonies by Beecham (Angel, at \$35.96) . . . or the complete Mozart Piano Concertos by Lili Kraus (four Epic volumes, at \$46.36, in all) . . . to cite only three celebrated possibilities in the standard-masterpiece repertory.

Another, more recent and unusual large-scale offering is the monumental collection of Bach Harpsichord Concertos: seven for one keyboard soloist, three for two soloists, two for three, one for four, and the S. 1044 Triple Concerto for Flute, Violin, and Harpsichord. Ruggero Gerlin is the starred member of a group of soloists accompanied by the Collegium Musicum of Paris under Roland Douatte (Nonesuch/Ampex EX+NSW 3001, 3¾-ips, two reels, approx. 95 and 147 min., \$23.95). For Bachian specialists the quantitative merits of this collection may overshadow the qualitative ones—Gerlin plays with somewhat less gusto than of old (though the multiharpsichord works are much more spiritedly done), Douatte is a somewhat routine conductor here, and the strong, open recording is rather coarse—but these disadvantages are more than compensated by the incomparable richness of the music itself.

The Two Lulus. Honors for the first tape edition of Alban Berg's uncompleted opera *Lulu* are shared (as with the first stereo disc editions) by two markedly different versions, each billed as a live-performance recording although neither one includes applause or indeed more than aural hints that an audience was actually present. One is the Hamburg State Opera production, much as it was presented last year both at Montreal's Expo 67 and in New York City, starring Anneliese Rothenberger in the title role and Toni Blankenheim as Dr. Schön, with Leopold Ludwig conducting the Hamburg Philharmonic State Orchestra (Angel Y3S 3726, 3¾-ips, triple-play, 128 min., \$17.98). The other is the Berlin production starring Evelyn Lear and Dietrich Fischer-Dieskau with Karl Böhm conducting the German Opera Orchestra (Deutsche Grammophon/Ampex EX+ DGT9275, two reels, approx. 36 and 90 min., \$17.95).

Critical response to the disc editions has been generally favorable to the DGG set, but the Angel album has been a close rival on the classical best-seller lists. If

this is an anomaly, it's not difficult to understand. While Berg purists have good cause to complain about many details in both performances, DGG's Lear, Fischer-Dieskau, and Böhm easily carry off top *musical* honors; whereas the Angel cast is better balanced, with superior enactments of nearly all the minor roles, and over-all it is (for me, at least) far more *dramatically* exciting.

The contrasts in approach also extend to the orchestral playing and even beyond to the character of the recording techniques and of the production formats. Böhm's men play with superior skill and grace, and they are more richly recorded. Yet they sound rather too far back in the accompaniment passages, whereas Ludwig's orchestra is better balanced with the singer/speakers and the more theatrically vivid Angel sonics include more suggestion of stage action as well as deliberately contrived stage sound effects. Where formats are concerned, DGG's 7.5-ips taping has a slight technical superiority, but that is achieved at the cost of three mood-shattering side breaks. Angel's slower-speed taping demands only a single reel and permits the sole break to come after an uninterrupted Act I and before the uninterrupted Act II and Act III fragments. Moreover, although the DGG notes-and-libretto booklet accompanies the reels (unlike Angel's, which must be obtained by prepaid postcard request), it exasperatingly prints the German and English texts separately instead of on facing pages. Over-all, then, I recommend the musically superior DGG version to connoisseurs already familiar with *Lulu*, and of course to admirers of the starred performers; at the same time I'm sure that listeners encountering this extraordinary work for the first time will find the Angel its more effective exposition.

Stravinsky by Ansermet, Stokowski, and Stravinsky. Long before Stravinsky mastered the art of conducting his own works, Ansermet was one of the composer's most influential proponents—a devotion continued in both concerts and on records right up to the Swiss maestro's recent retirement. So it's highly appropriate for London Records to memorialize this "Legendary Partnership" with a deluxe reissue of four memorable Stravinsky/Ansermet/Swiss Romande productions: the complete ballet scores of *Le Sacre du printemps*, *Petrouchka*, *L'Oiseau de feu*, and *Le Baiser de la fée* (London/Ampex EX+ LCR 80205, two reels, approx. 79 and 76 min., \$21.95). Inasmuch as the original tape releases—dating back to 1960, 1960, 1961, and 1965 respectively—are likely to disappear before long, the present collection provides an apt opportunity to make sure that these performances are in one's library. I must add, however—and with some bitterness

—that despite the explicit promise of the box cover the reels do *not* include Ansermet's long talk on "What Everyone Should Know About Music" which was provided as a bonus with the disc edition.

Much as Stravinsky owed in earlier years to Ansermet (and of course also to Monteux), he was probably introduced to the largest public by Stokowski's Philadelphian and later recordings, especially those of *The Firebird* Suite. Stokowski's first version of this work was one of the wonders of the acoustical era: his present (sixth? or seventh?) electrical recording, in ultralucid Phase 4 stereoism, similarly illustrates today's technological miracles. One certainly never hears the like of this in any concert hall, but no less certainly it reveals the subtle colors of the present London Symphony performance. It also, of course, lays bare interpretative idiosyncrasies and mannerisms that are perhaps no more extreme than those in earlier Stokowski/Stravinsky readings—but surely no less so! Actually, Stokowski's highly personalized approach is better suited to the other works in this release (London/Ampex EX+ LCL 75026, 41 min., \$7.95; also in a cassette edition, LKX 94026, \$5.95): a *Night on Bald Mountain*, in which the conductor/orchestrator helps out Rimsky-Korsakov in helping out Mussorgsky to say what *they* think he wanted to say; and an uninhibitedly blatant Tchaikovsky *Marche slave*.

The *Firebird* Suite Stokowski plays is—minus the conductor's own retouchings—the familiar 1919 version for a somewhat smaller orchestra than that called for in the 1911 Suite based on the original full-length ballet scoring. What the composer himself uses in his latest taping (Columbia MQ, 915, 54 min., \$7.95) is his third, slightly expanded suite of 1945. Strictly speaking, this is the latter version's first tape edition (the 1965 Leinsdorf *Firebird* Suite for RCA Victor, despite rumors to the contrary, differs from the 1945 version in several important respects, such as its use of the original oversize orchestra). In any case, the composer's own reading seems to me the best choice—a reading which, if far less romantic than most others, has even more nostalgic charm in its lyrical passages and a more devilish swagger in its Infernal Dance.

Appropriately, the coupling in this reel is Stravinsky's performance, again with the Columbia Symphony Orchestra, of his revised (1947) Suite from *Petrouchka*. In this case the recording is not a new one, but is drawn from the Stravinsky-led complete *Petrouchka* which first appeared on tape in January 1963. With *Petrouchka*, even more than with *The Firebird*, the music's full dramatic power demands a presentation of the complete score. Yet, again, those who wish to confine themselves to the Suite should choose the composer's reading.

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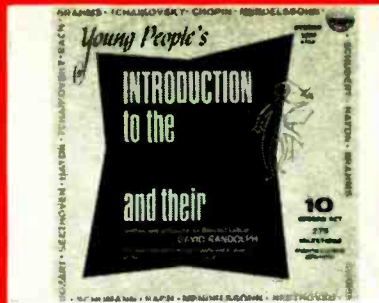
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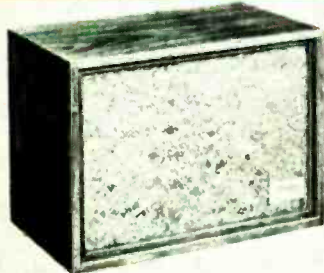
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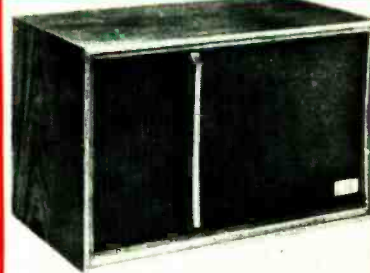
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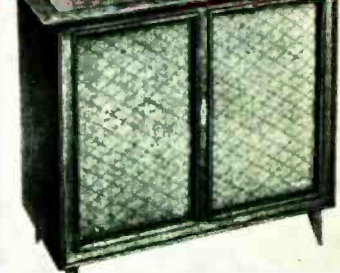
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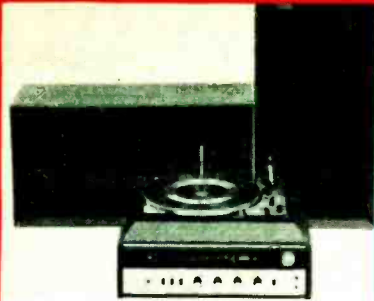
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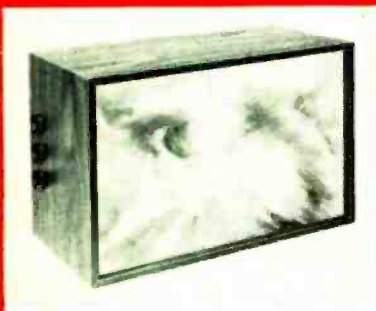
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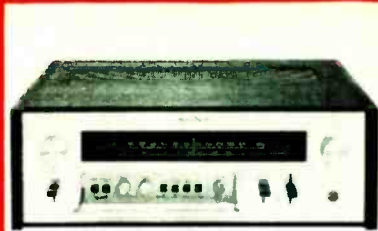
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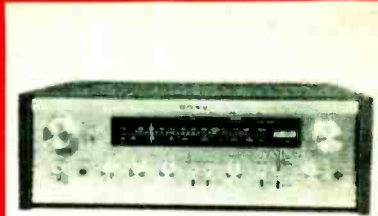
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Sony STR-6060FW Stereo FM-AM Receiver. 110 watts IHF into 8 ohms. Exclusive solid-state i.f. filters; remarkable selectivity, separation. Auto stereo reception, zero center meter. Headphone jack, tape monitoring, muting, etc. \$399.50. Sony Corp. of America, L.I. City, N.Y.



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Capitol "Nomad" VP-811. Instant enjoyment—slip in cartridge and the warmth and melody of true-to-life sound reproduction is yours. Hinged speakers form compact portable unit for people on the go. Two-tone vinyl covering. Capitol Records, Special Products, 1750 N. Vine, Hwd, Calif. 90028



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New Revox A76 FM Stereo Tuner with high adjacent channel rejection, stereo center tuning, signal strength multi path meter. Designed on new principle: 5 megacycle bandwidth detector. Matching front panel to amp and tape recorder. Approx. \$460 retail. Revox, 212 Mineola Ave., Roslyn Hghts., N.Y.



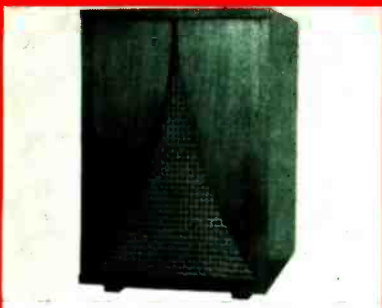
Revox A77 Stereo Tape Recorder with features unique in its price range. 10½" reel capacity, servo controlled capstan motor, full remote control capabilities. Only integrally designed recorder/amp/tuner available on U.S. market. Revox Corp., 212 Mineola Ave., Roslyn Heights, N.Y. 11577.



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General Index, 1968

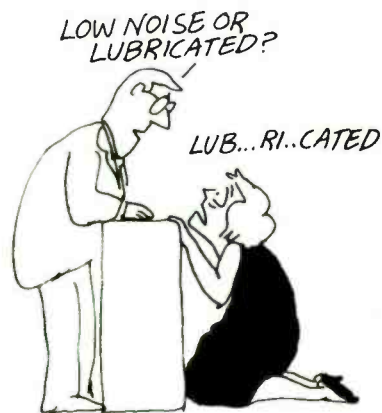
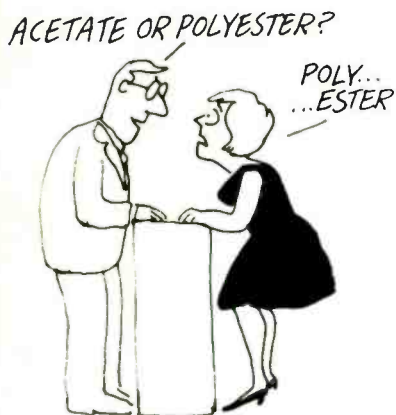
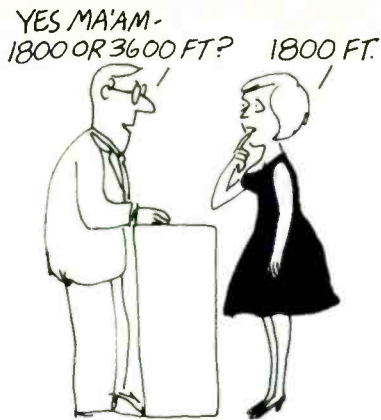
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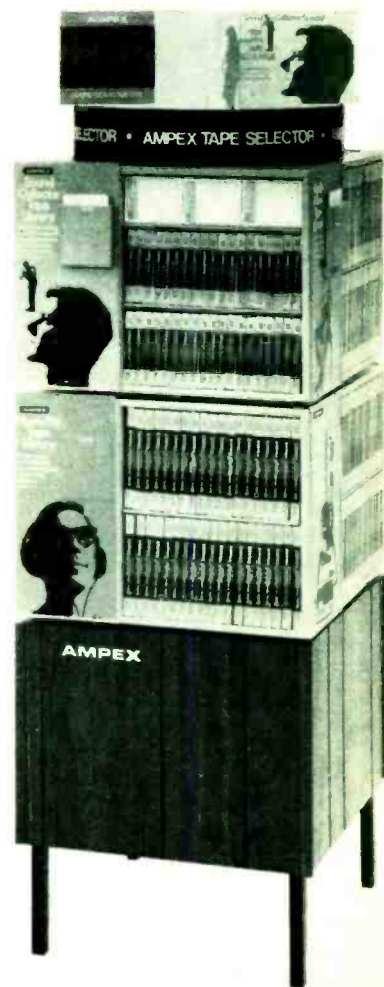
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1. Sales through Dealers and Carriers, Street Vendors and Counter Sales	28,790	27,500
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C. Total Paid Circulation	145,418	163,533
D. Free Distribution (including samples) by Mail, Carrier or other means	4,927	7,599
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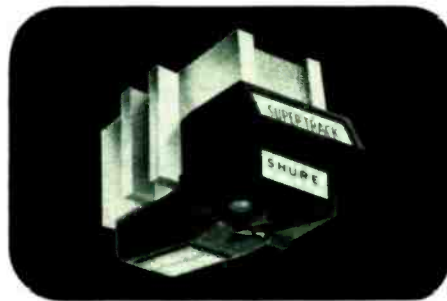
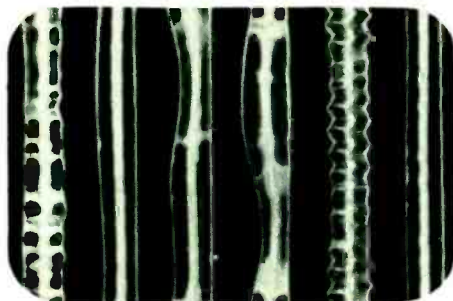
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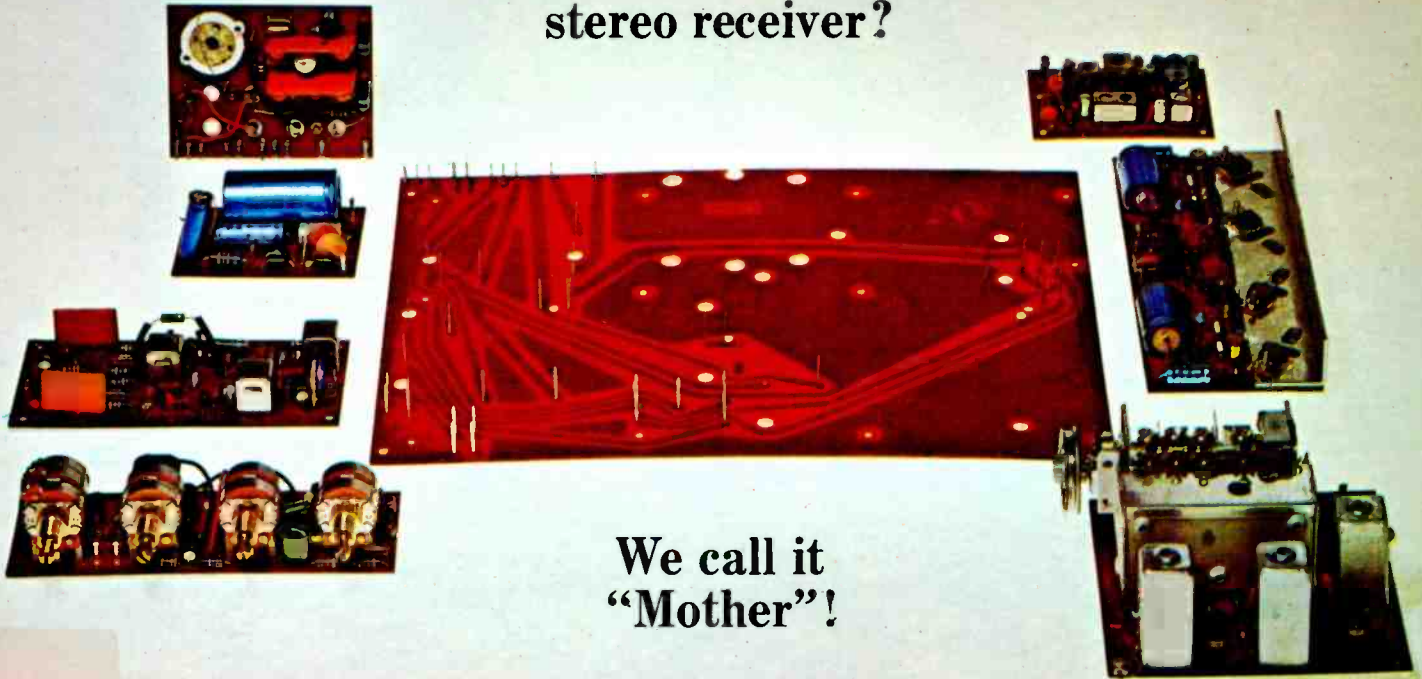
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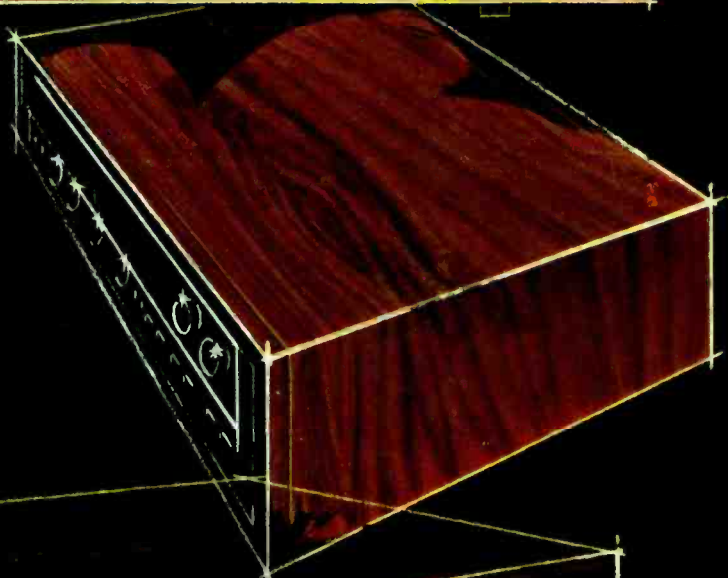
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