ICD

HIGH FIDELITY

JULY 1969 60¢

LAB TEST REPORTS

Scott LR-88 Receiver Kit

Dyna's First Speakers

Shure M91E Cartridge

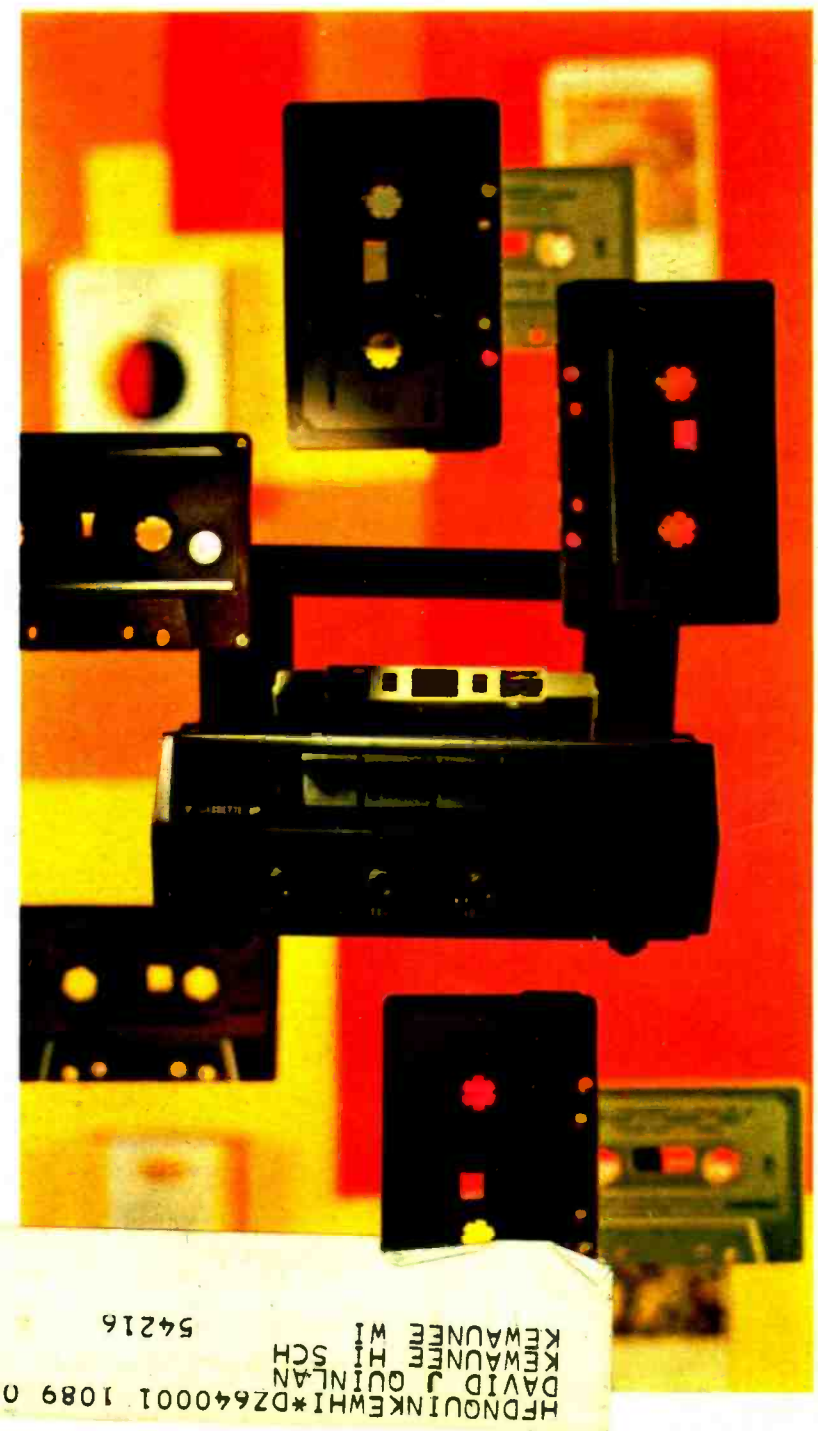
Cassettes

Will They Usurp Stereo Discs?

4-Page Buyer's Guide To Current Equipment

Mahler, Ives, Berlioz, Nielsen– Why Are They "In"?

Birgit Nilsson's Favorite Recordings



er 500-TX is the atile receiver.

Tune it manually.
Traditionalists can tune AM and FM stations in the normal way, with Fisher's ultrasmooth flywheel drive.

Or by push button.
Preset your four favorite FM stations on the miniature dials. After that, tune to any one instantly, at the touch of a button. The station will be locked in electrically, so there'll be no drift.

Or by AutoScan™.
Touch one of these two buttons and the next FM station up or down the dial is automatically tuned in, dead center. Hold down either button and all FM stations up or down the dial come in, one by one.

Or by remote control.
With this optional accessory (the Fisher RK-30, $9.95) you can operate the AutoScan from your easy chair or bed.

ng to switch
ereo mode.
nel speaker
speaker any-

u connect a
be able to
oth tracks,
akers with a
switch.
500-TX has
ection of an
xtraordinary
tereo sound.
details.)
-TX.
t the Fisher

idous power
offers tre-

mendous sensitivity. (Usable sensitivity 1.7 microvolts.) And it has a highly selective crystal filter that lets you pull in weak, distant stations located right next to stronger, local stations. In our tests the 500-TX was able to receive more clear stations than any other receiver or tuner, regardless of price.

And speaking of price, that's the best feature of all.

It costs less than other, less powerful, less versatile, less sensitive receivers.

It's $449.95. (Walnut cabinet, $22.95. Prices slightly higher in the Far West.)

* 190 watts ±1dB at 8 ohms. Other receivers that claim big power are nearly always rated at 4 ohms. Their power into normal 8-ohm speaker systems is actually less.

CIRCLE 30 ON READER-SERVICE CARD

The 190-watt* Fish
world's most versa

Mail this coupon for your free copy of The Fisher Handbook, 1969 edition. This reference guide to hi-fi and stereo also includes detailed information on all Fisher components.

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

Name _____

Address _____

City _____ State _____ Zip _____

0107691

The Fisher

OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

PRICES SLIGHTLY HIGHER IN THE FAR WEST.

You'll be able to do more things with the new Fisher 500-TX than with any other receiver in history.

In addition to being able to choose your favorite FM station manually, or three ways automatically, the 500-TX lets you control speakers throughout your home.

You can set up, and control, a center-channel speaker in your main stereo set-up. *Plus*, you can set up remote stereo speakers in another room and listen to just the remote speakers. Or just the main stereo system. Or all at the same time.

Plus, since the 500-TX delivers an enormous 190 watts into an 8-ohm load, you'll have enough power to feed still another pair of stereo remote speakers.

Plus, you can feed a single, remote mono speaker without havi the receiver out of the st Simply use the center-char connection to feed a remote where in your home!

And there's more. If yo stereo tape recorder, you'l monitor either track, or b through both your stereo spe special mode/tape monitor

And more. The Fisher facilities for the simple conr accessory that will add an e reverberation effect to your s (Ask your Fisher dealer for

Other features of the 50(

There's even more abou 500-TX you should know.

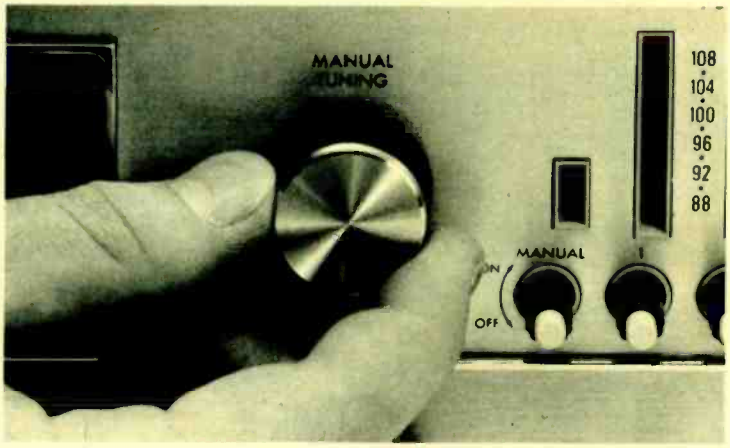
In addition to its tremer and versatility, the 500-TX

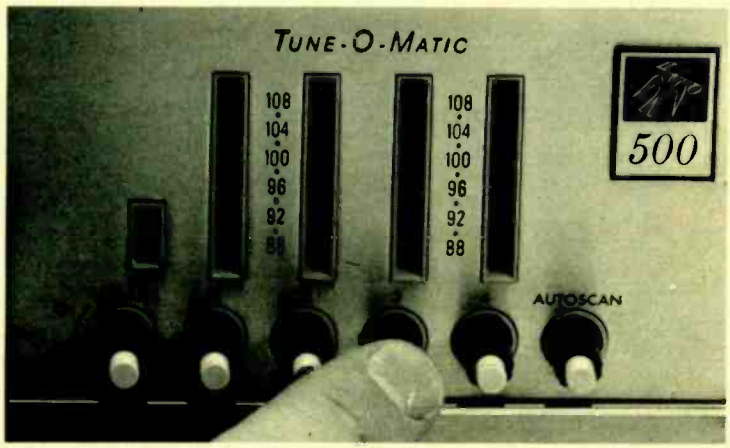
Do this.

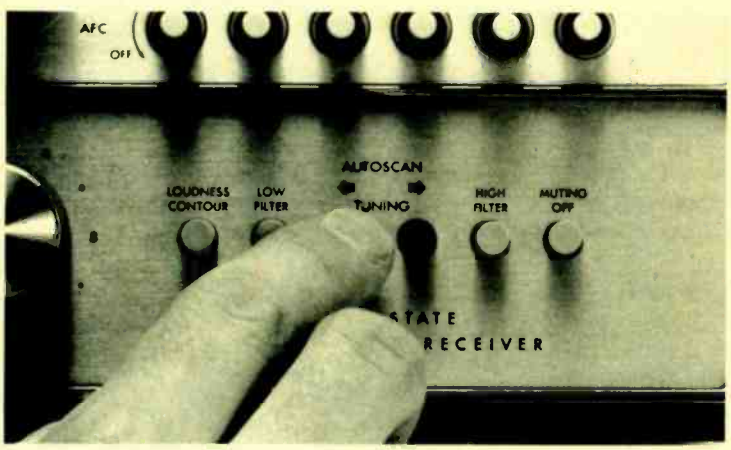
Or do this.

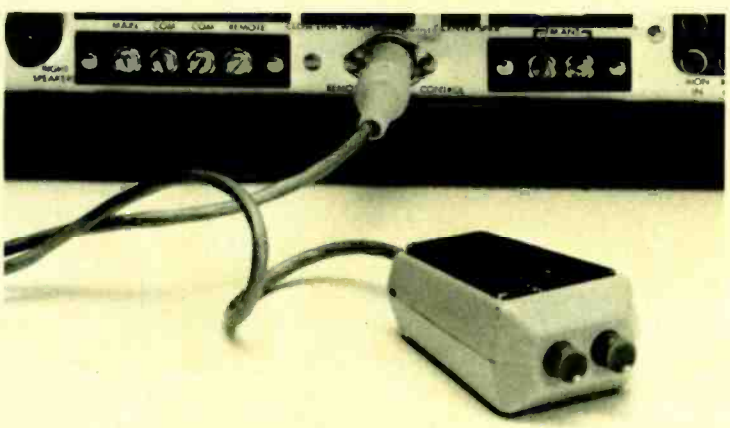
Or do this.

Or do this.

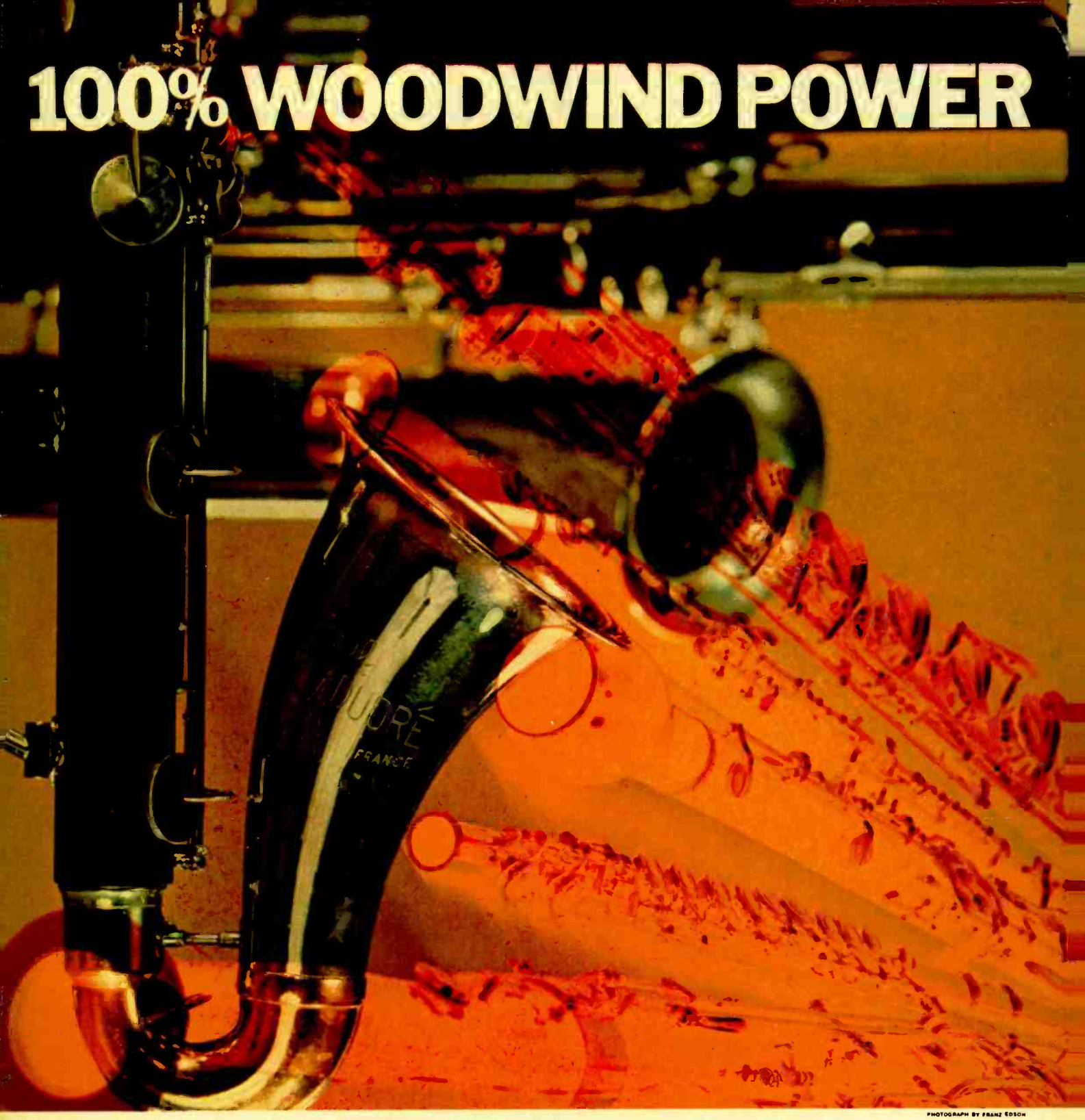








100% WOODWIND POWER



PHOTOGRAPH BY FRANZ EDSON

Words are inherently limited in stimulating the emotions aroused by music. This is especially so in describing how high fidelity components perform.

With cartridges, for example, we speak of flat frequency response, high compliance, low mass, stereo separation. Words like these enlighten the technically minded. But they do little or nothing for those who seek only the sheer pleasure of listening.

We kept both aspects in mind when developing the XV-15 series of cartridges. We made the technical measurements. And we listened.

We listened especially for the ability of these cartridges to reproduce the entire range of every instrument. With no loss of power. In the case of woodwinds, this meant a cartridge that could recreate the exact nuances that distinguish an oboe from an English horn. A clarinet from a bass clarinet. A bassoon in its lower register from a contrabassoon in its higher register.

We call this achievement "100% woodwind power."

When you play your records with an XV-15, you won't be concerned with even that simple phrase.

Instead, you'll just feel and enjoy the renewed experience of what high fidelity is really all about.

PICKERING

THE NEW PICKERING XV-15/750E.
PREMIER MODEL OF THE XV-15 SERIES. TRACKS AT ½ TO 1 GRAM. DYNAMIC COUPLING FACTOR OF 750 FOR USE IN FINEST TONEARMS. $60.00. OTHER XV-15 CARTRIDGES FROM $29.95. PICKERING & CO., PLAINVIEW, L.I., N.Y.

CIRCLE 49 ON READER-SERVICE CARD

HIGH FIDELITY

VOL. 19 NO. 7 JULY 1969

music and musicians

audio and video

recordings

etc.

Published at Great Barrington, Mass. 01230 by Billboard Publications, Inc.

Second-class postage paid at Great Barrington and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa and for payment of postage in cash. High Fidelity/Musical America Edition is published monthly. Subscription in the U.S.A. and its Possessions, $12; elsewhere, $13. Subscription including Concert Artist Directory published in December, $17, in the U.S.A. and its Possessions; elsewhere, $18. Regular issues $1.00 a copy. National and other editions published monthly. Subscription in the U.S.A. and its Possessions, $7; elsewhere, $8. Regular issues 60¢ a copy. Indexed in the Reader's Guide to Periodical Literature. Current and back copies of High Fidelity and High Fidelity/Musical America available on microfilm from University Microfilms, Ann Arbor, Michigan 48106. **Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Department, 2160 Patterson Street, Cincinnati, Ohio 45214. Please state both old and new addresses when requesting a change.**

Help! Police!

DEAR READER:

The criminal profession has never lagged far behind other service crafts in the sophistication of its marketing procedures. Since a major marketing ploy in the service fields has long been the degree of specialization a practitioner can assume, no one should be surprised at the remarkably narrow specialization among today's criminal talent. When Eye-Ear-Nose-and-Throat Men, Corporation Attorneys, and Beethoven Experts first detached themselves from just plain doctors, lawyers, and musicians, there was a parallel development of Second-Story Men and Automobile Thieves. Then, with further subdivisions into Anesthetists, Municipal Tax Experts, and Mozart-String-Quartet Record Reviewers, it was only a matter of time before the emergence of Automobile Tape Cartridge Thieves. To the police, these pilferers are a sub-sub-sub-group of Automobile Thieves: they don't steal cars, but only what's inside; they don't take spare tires or batteries, but only electrical accessories; and they don't steal ordinary car radios, but tape cartridge players and short-wave equipment. And they come equipped with the proper tools.

I learned about the proliferation of this new science firsthand when my car was broken into in New York and my 8-track player removed. (When I mentioned the incident to a representative of the Chicago firm that manufactured the player, he told me that his own machine had been stolen at O'Hare Airport. I also understand that in Long Beach, Calif., alone, 1,500 similar thefts were reported last year.)

When I reported my own misadventure, Tom Churchill, the 48th Precinct's fingerprint man and police photographer (and a high fidelity buff), informed me that there was little one could do to prevent such thefts other than to avoid leaving telltale cartridges in view or to "get an alarm system for the car; it usually scares the kids away when they hear it go off."

Kids? "Yes, kids! Most tape cartridge specialists are between fourteen and seventeen. They usually walk around with clippers and screwdrivers. If they spot one of those antennas short-wave enthusiasts put on their cars, they go for that one. Otherwise they just look inside cars hoping to find a tape player. They seldom get more than ten dollars for a stereo system, but most of them are hooked on some drug or other and that's enough for a shot or two."

I can think of one solution, but to my knowledge no manufacturer either has it or is working on it. I would like to see a plug-in stereo cassette player/recorder—one that could play stereo cassettes through a car's two (or four) installed speakers, but which you could also remove when leaving the car, not only to prevent someone else from removing it, but for use as a portable tape recorder—or even as a plug-in addition to a home stereo system. (The car-mount that Norelco has always had for its Carry-Corder does not solve the problem; in the mount the Carry-Corder still plays only through its own tiny speaker, and it is, of course, not stereo.)

Next month our tape emphasis will be on the open-reel variety. We will give a detailed run-down on the principle behind the tape recorder in **"THE MAGIC MACHINE"** and we will also teach you **"HOW TO BECOME YOUR OWN ELECTRONIC-MUSIC COMPOSER"** via your home tape recorder and a little imagination. We will then invite you to enter **HIGH FIDELITY'S ELECTRONIC-MUSIC CONTEST.** And, for a clincher, John McClure, Columbia Records' Director of Masterworks, will explain why he thinks non-electronic music is just about dead, in **"THE CLASSICAL BAG."**

Leonard Marcus

EDITOR

EQUIPMENT TEST REPORTS

by Hirsch-Houck Laboratories

"In use tests, the Garrard SL 95 performed flawlessly. From both mechanical operation and listening quality standpoints, it left nothing to be desired."

Stereo Review, April 1969

letters

Pressing Issue

I would like to add my support to James J. Badal, Jr., whose letter [April 1969] complains so bitterly of Philips' abysmal domestic pressings. I have similar tales of woe concerning Solti's *Die Walküre* on London, the Guarneri recording of Beethoven's five "middle quartets" on RCA, Klemperer's *Fliegende Holländer* and Kempe's *Ariadne auf Naxos*, both on Angel. In none of these cases was I able to locate a satisfactory set—unlike Deutsche Grammophon or Telefunken, whose pressings are consistently excellent. If some companies can manage real quality control, why can't the others?

Morton Berman
Cambridge, Mass.

RCA is a particularly serious offender when it comes to surface clicks and pops—sometimes they last for the entire length of the record. Not only that, what happens to the original fine sound when a recording is re-released on the Victrola line? Since my Red Seal copy of Reiner's *Also sprach Zarathustra* began to show signs of wear, I was hopeful that the Victrola release would sound equally fine. No such luck. As with other reissues, RCA has taken a perfect recording and turned it into a sonic bowl of oatmeal. The surface is poor, the timpani have lost their bite, the strings screech and yowl, and the beautiful airy spaciousness of the original is gone.

Donald Charles
New York, N.Y.

Having purchased and listened to the highly acclaimed Philips recording of Berlioz' *Roméo et Juliette*, I am driven to voice great disappointment. To itemize all the specific defects heard on this recording would indeed make this a long letter; let it suffice to single out the gross distortion, harsh highs, and plentiful lack of lows that characterize Philips' latest sorry effort. It is tragic that the superb performance by Colin Davis, the London Symphony Orchestra, et al. has been given such poor treatment.

Anthony F. Gramza
Urbana, Ill.

It's about time someone gave forthright attention to the problem of domestic pressings and quality control. About six years ago, in the *Stereophile*, J. Gordon Holt called attention to the deplorable sonic quality of American-pressed Angel releases as compared with their British EMI counterparts. After a few direct comparisons of my own, I found he was right and have since bought most of my EMI recordings direct from England.

I heartily second, also, the comments of your reviewers, Bernard Jacobson and Harris Goldsmith, on the recently released RCA recordings of the Philadelphia Orchestra. I had already bought one of these (the Bruckner Seventh) and was appalled that a major label would foist this kind of sound on the public in 1969. Reading reviews of these recordings in other publications, however, I began to doubt the evidence of my own ears. Thanks to Mr. Jacobson for confirming that my ears—and my equipment—are still OK!

Thomas C. Shedd
Wilmette, Ill.

A hearty second to Messrs. Badal and Jaffe on imported and domestic pressings. In my experience, Angel's the biggest offender. I own Lipatti's performances of the two Schubert Impromptus—from the farewell concert—on Pathé as well as the Angel pressing of the complete concert. On Pathé, the piano sound is distant but clear, distinct, and natural. On Angel, the same performance comes through in a sonic haze—still distant but foggy, the dynamics and frequency range abbreviated. Patently, some engineer and a filter had a high old time.

Or compare the domestic pressing of the first Callas *Norma* with the Odeon. Or Cantelli on Seraphim as against Cantelli on HMV. Or compare Fischer-Dieskau on Angel with his Schubert lieder recordings on Odeon. Carelessness from an American record firm I can understand, particularly carelessness in rather unprofitable matters; but the Angel sound took some hard work on someone's part.

Greg Audette
San Francisco, Calif.

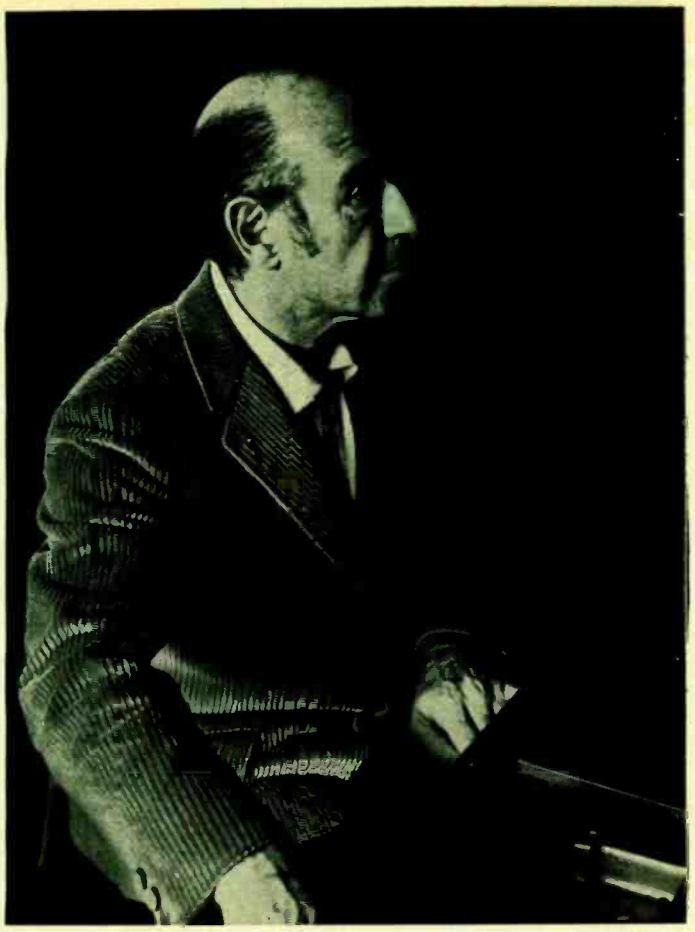
Not So New

In leafing through the April 1969 issue. I discovered two reviews claiming incorrectly that the new issues under discussion were first recordings. The first was Mozart's *Zaïde*, which was recorded well over twenty years ago on the Polymusic label. The cast included Mattiwilda Dobbs and Hugues Cuénod with

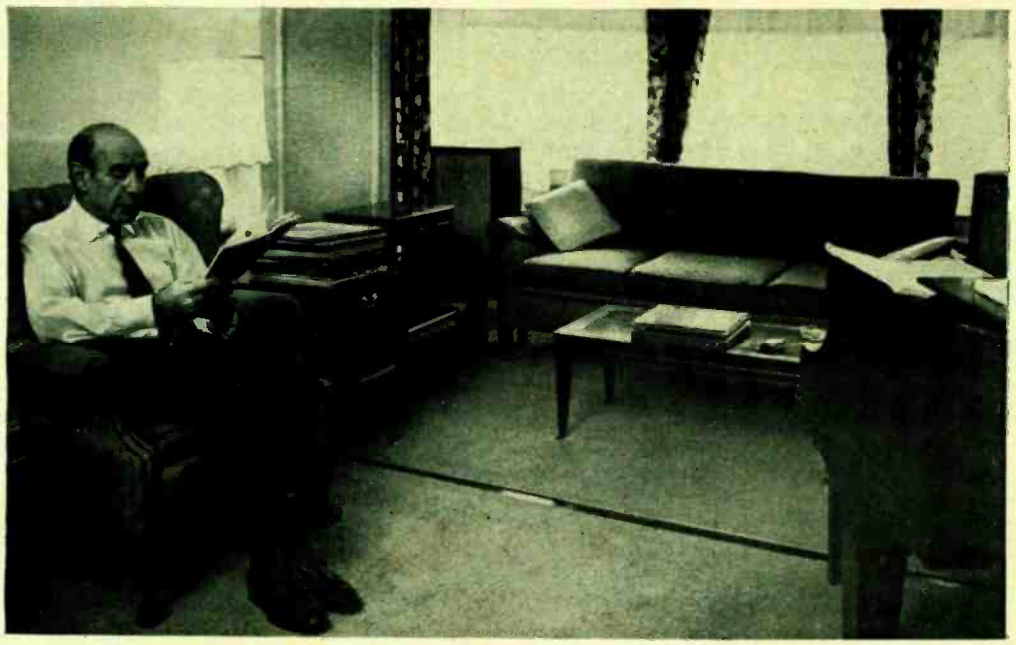
Continued on page 8

Gremlin Eats Slug

A gremlin in our printing plant ate a slug marked "Bowers/Scriabin" from the top of page 57 in our June issue. If this gave you problems in following the two side-by-side features titled "A 60-Year-Old Controversy Flares Up Again," you'll be pleased to learn that it gave the gremlin ulcers.



Erich Leinsdorf has directed symphony orchestras and opera companies all over the world. He uses AR high fidelity components for home listening.



Music Director of the Boston Symphony Orchestra, Erich Leinsdorf is intimately acquainted with the sound of the world's great orchestras and the concert halls in which they perform. His recorded performances with the Boston Symphony Orchestra on RCA Victor Red Seal Records, which now consist of nearly 80 works, represent a major contribution to the classical and contemporary recorded musical literature. For his private listening, Mr. Leinsdorf uses AR-3a speaker systems, an AR turntable and an AR amplifier for music listening.

Acoustic Research makes AR speaker systems, amplifiers and turntables. All are described in our catalog, obtainable for the asking.

AR

Acoustic Research Inc.

24 Thorndike Street, Cambridge, Massachusetts 02141

Overseas Inquiries Write to **AR International** at above address

CIRCLE 1 ON READER-SERVICE CARD

LETTERS

Continued from page 6

the Paris Philharmonic conducted by René Leibowitz.

The second error concerned Mendelssohn's *Die erste Walpurgisnacht*, also released many years ago on Concert Hall CHS 1159. This performance was conducted by Otto Ackermann with the Netherland Philharmonic and a group of Dutch soloists.

J. B. MacDonald
Quebec, Canada

Stokowski's Seating Arrangements

Quite often people ask me why the seating of the American Symphony Orchestra differs from that of other orchestras. The reason is based on the physical nature of the instruments themselves. Every instrument projects its tone in an individual manner—for example, the horns send their tone downwards and to the right, the tuba sends its tone upward and to the left. These differences in direction of tone are important in determining the instrumental ensemble as heard by the listening public. The usual seating of the orchestra places the double basses on the right side of the stage, thereby projecting the basses' tone away from the listeners. The American Symphony Orchestra has basses and cellos on the left side because the tone then goes directly to the public and supports and blends with the sound of the other instruments. Often in polyphonic music, the woodwinds and the strings answer each other antiphonally and that is why we have the woodwinds on the right of the stage and the strings on the left.

Every concert hall has different acoustical qualities. These qualities should be studied and the orchestra accordingly arranged so that the listeners receive a well-balanced instrumental blend. Albert Hall in London, for example, has a deep stage, and the cellos and basses sound full and rich when elevated at the back of the orchestra. Carnegie Hall in New York has a wide but comparatively shallow stage: here the cellos and basses sound best on the left. These are only a few of the important reasons why the American Symphony Orchestra has a different seating arrangement from the usual one. The traditional seating came down to us from the small orchestra of Haydn's time; the large modern symphonic orchestra must adapt itself to quite different acoustical problems.

Leopold Stokowski
New York, N.Y.

Golden Age Baritones

Three cheers for Conrad L. Osborne. Anyone who would include Magini-Coletti in his list of the five best baritones on records ["The Art of Mattia Battistini," April 1969] has got to know more about good singing than 98% of his readers—so get off his back, you

Continued on page 10

Now–Discount Store Prices on any Record . . . any Label . . . any Artist!

No Obligation to buy any Records–Ever. . . . Just the opportunity to SAVE UP to 55%! More than 35,000 records to choose from!

THE Longines Symphonette's new service, THE CITADEL RECORD CLUB gives you any record, any artist, any label at savings up to 55% off manufacturer's suggested price. No obligation to buy any records • Free Record Bonus Certificates • Jet Speed Service • See details below for your special $1.00 Trial Membership!

The new Citadel Record Club acts like a "record buyers' cooperative" . . . giving you FREE choice of any record available today at discounts up to 55%, with 35% guaranteed! There are **no compulsory purchases** . . . and, any member of your family may share your privileges as a Lifetime Member! Read on to learn why the Citadel Record Club is the fairest of them all!

1. **ANY RECORD, ANY ARTIST, ANY LABEL, ANY KIND OF MUSIC YOU PREFER** . . . you name it, and if it's in print, you have it at a guaranteed 35% off manufacturer's list price (often as high as 55%). This even includes imported labels and hard-to-find specialties.

2. **YOU ARE NOT REQUIRED TO BUY ANY RECORDS AT ALL!** Buy as many or as few records as you need–records of your choice!

3. **MAKE YOUR SELECTIONS FROM THE SCHWANN CATALOG** . . . 300 pages, more than 35,000 records listed. Same book used by the biggest stores. You also get 2 FREE Bonus Catalogs listing special bargains and current top sellers.

4. **IRON CLAD GUARANTEE! FACTORY-FRESH RECORDS!** Any record that is imperfect replaced without additional cost to you.

5. **24 HOUR SERVICE . . . FASTEST ANYWHERE!** Your orders mailed promptly . . . mostly within 24 hours of receipt of order.

6. **DID YOU EVER WANT TO VOTE FOR YOUR FAVORITE ARTIST** . . . HELP GET AN AWARD FOR A BELOVED RECORDING? The Citadel Record Club, in cooperation with The Longines Symphonette Society, has been selected to help nominate and select the recordings and artist to receive the GOLD MEDAL AWARDS of merit. This is the only group of awards granted as the direct result of record-buying consumers' own preference. To make certain that you are completely familiar with the nominations, you will be sent the particular record to play and to evaluate without obligation to buy. And, since once a record is played Citadel will not resell it, you can own the record (if you wish) for a tiny fraction of the list price! Now your voice can be heard –your wants recognized–your favorite recording artists rewarded!

SEND NO MONEY NOW . . . JUST TRY US! Remember: any member of your family can order from Citadel for three full months if you just take the time to mail us the coupon below! We will bill you later for just $1.00 for your 3-Month Trial Membership in the greatest record club ever! As a Citadel Member, all the above benefits, and a lifetime of musical satisfaction is yours!

Typical Citadel Super-Bargains!

PERFORMER	LIST PRICE	Citadel Price
GLEN CAMPBELL	$4.98	$2.59
ROGER WILLIAMS		
FRANK SINATRA		
MANTOVANI		
HARRY BELAFONTE		
ROLLING STONES		
COUNT BASIE		
STAN GETZ		
HENRY MANCINI		
PETULA CLARK		
DIONNE WARWICK		
JOHNNY CASH		

SEND NO MONEY–MAIL COUPON TODAY!

CITADEL RECORD CLUB © C. S., Inc.
Symphonette Square, Larchmont, N.Y. 10538

Enroll me in the club for all the privileges described in the advertisement. I get FREE kit including SCHWANN catalog, two big bonus books, plus enrollment in the exclusive Gold Medal Awards program. I AM NOT OBLIGATED TO BUY ANY RECORDS . . . but save up to 55% on those I really want, any artist, any label. Bill me for $1.00 for my 3-Month Trial Membership in the greatest record club ever!

☐ CHECK HERE FOR STEREO TAPE MEMBERSHIP includes FREE kit plus famed Harrison Stereo Tape Catalog (just 50¢ additional)

☐ Mr.
☐ Mrs.
☐ Miss
ADDRESS _____
CITY _____
STATE _____ Zip _____
☐ I am enclosing $1.00 now, for our mutual convenience.

774 025

CIRCLE 12 ON READER-SERVICE CARD

LETTERS

Continued from page 8

guys! His rejoinder to John Culshaw in the same issue was beautiful, and the entire Battistini review was a gem.

As a long-time collector of the baritone voice on records, I might take issue with Mr. Osborne for not including Leonard Warren on his list when he saw fit to place Pasquale Amato in such august company. But I know his reasons for doing so are well thought out and not the product of ignorance or petty bias, so I won't quibble. Now, after eight LPs devoted to the art of Battistini, could somebody give us just one by Giuseppe Pacini or Domenico Viglione Borghese?

Richard C. Ver Siebe
Fort Wayne, Ind.

Gothic Misunderstanding

Harris Goldsmith is an adornment to the world of music reviewing; however, I cannot resist adding a counter-comment to his fountain of praise for Glenn Gould's Scriabin/Prokofiev recording [March 1969].

Scriabin's Third Sonata is not "the so-called *Gothic* Sonata." It has no appelation of any kind either popularly or privately. There was a time when Scriabin contemplated "a *Gothic* Sonata" when he was very young and very moved by the sight and site of Heidelberg Castle. But he did nothing about it. Further, it is not "the only four-movement work among the ten piano sonatas Scriabin wrote." The First Sonata with the celebrated Funeral March is in four movements.

Now, while it is terribly nice of Mr. Goldsmith to speak of Scriabin as "that much misunderstood composer," doesn't he rather compound the misunderstanding by subsequently referring to Scriabin's "all but incoherent late 'Mystic' ramblings?" I think that "coherence" is probably one of the weaknesses of the last sonatas, although they contain some of the best music the composer ever wrote.

Faubion Bowers
New York, N.Y.

Furtwängler Misrepresented

David Hamilton is an excellent critic, a graceful writer, and he knows his Furtwängler. But his review of the pirated Everest edition of the Beethoven Ninth [April 1969] is much too gentlemanly. He does note that the Everest engineers "ran the whole thing a semitone sharp, thereby getting it in under the wire at sixty-nine minutes," but this does not convey to the reader the fact that each movement is shorter than the Soviet Melodiya (D 010851/4) or Unicorn (UCH 100/101) versions (each taking three sides rather than two), and that the tempos are frantic not because of Furtwängler but because of the engineers.

The Everest edition is a sonic abortion, and as such deserved some of the ferocious wit Clifford E. Gilmore aimed at the same firm's plagiarism of Oiseau Lyre's jacket notes for the Mozart *Litaniae Laurentanae* (also in the April issue).

The interested listener can obtain the Unicorn pressing of the 1942 Ninth from Philip J. Conole, P.O. Box 315, Binghamton, New York for $11.70 prepaid. The fourth side of this set contains the Brahms *Haydn Variations* with the Berlin Philharmonic.

Daniel Gillis
Haverford, Penna.

Distorted Rock

I wish Arnold Shaw great success in his attempts to reap some of the benefits accruing from the "rock revolution" on which he casts his rather self-righteously bemused eye ["Rocks in Their Heads," April 1969]. However, before he becomes involved with the "academic" invasion of the rock field, I suspect that he might be well advised to avail himself of such professorial niceties as accuracy of reference.

Not pretending to wide-ranging expertise in the field, I cannot myself offer more than a token list of Mr. Shaw's errors or distortions; my few samples, however, may suffice to indicate the general intellectual level of his article. 1) The alleged critic from *Crawdaddy* who "panted" enthusiastically about Van Dyke Park's *Song Cycle* was in fact writing in the late *Cheetah*; the writer in question was Peter Winkler, a gifted "serious" composer, whose perceptive and informed criticism was of great, if short-lived, value to the rock scene. 2) As readers of Prof. DeMott's article (in *The New York Times Magazine*) may remember, his quasi-scriptural outpouring in praise of rock represented an imagined paraphase of what some equally imaginary rock fan might have said to describe his attachment to this music—not Mr. DeMott's own response. 3) Finally, the eminent poet Louis Simpson may feel a shade worried about the notion of a similarly named—but far more obscure—poetess who wanders around appropriating his remarks about Bob Dylan.

Joshua Rifkin
Princeton, N. J.

Getting Haydn Right

In his thorough and well-considered review of my recording of Haydn's *London* Symphonies [January 1969], Philip Hart very properly draws attention to the "heroic" labors of H. C. Robbins Landon in providing authentic scores. Mr. Hart obviously feels that my performances follow Professor Landon's monumental edition scrupulously (with only two exceptions noted in the review) and due credit should have been given in Nonesuch's notes.

It is not surprising that Mr. Hart assumed that my performances were actually based on the Landon scores, though in fact only the first six symphonies were so based, and then not entirely. That your reviewer found those two exceptions shows painstaking listening on his part. When these recordings were made,

Continued on page 12

unique: revolutionary Sound Effect Amplifier.

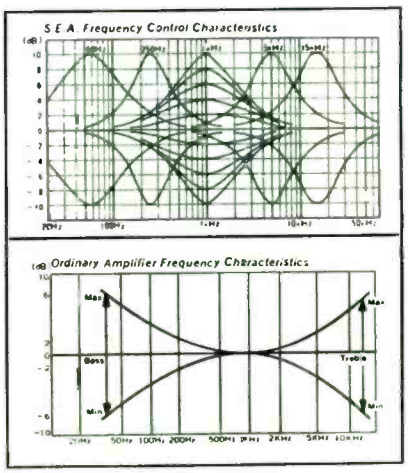
Unique "S.E.A." Sound Effect Amplifier tone control system of models 5001 and 5003 eliminates conventional bass and treble controls. Provides individual control of the five different frequencies that comprise the total tonal spectrum; 60, 250, 1000, 5000 and 15000 Hz.

In introducing the striking all solid state 60 watt 5001 and 140 watt 5003 AM/FM Multiplex Stereo Tuner Amplifiers, JVC brings the stereo fan a new dimension in stereo enjoyment—the complete control of sound effects.

This exciting innovation is made possible through the incorporation of a built-in Sound Effect Amplifier (S.E.A.), a versatile component that divides the audio range into five different frequencies. It enables the 5001 and 5003 to be tailored to the acoustical characteristics of any room, or to match the sound characteristics of any cartridge or speaker system, functions that were once reserved for expensive studio equipment. But even without the built-in S.E.A. system, the 5001 and 5003 would be outstanding values. They offer improved standards in FM sensitivity and selectivity by utilizing the latest FET circuitry with four IF limiters in the frontend of the 5001 and five in the 5003. They both deliver a wide 20 to 20,000Hz power bandwidth while holding distortion down to less than 1%. They feature completely automatic stereo switching with a separation figure of better than 35dB. They allow two speaker systems to be used either independently or simultaneously. Indicative of their unchallenged performance is their refined styling. All controls are arranged for convenient operation. The attractive black window remains black when the power is off, but reveals both dial scales and tuning meter when the power is on. For the creative stereo fan, the JVC 5001 and 5003 are unquestionably the finest medium and high powered receivers available today.

How the SEA System Works

Glance at the two charts appearing on this page. In looking at the ordinary amplifier frequency characteristics where only bass and treble tone controls are provided, you can see how response in all frequency ranges at the low and high levels is clipped off. Compare this chart with the one showing the SEA frequency response characteristics, and the difference is obvious. No clipping occurs in the SEA system. It offers full control of sound in 60, 250, 1,000, 5,000 and 15,000Hz frequency ranges from −10 to +10db. For the first time ever, you have the power to determine the kind of sound you want to hear.



For additional information and a copy of our new full color catalog write Dept. HF:
JVC America, Inc., A Subsidiary of Victor Company of Japan, Ltd., c/o Delmonico International Corp.
50-35 56th Road, Maspeth, N.Y. 11378, Subsidiary of Elgin National Industries, Inc.

JVC

Manufactured by Victor Company of Japan, Ltd.

CIRCLE 38 ON READER-SERVICE CARD

Landon's scores for only the first six works had been published (the remaining scores were published afterwards). For the other six symphonies, I had to rely on other sources and my own researches. A well-known London musicologist (Anthony Hodgson, writing in *Records & Recordings*), remarked on the "surprising similarity" of my conclusions to the findings of the Landon edition, so Philip Hart is in good company.

I would be among the first to stand with Mr. Hart in owning up to the great debt we owe to Robbins Landon, for whose efforts I, perhaps more than anybody else, must be ever grateful. But there are other disciples too, "casting out devils" in Haydn's name—though compared with Landon's towering beacon we are but glimmers. Nonesuch had all the facts with regard to the sources, and credits should have been given, of course, where due. I trust, however, that the foregoing now "puts the record straight."

Leslie Jones
South Holmwood, Surrey
England

Treble in Paradise

Every time Paul Henry Lang reviews a recorded performance of the Choir of King's College, Cambridge, he deprecates the use of boys' voices, failing to realize that it is precisely the distinctive treble tone quality which places this choir above all others in the world.

The King's College Choir and nearly all English choirs have retained the use of boy trebles since the time of Tallis: it is a great English tradition. In fact, the musical texture of a Handel anthem or a Haydn Mass is enhanced by the agility and scintillating sweetness of boys' voices. To condemn them of sounding "immature and glassy" is to condemn the choir itself and to reject, for superficial reasons, a very special and lovely sound. Handel's *Chandos* Anthems would lose clarity (and would not sound English) if they were bogged down by the tired vibrato of lady sopranos.

As long as Mr. Lang continues to dissparage boys' voices, his reviews of recorded choral performances and English choirs will be prejudiced and unfair.

Benjamin Hey
Newark, N.J.

Hard Szell

In your March "Letters" column William Trotter writes of George Szell that "twenty years ago, who had ever heard of him or cared." Dr. Szell has led the Cleveland Orchestra since 1946 (twenty-three years ago); before that he had been invited by Toscanini to conduct the NBC Orchestra (from 1940 on); during 1940-45 he conducted superb performances at the Met, and elsewhere, besides recording with domestic and foreign orchestras (e.g., the Czech Philharmonic, Amsterdam Concertgebouw, etc.). I don't know what Mr. Trotter was doing twenty years ago, but I do know that Szell was a highly respected and sought-after conductor.

M. G. Bettelheim
New York, N.Y.

Broadway Melody

I have just finished reading Morgan Ames's review of the Hal David/Burt Bacharach album *Promises, Promises* [April 1969]. Miss Ames has penned the most insulting interpretation of the talent and genius of these two men. For years we have been bored by the monotonous ramblings of Broadway writers, who in their attempts at buck-making, have done little more than formulate pat imitations of the Great White Way's past glories from such greats as Rodgers, Berlin, Gershwin, Porter, and others. The new breed has failed to produce more than a few memorable tunes wedded to plots so thin they make Chinese wallpaper look like cast iron.

Now comes Mr. Bacharach and Mr. David with fresh ideas and an unorthodox approach to the popular song—and what happens? Morgan Ames has the gall to publish a remark like "Bacharach takes outrageous liberties, jumping from 2/4 to 5/4 to 3/4 and back all in the twinkling of a cymbal." I suppose Miss Ames feels Stravinsky's use of such devices is likewise an outrage.

Bright, sparkling, fresh orchestrations, sheer melodic genius, catchy rhythms and lyrics ooze from the grooves of this record. Did Miss Ames really listen to the disc or did she make up her mind beforehand?

Paul Hemmer
Dubuque, Iowa

For a Shostakovich Eighth

As a Shostakovich devotee, I would like to applaud Royal S. Brown's excellent discography of the symphonies [April 1969]. Mr. Brown clearly pointed out that several of the symphonies still lack satisfactory performances—particularly the Eighth. I share Mr. Brown's lamentation that Bernstein has not looked into the work and I hope Columbia will take the hint. Perhaps the critics of your magazine could compile a list of works most in need of satisfactory recordings. In addition to the Shostakovich Eighth, I would like to suggest the Borodin First Symphony as a start.

Charles Mitchell
Brooklyn, N.Y.

How about you readers?

Those Boring Beatles

Let's toast three cheers to John Gabree and HIGH FIDELITY. Let's drink to the exacting truth that his brilliant review [March 1969] sets straight once and for all. Let's finally sing to the realistic lyrics and lightning atmospheres which the Rolling Stones have been igniting ever

Continued on page 14

Scott introduces AM high fidelity

POWERFUL NEW SCOTT 382C AM/FM STEREO RECEIVER MAKES BOTH FM AND AM LISTENING A PLEASURE

Ready for an incredible listening experience? Then try the *AM* section of the new Scott 382C. It pulls in stations so strongly . . . eliminates interference and drift so thoroughly . . . delivers sound of such clarity . . . that you'll think you're listening to the FM section. The only difference is the programming!

Until now, the high fidelity fan has either had to miss out on programming available only on AM or he has had to forego good sound. Now, using all the latest FET and Integrated Circuit techniques, Scott engineers have designed a brilliant new AM section. The result . . . the new Scott 382C AM/FM Stereo Receiver, the first high fidelity AM ever available! In AM or FM stereo, the 382C receives both strong and weak stations perfectly. Weak stations burst forth loud and clear. Strong stations never distort.

Scott introduces 4 AM circuit innovations

■ New Scott 4-pole LC filter improves selectivity. ■ Use of IC's and FET's in the AM IF amplifier gives better signal/noise ratio, lower distortion, and better signal-handling capacity. ■ New FET mixer gives improved cross modulation rejection and adjacent-station interference. ■ New Scott transistor oscillator dramatically reduces drift and pulling.

Listen to the AM section of the new 382C at your dealer. You'll hear an incredible improvement in AM sound. Then switch to FM or records . . . the 382C is identical in design to the 342C FM stereo receiver introduced so successfully a few months back. In addition to the totally new AM section the 382C has all these advanced 342C features:

(1) Perfectune . . . a light that snaps on automatically when you're perfectly tuned to an FM station. (2) Quartz crystal lattice filter IF section . . . your 382C will never need realignment. (3) "Wire-Wrap" . . . a permanent connection technique that eliminates solder joints. (4) New IC multiplex section . . . for better stereo performance and reliability. (5) Printed circuit modules . . . which snap into the main chassis.

382C SPECIFICATIONS:

Power (±1 dB), 110 Watts; IHF Dynamic Power @ 4 Ohms, 45 Watts per channel; IHF Continuous Power @ 4 Ohms, 33 Watts per channel; IHF Continuous Power @ 8 Ohms, 25 Watts per channel; Selectivity, 40 dB; Frequency response ±1 dB, 20-20,000 Hz; Hum and noise, phono, −55 dB; Cross modulation rejection, 80 dB; Usable sensitivity, 1.9 μV; Tuner stereo separation, 30 dB; FM IF limiting stages, 9; Capture ratio, 2.5 dB; Signal to noise, 65 dB; Phono sensitivity, 3 mV; Dimensions: 15¾" L x 5" H x 11½" D.

382C 110-Watt AM/FM Stereo Receiver . . . ONLY $299.95.
342C 110-Watt FM Stereo Receiver . . . $269.95.

Walnut finish case optional extra.

H.H. SCOTT®

H. H. Scott, Inc., Dept. 226-07, Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754

CIRCLE 100 ON READER-SERVICE CARD

Continued from page 12

since the English rock revival. Let's pray that teenies as well as all Beatlemaniacs break out of that gradually inflating plastic bag in which the "flat four" have recently been peddling their wares. Let's raise our glasses to the Stones, this best of all rock bands, and hope the basic tell-it-like-it-is vocalizing and classic instrumentations of Jagger and Company will continue to thrive. And let's hope those record magnates put a copy of *Beggars Banquet* into a time capsule as a definitive summary of (as Mr. Gabree titles his excellent documentary book) *The World of Rock*.

David Shiple
Perrysburg, Ohio

The fact that John Gabree is bored by the Beatles' new two-disc set tells far more about Mr. Gabree than about this magnificent new album. Mr. Gabree has long been a laughingstock in knowledgeable rock and pop circles as he wages his little personal vendetta against the Beatles in magazine after magazine. (Not the hip ones, you may be sure.) I suggest that you read Robert Christgau's reply to one of his flatulent attacks on the group (*Cheetah*, May 1968). It will give you some insight into who is calling whom *flashy*. (Your man evidently has *no* musical background—he can't reason, write, or even *listen*: when parodies *improve* upon the original they become a new complete art that has fun, comments, and stands by itself. I refer you to Alan Rich's review in *New York Magazine*. Of course, since Rich is a bona fide music critic, his review bears no relation to Mr. Gabree's.)

I sincerely suggest that you engage pop critics of a professional caliber. Let Mr. Gabree take his petulance, his hang-ups, and his anti-Beatles crusade elsewhere. There are probably still a few magazines that haven't given him one shot.

Nancy Martini
Chicago, Ill.

High Fidelity, July 1969. Vol. 19, No. 7. Published monthly by Billboard Publications, Inc., publisher of Billboard, Vend, Amusement Business, Merchandising Week, American Artist, and Modern Photography.

High Fidelity/Musical America Edition published monthly. Member Audit Bureau of Circulations.

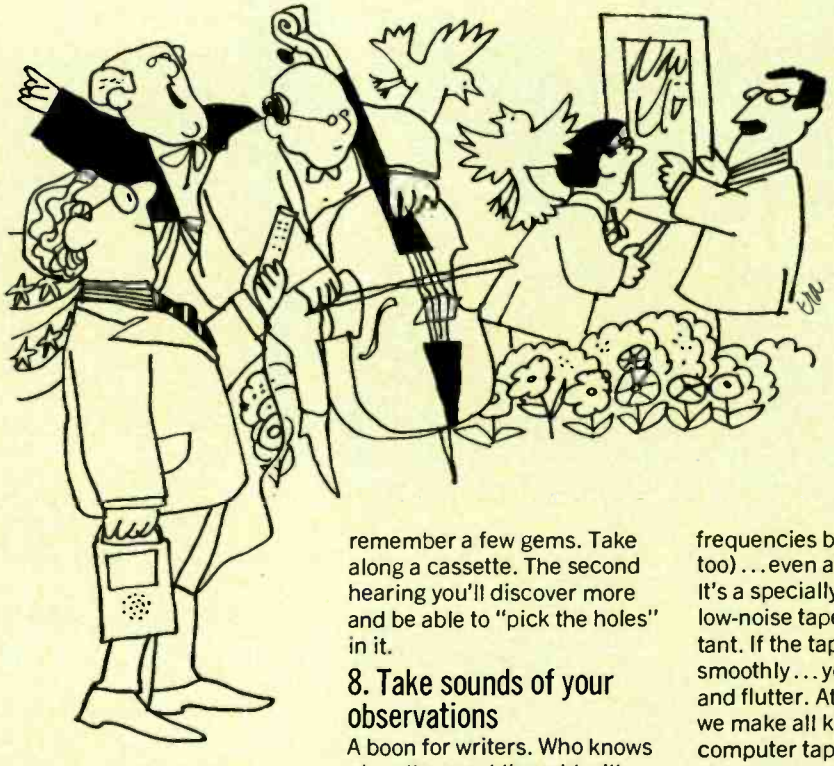
Editorial correspondence should be addressed to The Editor, High Fidelity, Great Barrington, Mass. 01230. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

Subscriptions should be addressed to High Fidelity, 2160 Patterson St., Cincinnati, O. 45214. Subscription rates: High Fidelity/Musical America: In the U.S.A. and its Possessions, 1 year $12; elsewhere, 1 year $13. National and other editions published monthly: In the U.S.A. and its Possessions, 1 year $7; elsewhere, 1 year $8.

Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Fulfillment Dept., 2160 Patterson St., Cincinnati, Ohio 45214.

9 ways to "take sounds" with a cassette

("The Everything Thing.")



Taking sounds. It's the newest kick. Makes picture-taking old hat. All you need is the tape recorder that travels—a cassette taperecorder. Weighs only 3 pounds including batteries. Easier to operate than a camera. If you can snap open a lid, slip in a cassette (a self-contained packet with two loops of tape all threaded and ready to go) you're ready to "take sounds." Possibilities? As many as there are sounds to hear.

1. Take sounds of a business meeting

You're at a client's. You jot down an illegible note. In the meantime, you miss an important point. You have to call back and check. Much easier with a cassette. It has a perfect memory.

2. Take sounds of a classroom

"If Betty Boughta bought a bit of better butter," says teacher. Pupil repeats. "No," says teacher. Pupil can't hear his mistakes. A cassette would help. Students can take home teacher's correct pronunciations and practice their French, Spanish, Italian. Or they can hear themselves expressing views on current events.

3. Take sounds of a vacation

The megapolis. The horns. The drills. The sirens. The snatches of conversations. To a tourist there's no words to tell the folks back home. A cassette could do the telling for you. Mated to your pictures recording on cassettes gives you an instant, unforgettable record.

4. Take sounds of a party

A cassette perks up party poops. Moves wall-flowers. Makes "the life of the party" twice as funny. Just hearing their own voices and laughs can titilate a crowd.

5. Take sounds of your glee club, dramatic group, discussion group

Everybody is in fine voice. A soulful soliloquy. A stimulating discussion. Capture it and keep it with a cassette.

6. Take sounds of nature

Bird watchers turn bird hearers. Babbling brooks gurgle in your living room. A cassette can bring the peace of the country to the city.

7. Take sounds of lectures

A brilliant lecture and you only remember a few gems. Take along a cassette. The second hearing you'll discover more and be able to "pick the holes" in it.

8. Take sounds of your observations

A boon for writers. Who knows when the great thought will hit. Instead of fumbling for the notebook you've forgotten, anyway, capture your thoughts on a cassette. Fresh.

9. Take sounds of your family

In the nursery. In the den. At a backyard baseball game. At a picnic or outing. A cassette catches the excitement where it's at.

9 ways? Hundreds. Space limits us. If we could send you a cassette, we could put more in. One point before you rush to the store to get one. A cassette is only as good as the tape it contains. Our Audiopak contains Audiotape. We're the only cassette maker who can say that. You'd expect it to be special.

It is.

Audiotape reproduces high frequencies brilliantly, (lows, too)...even at slow speeds. It's a specially formulated, low-noise tape. Very important. If the tape doesn't move smoothly...you'll hear wow and flutter. At Audio Devices, we make all kinds of tape, computer tape, sound tape, videotape, cartridges and cassettes.

You could say we're worth listening to.

And if your interest is reel-to-reel recording...do as the professionals do...use Audiotape.

Free booklet. The Everything Thing

Explains in more detail things you should know about cassettes. To get your copy, write to Dept. 6
Audio Devices, Inc.,
235 E.42St.,New York 10017

audiopak®

CASSETTES & CARTRIDGES
Audio Devices, Inc.,
A subsidiary of Capitol Industries, Inc.

CIRCLE 5 ON READER-SERVICE CARD

Siegfried Lauterwasser

behind the scenes

Reports from the International Recording Centers

SALZBURG

An Electric Karajan On the Yellow Submarine

Music critics who like to draw their metaphors from physiology and electricity had better watch out. Such terms as "high-voltage maestro," "breathtaking cadenza," "electrifying performance," and "heartfelt interpretation" are about to take on literal and precise dimensions. A battery of scientists, and German ones at that, are now at work finding out exactly how much current an orchestra conductor draws, precisely what happens to his heartbeat during a triple forte, and how high his blood pressure rises when the second horn fluffs. Nor is the principal guinea pig some obscure and expendable *Kapellmeister* from the provinces: he is *Generalmusikdirektor* Herbert von Karajan himself.

During an orchestra rehearsal in Salzburg's Festspielhaus last March, the musicians of the Berlin Philharmonic gaped and boggled at the sight of their eminent leader wired up like a Heathkit. Tapes and electrodes were attached all over the lithe and familiar figure conducting Wagner's *Siegfried,* while technicians crouched over chart recorders nearby. An electrocardiogram was busy tracing out the heart action, brain galvanometry was being fed to the electroencephalograph, a lie detector (in essence) was catching those changes in skin humidity that signal emotional transitions; and other equipment of alarming complexity was noting down breathing rate, blood pressure, pulse beat, and various other body functions.

The idea is to graph all this information against the sound itself, so researchers can see exactly what happens psychologically and physiologically during the music-making process; and later they plan to wire up Karajan once again for playback to find out what goes on when he *listens* to his own performance: the moment of ultimate truth.

These experiments are part of a series now under way for the Herbert von Karajan Stiftung (Karajan Foundation) to help establish how we listen to music and how we make it. Previous researchers have already shown that players undergo quite violent bodily stress during the creative process. For instance, a string player's pulse beat has been shown to climb steeply *before* (not during) a difficult passage. In one extreme case, it has been clocked at 180 beats per minute; normal is around 72.

The Karajan Foundation is also holding a young conductors' competition next August, the winner to receive a Berlin Philharmonic engagement and one season's apprenticeship with Karajan. Other planned activity is in the realm of music education for children. "My eight-and-a-half-year-old daughter is a pretty good conductor right now," says Karajan. "And we both agree with the philosophy of *The Yellow Submarine*: if music is valuable enough for the Blues to steal from the Yellows, then it is important enough for us to cherish, and to pass on to youngsters everywhere."

GEORGE MOVSHON

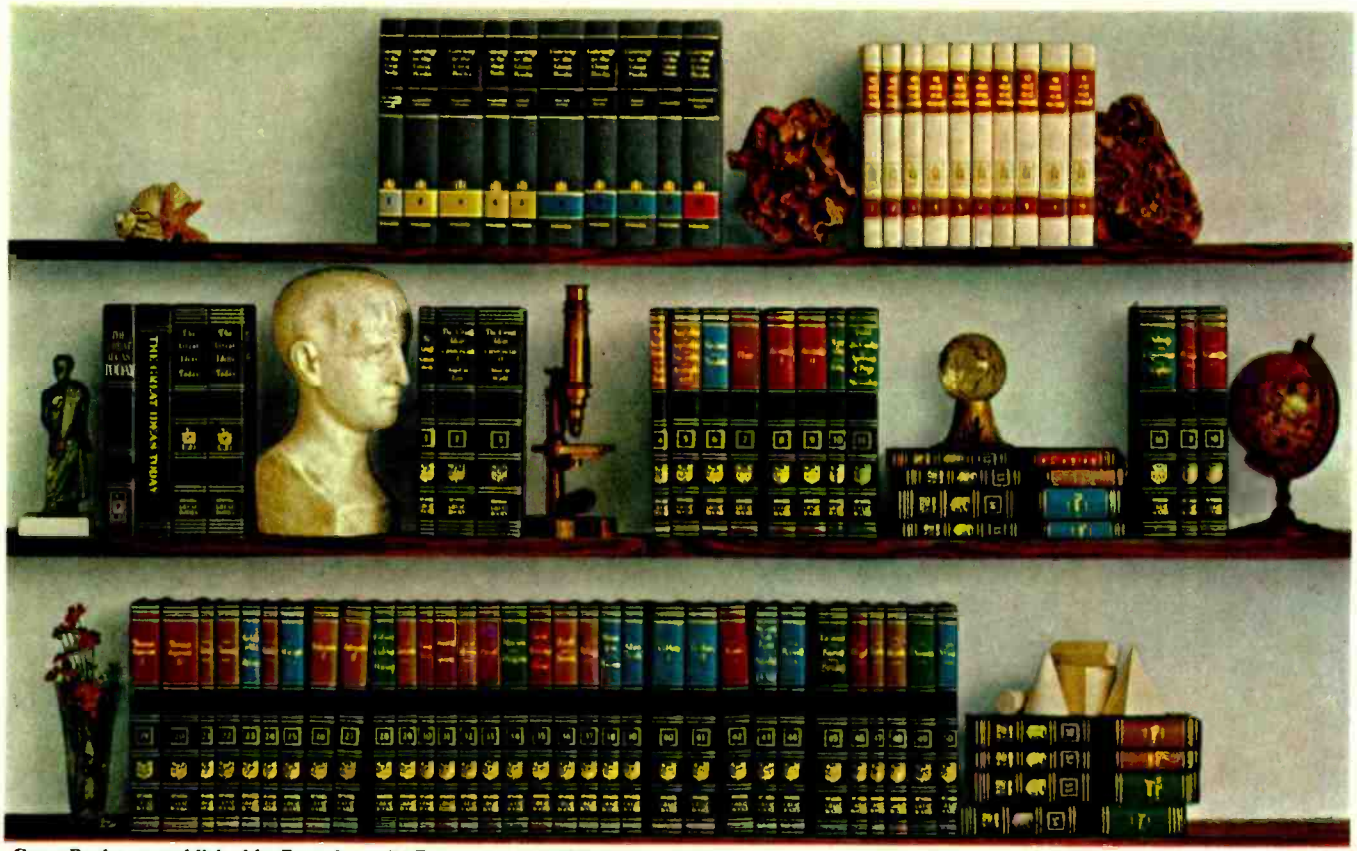
LONDON

EMI's Star-Studded Birthday Present for Gerald Moore

Gerald Moore will be seventy on July 30, and EMI has planned a very special birthday tribute for the veteran accompanist. The idea, sponsored by producer Suvi Raj Grubb, was to gather together on one record performances by EMI's top artists, all accompanied by Moore himself. Freshly recorded performances were chosen wherever possible, and tight studio schedules were stretched to fit in such artists as Victoria de los Angeles, Yehudi Menuhin, Janet Baker,

Continued on page 20

For people who are not ashamed of having brains.



Great Books are published by Encyclopaedia Britannica in collaboration with the University of Chicago.

Here is the most superb home library ever assembled—Great Books

It may not be popular to admit it, but all people *aren't* created equal. And the longer they live (and learn), the less equal they get.

You were probably born with a bigger share of intelligence than most of your fellow men . . . and taught how to use it. And you appreciate the difference. You aren't ashamed of having brains. You enjoy using them.

That's why Great Books belong in your home. These are the writings of Plato, Homer, Cervantes, Tolstoy, Freud, Rabelais, Shakespeare, and many more. They contain just about every important thought of Western Man for the past 3,000 years! A set of 54 beautifully bound volumes containing 443 masterpieces by 74 of history's greatest geniuses.

The $1,000,000 Syntopicon

Included with Great Books (and available only with Great Books) is a unique reference work called the Syntopicon. An amazing index that required 8 years and cost more than $1,000,000 just to write.

Unlike a dictionary that indexes words, or an encyclopaedia which indexes facts, the Syntopicon indexes ideas—every one of the thousands of topics and subtopics within the Great Books.

In minutes, the Syntopicon enables you to look up any idea in the Great Books and find what each of the great thinkers thought about it.

Also available with Great Books are the handsome 10-volume reading plans. And you may also get a remarkable 10-volume set called Gateway to the Great Books.

Certainly, the Great Books belong in the home of every thinking person. May we suggest that you send for more facts today?

Send for this FREE Booklet

To learn more, just fill out and mail the attached card to Great Books, 425 N. Michigan Ave., Dept. 372-M, Chicago, Illinois 60611. You will receive a full-color, 16-page booklet describing Great Books in detail.

There is no cost or obligation.

GREAT BOOKS

CIRCLE 32 ON READER-SERVICE CARD

©EMI, Ltd.

©EMI, Ltd.

Above, Jacqueline du Pré and Gerald Moore discover a curious hole in his score. Left, also at the EMI "tribute" recording session, Gerald Moore, Suvi Raj Grubb, and Daniel Barenboim share a joke during a tea break.

Nicolai Gedda, and Gervase de Peyer. EMI's No. 1 studio was signed up like a busy squash court all through the sessions in order to have the record ready by the July deadline. Fortunately, there was a Wolf song by Schwarzkopf already available, and a suitable chip off the Fischer-Dieskau block was made possible thanks to the collaboration of DGG during the recent Fischer-Dieskau/Moore Schubert sessions in Berlin.

I went to the two final sessions which involved both Jacqueline du Pré and Daniel Barenboim. Jacqueline was playing the Fauré *Elégie*—a sentimental selection by the young cellist, for this *Elégie* was the first piece she had ever played with orchestra, as a student at the Guildhall School. Moore seemed apparently unperturbed by a curious hole cut in his music: on the very first page a neat, scissored rectangle eliminated half a bar on both sides of the sheet's spine. "I must have cut it out years ago to use as an illustration in a book," was Moore's rather vague explanation.

On playback, Jacqueline winced at one note. "It sounds like a racing car—eeahowooo!" she commented, giving a good imitation of a racing car and a barely recognizable one of a whining cello. Daniel Barenboim had already shown his appreciation by chortling out loud when his wife had topped a climax with that sudden "give" of emotion that marks her best playing. He also waxed lyrical over the accompanist's command of tone colors, but Moore was skeptical: "Steinways always do that." "No, very few pianists can manage it," Barenboim insisted, and Moore countered with "You're just trying to make me feel good."

Am I Too Loud? Then came Barenboim's own turn, for it was Grubb's inspiration to include a fellow pianist in the tribute. Barenboim made only one condition: in any piano duet, Moore should play *primo* to his *secondo*, so that for once the unashamed accompanist would be able to take the tune. Moore chose Dvořák's *Slavonic Dance* No. 8, in G minor, which may seem comparatively easy on paper, but actually presents tricky problems: each single, heavy, repeated chord must be caught crisply, without any hint of "ker-plonk!"

At the end of the first run through Barenboim seized the opportunity he had been waiting for. Exploding in laughter on the final chord, he turned to his partner and flung at him the very question that Moore had made famous: "Am I too loud?" What could the confused accompanist possibly answer? Moore was also put very gently on the spot by having Daniel's regular piano-duet partner present in the studio: Enrique Barenboim, the pianist's father. "Your father doesn't look very happy," commented Moore balefully at one point, but the distinguished teacher was all praise. He seemed a bit concerned, however, about Danny's lack of experience in playing the lower part. From his early childhood, Barenboim junior always took *primo* while Barenboim senior tended to the *secondo*. The sessions were completed with only hours to spare. The following day Barenboim and Du Pré gave a farewell concert with the English Chamber Orchestra before setting off with that group for a world tour.

Virtuoso Harpsichordists. Diplomacy was also very much to the fore during some recent CBS sessions at Pye's London recording studio. The man in charge was Paul Myers, formerly George Szell's producer in Cleveland and now firmly established in London, and the artists were two distinguished harpsichordists—Igor Kipnis and Professor Thurston Dart. As I had discovered from an earlier conversation with Kipnis, his admiration for Dart is unbounded: this collaboration was decidedly to be a partnership of virtuosos.

The repertory of two-harpsichord music had been gathered from various sources—a Handel Suite, Mozart's early Sonata in C as well as the late C minor Fugue, a Tomkins *Fancy*, and other Elizabethan pieces by Byrd and Farnaby. Kipnis and Dart were recording part of Couperin's *Neuvième Ordre* when I arrived. "You're too wide awake in this," said Dart, with that rather pained look that English academics manage so well. "You want to be much more bored." Then again: "You're forcing it, Igor! French style wants to be lazy, L-A-Z-Y." And his own voice took on a lazy, almost swooning tone.

Kipnis took all this instruction very well. I can imagine other equally eminent artists who would hardly be so tolerant of comment. In any case, Dart *is* the authority, and the finished record, with its wide variety of styles, should be worth waiting for.

Seven-star Opera. Meanwhile, at Kingsway Hall Joan Sutherland has been recording Meyerbeer's *Les Huguenots* for Decca/London, the first complete opera recording ever devoted to that once-fashionable master. It was the Queen's aria from this same opera that provided one of the most spectacular items in Sutherland's first major recording project—the "Art of the Prima Donna" of 1960—and she has long cherished the idea of recording the complete role. Following her sinus trouble during the *Messiah* sessions, there was some concern whether or not she would be well enough, but after a rest in the Swiss mountain air Sutherland returned to London in top form. Her husband, Richard Bonynge, conducts the New Philharmonia, and the other singers include Martina Arroyo as Valentine, Huguette Tournageau as Urbain, Anastasios Vrenios as Raoul, Gabriel Bacquier as Count de St. Bris, and Nikola Guiselev as Marcel. More details next month. EDWARD GREENFIELD

the audio braggadosio*

* He's the master of sound . . . the audio genius with acres of equipment and mounds of controls. He's got the best of everything, and he's always more than ready to tell the world about it!

to help him sound-off, Ampex Stereo Tapes sound better!

Now Braggadosio is so easy to listen to . . . and so is all his beautiful equipment. Why? Because he's playing Ampex Stereo Tapes. And who minds a little boasting when there's sound really worth listening to. Ampex sound . . . brilliant sound! Sound that comes through your tape equipment like the original live performance.

And Ampex offers all kinds of sounds. Every major artist, all the latest releases are on Ampex Stereo Tape for the kind of quality sound that Braggadosio brags about! Over 5,000 selections from more than 65 different recording labels . . . pop, rock, folk, jazz, soul, classical, showtunes and spoken word . . . available on open reel for the ultimate stereo sound . . . also 4-track cartridge, 8-track cartridge, cassette and micro cassette. For every kind of tape player/recorder, Ampex has it all!

Look for the AMPEX name on the carton . . . it's the quality name! *It's Artistry in Sound.*

We've made it easy for you to build your own tape library with our great new Ampex Stereo Tape Catalog. For your copy send 50¢ to: Catalog, Dept. H-70-2, P.O. Box 7340A, Chicago, Illinois 60680.

AMPEX
STEREO TAPES Ampex Stereo Tapes Division • AMPEX CORPORATION • Elk Grove Village, Illinois 60007

CIRCLE 3 ON READER-SERVICE CARD

My Gypsy Record Collection

by Birgit Nilsson

I HAVE NO RIGHT to speak of an authentic record collection—merely of some isolated records assembled in various parts of the world, usually stored in trunks and brought forth whenever there is time to enjoy music at home (home being a hotel suite more often than not). I've packed away some records in trunks, with my pots and pans, chinaware, glasses, and clothes in the cellars of various hotels in New York, Vienna, Buenos Aires, Milan, and London; others sit on shelves in my apartments in Stockholm, Switzerland, and Paris. Nor could you call me an especially dedicated collector—these records were either given to me as gifts or bought because I had heard them once and thought that I might enjoy living with them.

Sitting here in my New York hotel apartment, I can visualize a shelf in Stockholm with my first two treasured Wagner recordings—Act I of *Die Walküre* with Lotte Lehmann, Lauritz Melchior, and Emanuel List, conducted by Bruno Walter (Angel COLH 133); and the *Götterdämmerung* excerpts with Kirsten Flagstad and Melchior under Edwin McArthur (RCA Victrola VIC 1369). I hardly need explain why these two recordings have meant so much to me—here are vocal giants performing gigantic music. I also see in my mind's eye two old 78s: Richard Tauber singing "*Dies Bildnis*" from *Die Zauberflöte* and *Die Forelle* by Schubert, both admired for some of the most effortless and stylistic tenor singing imaginable. Speaking of 78s, despite the many excellent *Don Giovanni*s on LP, one of my real treasures is still the old Glyndebourne recording of this opera under Fritz Busch with Ina Souez, Koloman von Pataky, John Brownlee, and Salvatore Baccaloni (reissued in America on Turnabout TV 4117/19). And in my Vienna trunk I see two twentieth-century operas that I love—Berg's *Wozzeck* with Karl Böhm conducting Evelyn Lear, Dietrich Fischer-Dieskau, and Fritz Wunderlich (DGG 138991/92); and Poulenc's *Dialogues of the Carmelites* with Régine Crespin, Rita Gorr, and Denise Duval, under the direction of Pierre Dervaux (Angel 3585). But let me start at the beginning.

As a youngster on my father's farm in West Karup, South Sweden, I never knew what it was to own a record player. After much imploring, my father did buy a piano for my mother and me; and mother, being inherently musical, taught herself to play and later gave me lessons as well. I also liked to sing—repeating any song I might have heard, from church music to the slightly risqué songs the farmhands sang in the fields. My first operatic selection, learned from a piece of sheet music, was "*Winterstürme*," the tenor aria from the first act of *Die Walküre*. Making music ourselves was all to the good, for it instilled in me the desire to express myself in musical terms. Children should be encouraged more often to perform music.

The first phonograph in my life was a fairly poor specimen that came with a rented room in Stockholm, when I was a student at the Royal Academy. The records I remember playing in those days were arias by Beniamino Gigli, Enrico Caruso, Claudia Muzio, Maria Caniglia, and some other Italian sopranos. I was taken with the way Italian sopranos sang—especially those dramatic and explosive chest tones—and unfortunately I had a teacher who wholeheartedly agreed with this method of singing. Eventually I discovered that pressing too much on the low register took its toll on the high notes and some months later my teacher and I parted company over this issue. My favorite recording at that time was the Verdi Requiem, conducted by Tullio Serafin, with Caniglia, Ebe Stignani, Gigli, and Ezio Pinza (Angel GRB 4002). To this day I stand in awe of certain passages in this performance—Stignani's "*Liber scriptus*," Pinza's "*Confutatis*," Gigli's "*Ingemisco*," Caniglia's "*Libera me*," and, above all, Serafin's dramatic forward drive.

Speaking of Gigli—and don't ask me to remember all the isolated arias I had at the time—reminds me of when, early in my career, I had the thrill of singing with him in *Tosca* at the Stockholm Opera. We all used a Swedish translation of the opera, although Gigli, of course, sang in Italian. It was toward the end of his career, and I remember him as a charming and warm colleague. He said to me, "You can be a very good Tosca, but you must learn the role in Italian, and if it doesn't come easy to you at first, you must work and work and work." These words have never been forgotten, and to this day I'm still striving for improvement, not only in pronunciation, but also in the coloring of the voice. It is an endless challenge.

Another record, cherished ever since those student days, is Jussi Bjoerling's "*Nessun dorma*" from *Turandot*—Jussi, of course, was a hero to all of us voice

Continued on page 27

Some picture taking situations demand a *spot* reading by the behind the lens meter in your camera. While in other situations it is quicker and more convenient to take an *averaged* reading. Almost all fine 35mm SLR cameras have either a spot or an averaging metering system. *Only* the

FAIL SAFE

Mamiya/Sekor DTL has both. The DTL with every important SLR feature is priced as low as $180 plus case. Including the world's only photographic FAIL SAFE metering system. Write for explanatory folder.

mamiya/sekor Ponder&Best, 11201 West Pico Boulevard, Los Angeles, California 90064

"Sansui? Oh, yes, they make the greatest stereo receivers in the world"...

Sansui 350 • 45 watts • $199.95

Sansui 800 • 70 watts • $269.95

Sansui 2000 • 100 watts • $299.95

Sansui 5000 • 180 watts • $449.95

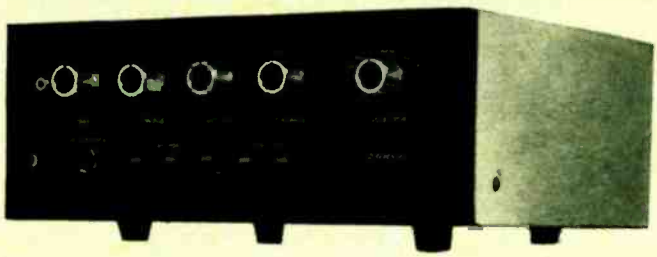
Sansui®

SANSUI ELECTRONICS CORP. Woodside, New York, 11377 • Los Angeles, California, 90007

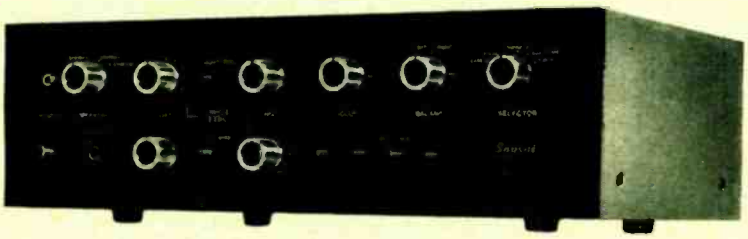
SANSUI ELECTRIC CO., LTD., Tokyo, Japan • European Office Frankfurt a.M., West Germany • Electronic Distributors (Canada), British Columbia

CIRCLE 50 ON READER-SERVICE CARD

"and stereo control amplifiers"



Sansui Stereo Control Amplifier AU-222 • 46 watts



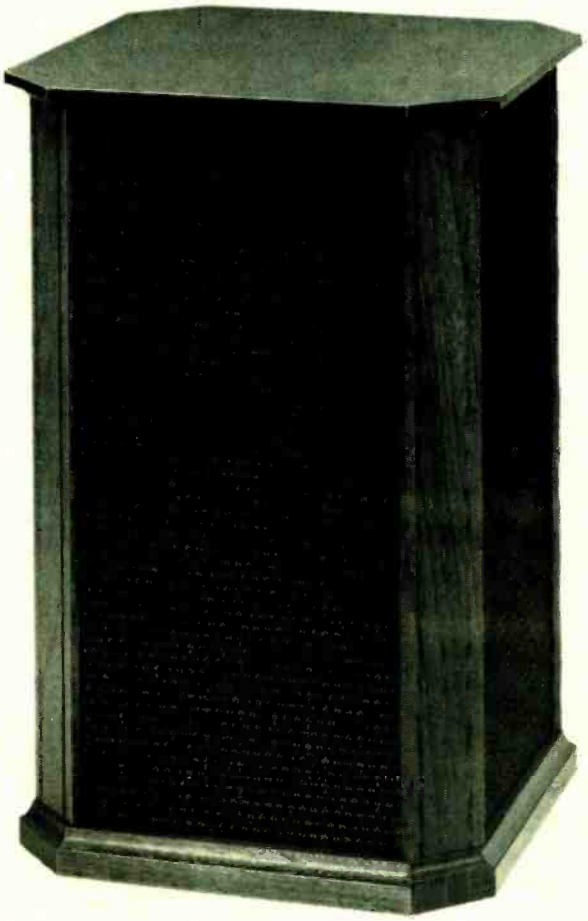
Sansui Stereo Control Amplifier AU-555 • 60 watts

Sansui Stereo Control Amplifier AU-777 • 70 watts

"and new speaker systems, new power amplifiers, and multi-channel dividers"

CIRCLE 53 ON READER-SERVICE CARD

Introducing Scott's new Q100 Quadrant The first successful 360° full range speaker system.



There have been many attempts to develop a speaker system that would reproduce the full-frequency sound *and* 3-dimensional audio effect of an actual live performance. Until now, all of these attempts have failed. Either the frequency range was limited, or speaker placement was critical, or the listener had to sit in a limited area, or the expense involved was beyond the average audiophile. Now, Scott engineers have succeeded!

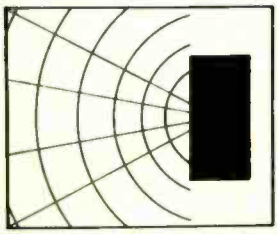
The Quadrant speaker has four sides. An 8" woofer is mounted on side One. Another 8" woofer is mounted on side Three. Four 3" mid-range/tweeters are mounted on all four sides, one to a side. Woofers radiate sound in a 180° arc . . . mid-range/tweeters, in an arc of 90°. As a result, the Scott Quadrant covers a full circle with a full range of sound.

Stereo follows you everywhere

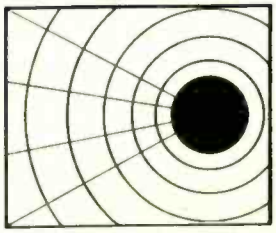
Place the Quadrant speakers virtually anywhere in the room (even with one corner against the wall!). No matter where you go, you hear full-range, 3-dimensional stereo. Even the elusive high notes follow you everywhere. Even in a funny-shaped room. Even in a room with so-called "dead spots."

A live performance is a 3-dimensional sound source. You hear sounds, not only directly, but also reflected from the walls. Similarly, the Quadrant uses the reflective qualities of the walls to heighten the "live" stereo effect. Scott's new Quadrant speaker system, an incredible state-of-the-art advance . . . in stereo realism . . . is priced at only $149.95, actually much less than many speakers which can't measure up to the Quadrant sound.

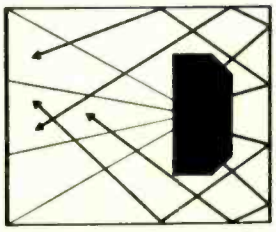
COMPARE SCOTT'S NEW QUADRANT WITH ANY OTHER SPEAKER SYSTEM!



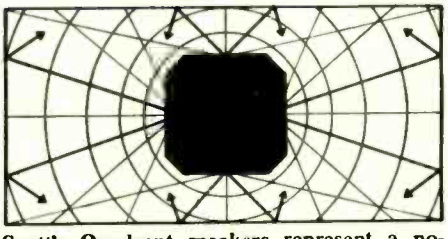
Conventional speakers tend to be directional. They have good wide-range response only within a relatively narrow triangular listening area.



Omnidirectional speakers are omnidirectional only in the bass range. The vital high frequencies are perceptible only in a limited area.



Reflective speakers can give an illusion of presence and depth. However, they require an equalizer for flat response, and the use of separate (and expensive) pre-amps and ultra-high-wattage power amps.



Scott's Quadrant speakers represent a no-compromise design. Quadrant speakers can be placed virtually anywhere, give extraordinarily good wide-range response and 3-dimensional stereo realism and presence throughout the room. In addition, no equalizers or special amplifiers are required.

H SCOTT®

H. H. Scott, Inc., 111 Powdermill Road
Maynard, Mass. 01754
Export: Scott International, Maynard, Mass.

CIRCLE 100 ON READER-SERVICE CARD

Continued from page 22

students at the conservatory. It has often been said that I studied the role of Turandot in three days, because the general manager of the Stockholm Opera wanted to mount a new production and convinced me that it was a short role—a role where I wouldn't have to sing a note for one half of the opera. This is perfectly true. It is also true that when I did agree to undertake *Turandot* I had never seen or heard the opera. But I did remember "*Nessun dorma*" by Jussi Bjoerling and decided that any opera with such an aria must be a marvelous work. Little did I know that the molten lava of that aria was nowhere to be found in Turandot's own music. Later, Jussi and I recorded the complete opera for RCA Victor with Renata Tebaldi as Liù and Erich Leinsdorf conducting (RCA Red Seal LSC 6149). Although Jussi had never sung the role on stage, he did a magnificent job—but having something of an emotional hang-up over an old favorite, I often substitute the 78 version of "*Nessun dorma*" when I relisten to the complete set.

In my trunk in Buenos Aires there is another old favorite of mine—Bach's *St. Matthew* Passion as recorded under Willem Mengelberg with Jo Vincent, Illona Durigo, and, above all, Karl Erb as the Evangelist. A lot of musicologists will throw up their hands and berate me for liking unstylistic Bach. This is certainly not the scholarly baroque Bach that we prefer today. It is a highly romantic approach, admittedly, but there are sections in this recording that grip me more than many other "correct" *St. Matthew* Passions. This is primarily due, I feel, to Erb's magnificent Evangelist—he was truly unsurpassable in this fiendishly difficult music. But there are other elements in the performance that I find particularly outstanding too: just listen to the pure soprano of Jo Vincent in "*Aus Liebe*," or the way Mengelberg drives the siciliana rhythm of "*Erbarme dich*" before Durigo begins the aria with her rich contralto.

I also particularly like the Toscanini *Otello* performance with Herva Nelli, Ramon Vinay, and Giuseppe Valdengo on RCA Red Seal LM 6107 (listening to this recording often makes me sad that Desdemona isn't right for my voice) and *Die Frau ohne Schatten* as recorded under Karl Böhm with Leonie Rysanek, Christel Goltz, and Paul Schoeffler (Richmond SRS 64503). I love both these performances not only because I consider the works pinnacles in the creative output of Verdi and Strauss respectively, but also because of their theatrical impact as recordings.

Not long ago I was given an album of arias sung by Eileen Farrell with Thomas Schippers conducting (Angel 35589, now deleted)—containing such selections as Weber's "*Ozean du Ungeheuer*," Debussy's "*Air de Lia*," and Menotti's "To This We've Come" from *The Consul*. I was floored by this voice and later played it

Continued on page 30

Praise-Winning Stereo Components

kit AR-15 Wired ARW-15

$339.95* **$525.00***

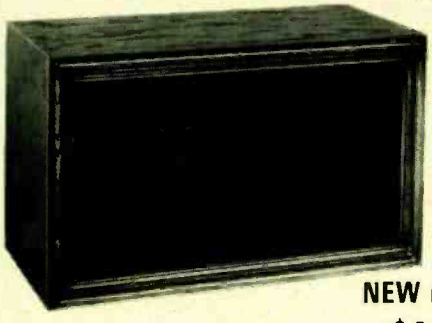
NOW, THE TUNER AND AMPLIFIER OF THE HEATH AR-15 RECEIVER ARE AVAILABLE AS SEPARATE COMPONENTS

NEW kit AJ-15

$189.95*

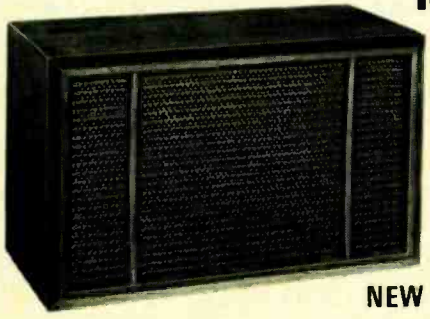
NEW kit AA-15

$169.95*



NEW kit AS-48

$169.95



NEW kit AS-38

$144.95

HEATHKIT AR-15 Deluxe Stereo Receiver

The World's Finest Stereo Receiver . . . the Heathkit AR-15 has received high praise from every leading audio & electronics magazine and every major consumer testing organization. Here are some of the many reasons why. The AR-15 delivers 150 watts music power from its 69 transistor, 43 diode, 2 IC's circuit — 75 watts per channel. Harmonic and IM distortion are both less than 0.5% at full output for clean, natural sound throughout the entire audio range at any listening level. The FM tuner has a cascode 2-stage FET RF amplifier and an FET mixer to provide high overload capability, excellent cross modulation and image rejection. The use of crystal filters in the IF section is a Heath first in the industry and provides an ideally shaped bandpass and adjacent channel selectivity impossible with conventional methods. Two Integrated Circuits in the IF amplifier provide hard limiting, excellent temperature stability and increased reliability. Each IC is no larger than a tiny transistor, yet each contains 28 actual parts. The FM tuner boasts sensitivity of 1.8 uV, selectivity of 70 dB and harmonic & IM distortion both less than 0.5% . . . you'll hear stations you didn't even know existed, and the elaborate noise-operated squelch, adjustable phase control, stereo threshold control and FM stereo noise filter will let you hear them in the clearest, most natural way possible. Other features include two front panel stereo headphone jacks, positive circuit protection, transformerless outputs, loudness switch, stereo only switch, front panel input level controls, recessed outputs, two external FM antenna connectors and one for AM, Tone Flat control, a massive electronically filtered power supply and "Black Magic" panel lighting. Seven circuit boards & three wiring harness make assembly easier and you can mount your completed AR-15 in a wall, your own custom cabinet or the rich walnut Heath cabinet. For the finest stereo receiver anywhere, order your AR-15 now. 34 lbs. *Optional walnut cabinet AE-16, $24.95.

HEATHKIT AJ-15 Deluxe Stereo Tuner

For the man who already owns a fine stereo amplifier, Heath now offers the superb FM stereo tuner section of the AR-15 receiver as a separate unit. The new AJ-15 FM Stereo Tuner has the exclusive FET FM tuner for remarkable sensitivity, exclusive Crystal Filters in the IF strip for perfect response curve and no alignment; Integrated Circuits in the IF for high gain, best limiting; Noise-Operated Squelch; Stereo-Threshold Switch; Stereo-Only Switch; Adjustable Multiplex Phase, two Tuning Meters; two Stereo Phone jacks; "Black Magic" panel lighting. 18 lbs. *Walnut cabinet AE-18, $19.95.

HEATHKIT AA-15 Deluxe Stereo Amplifier

For the man who already owns a fine stereo tuner, Heath now offers the famous amplifier section of the AR-15 receiver separately. The new AA-15 Stereo Amplifier has the same superb features: 150 watts Music Power; Ultra-Low Harmonic & IM Distortion (less than 0.5% at full output); Ultra-Wide Frequency Response (± 1 dB, 8 to 40,000 Hz at 1 watt); Front Panel Input Level Controls; Transformerless Amplifier; Capacitor Coupled Outputs; All-Silicon Transistor Circuit; Positive Circuit Protection. 26 lbs. *Walnut cabinet AE-18, $19.95.

HEATHKIT AS-48 High Efficiency System

Our finest Heathkit System . . . the new AS-48 uses famous JBL® speakers custom-designed for Heath. The specially constructed 14" woofer employs a 4" voice coil, a massive 11½ pound magnet assembly and an inert, self-damping material to suspend the cone to deliver clear, full bodied bass down to 40 Hz. Crisp, open highs, up to 20 kHz come from the 2" direct radiator. A three position high frequency control conveniently mounted on the rear panel lets you adjust the balance to your taste. Easy, one-evening assembly. Just wire the high frequency control, and the 2500 Hz LC-type crossover, then install the speakers. All components mount from the front of the one-piece cabinet for easier assembly and a more solid sound. And the beautiful pecan finish will blend graciously with any decor. For very high performance stereo, order two of these remarkable bookshelf systems today. 43 lbs.

HEATHKIT AS-38 Bookshelf System

The new Heathkit AS-38 is a medium priced system that's small enough to be used in apartments, yet delivers sound that readily qualifies it for use with the very best of components. The 12" woofer and 2" tweeter, custom-designed for Heath by JBL® produce clean, lifelike response from 45 Hz to 20 kHz and the variable high frequency level control lets you adjust the sound to your liking. For easier assembly and more realistic reproduction, all components mount from the front of the one-piece walnut cabinet. Build the new AS-38 in an evening, enjoy rich, complete sound for years. Order two for stereo. 38 lbs.

CIRCLE 33 ON READER-SERVICE CARD

From The Leader

HEATHKIT®

HEATHKIT AJ-14 Transistor Stereo Tuner

You've read about this low cost, high quality Heathkit Stereo Tuner with performance that far exceeds that of assembled units in its price range . . . and owners, experts, leading testing organizations agree! Advanced circuitry is the key to the AJ-14's superlative performance. 14 transistors, 5 diodes in all. 3 transistors in the "front-end" tuning section . . . 4 transistors in the 4-stage IF section insure high sensitivity and selectivity. A solid-state transformer-operated power supply. Filtered outputs for beat-free stereo tape recording. Only 4 controls for simple operation . . . On-Off Switch, flywheel tuning knob, Mono-Stereo switch, and Stereo Phase control for maximum separation. Also has an automatic stereo indicator light, edge-lighted slide-rule dial, and antenna connectors. Prealigned, preassembled "front-end" tuner and one circuit board make assembly fast, easy . . . finish in one evening. Team it with the AA-14 amplifier. 6 lbs. Walnut cabinet AE-25 $9.95; beige metal cabinet AE-35 $3.50.

HEATHKIT AA-14 Solid-State 30-Watt Stereo Amplifier

In the traditional Heath concept of fine performance at less cost . . . the AA-14 amplifier out-performs, by far, comparable factory built units . . . a fact confirmed by the experts. Delivers a cool 30 watts IHF music power (20 watts RMS) at ±1 dB over the wide 15 to 50,000 Hz range . . . thanks to a generous power supply design. The transformerless complementary output circuit insures minimum phase shift and low distortion. A 6-position source switch handles your records, tuner or tapes . . . stereo or mono. For independent adjustment of each channel there's a clutched volume control . . . full-range tandem controls for bass and treble boost and cut. Edge-lighted dial; and a front panel mounted stereo headphone jack, plus a speaker-off switch for private listening. Easy to build too, with fast circuit board construction . . . choice of 3-way installation. 11 lbs. Walnut cabinet AE-25 $9.95; metal cabinet AE-35 $3.50.

HEATHKIT AR-14 30-Watt FM Stereo Receiver

The superb AR-14 is today's best value in the transistor stereo marketplace. It is a marriage of the AJ-14 tuner and AA-14 amplifier above. Two preamplifiers and two power amps deliver the coolest 30 watts of music power you've ever heard . . . at ±1 dB from 15 to 50,000 Hz. And its sensitive FM tuner pulls in stations far and near. Other features include: advanced transformerless output circuit for lower phase shift, lower distortion, and wider response; 6-position source switch selects tuner, tape, or records, stereo or mono; adjustable phase control; dual concentric volume control; tandem treble control with push-pull power switch; tandem bass control with push-pull speaker on-off switch; front panel stereo headphone jack; stereo indicator light; filtered output for beat-free stereo taping. 18 lbs. Walnut cabinet AE-55 $12.95; beige metal cabinet AE-65 $3.95. **Assembled ARW-14,** 22 lbs. (less cabinet) . . . **$169.95**

HEATHKIT AD-27 FM Stereo Component-Compact

We call the AD-27 a "Component-Compact" because it is masterfully engineered from the proven high quality Heathkit stereo components shown above . . . modified only physically to fit into a handsome walnut cabinet with sliding tambour door, and a top performing BSR McDonald 500A Turntable added. The amplifier delivers an honest 15 watts of music power per channel and has output impedance from 4 to 16 ohms. Frequency response is virtually flat from 12 Hz to 60 kHz. The FM stereo tuner portion boasts 5 uV sensitivity and 27 dB channel separation. Harmonic & IM distortion throughout the system are both less than 1% . . . order yours today. 41 lbs.

HEATHKIT AD-17 Stereo Compact

Using the same proven Heathkit stereo component approach of the AD-27, Heath engineers took the solid-state stereo amplifier section of the AD-27, matched it with a high quality BSR-400 Turntable and put both of these fine components in a handsomely styled walnut finish cabinet. The result is the "17" — featuring 30 watts music power, 12 Hz to 60 kHz response, auxiliary and tuner inputs, less than 1% Harmonic & IM distortion, adjustable pressure and anti-skate control and much more. Circuit board construction and wiring harness make assembly fast and easy. 29 lbs.

HEATHKIT Miniature Acoustic Suspension Speaker System

The AS-18 Speaker is perfect for all the Heathkit stereo components shown on this page. Features famous high quality Electro-Voice® speakers — 6" woofer, 2½" tweeter and assembled walnut cabinet. Handles 25 watt program material, 50 watts peak. And you can save an extra 5% by ordering a complete system. Here's all you do: (1) pick a separate amplifier and tuner, match them with speakers and you have a system; (2) choose a receiver, add a turntable and speakers; or (3) choose a stereo compact and speakers and you also have a system. Then just add up the cost and subtract 5% from the total price (the complete system must be ordered at the same time). That's all there is to it!

Kit AJ-14
$54.95*

The famous Heathkit AJ-14 & AA-14 are used in the Heathkit AR-14 Receiver and Heathkit AD-27 & AD-17 Compacts

Kit AA-14
$64.95*

Kit AR-14
$114.95*

Kit AD-27
$179.95*

Kit AD-17
$109.95*

Kit AS-18
$32.95*

HEATHKIT®

a Schlumberger company

NEW

FREE 1969 CATALOG!

Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, electric guitar & amplifier, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

HEATH COMPANY, Dept. 8-7
Benton Harbor, Michigan 49022

☐ Enclosed is $_____, plus shipping.

Please send model (s)_____

☐ Please send FREE Heathkit Catalog. ☐ Please send Credit Application.

Name_____

Address_____

City_____ State_____ Zip_____

*Mail order prices; F.O.B. factory. Prices & specifications subject to change without notice. HF-227

CIRCLE 33 ON READER-SERVICE CARD

SPEAKING OF RECORDS

Continued from page 27

for my husband, without telling him who was singing. All he said to me was the Swedish equivalent of "Wow!"

Don't think from this that I enjoy only the vocal repertoire. As a matter of fact, my vocal recordings are in the minority —for the obvious reason that if one constantly works in a specialized field of the arts, one occasionally wants to have a "vacation." I adore Rachmaninoff's playing of all of his piano concertos under Leopold Stokowski and Eugene Ormandy (RCA Red Seal LM 6123); Jeanne-Marie Darré playing the Fourth Piano Concerto of Saint-Saëns on Pathé DTX 176 (I guess I'm an incurable romantic); John Browning playing the Prokofiev Third and Ravel Left Hand Concertos under Leinsdorf (Capitol SP 8545); Artur Rubinstein's Chopin Preludes (RCA Red Seal LM 1163); and Vladimir Horowitz in practically anything he plays, such as his *Carmen Paraphrase* as he performed it in his recent TV album (Columbia MS 7106), the first Carnegie Hall recital (Columbia M2S 728), or his whiz-bang version of *The Stars and Stripes Forever*.

I have two versions of Mahler's Second Symphony—one by Georg Solti (London CSA 2217) and the other by Leonard Bernstein (Columbia M2S 695). After all, air travel with one's favorite records in tow is impractical, so I have had to fortify myself in this case with a different version for each continent. And what of Schumann? There is George Szell conducting the four symphonies (Epic BSC 110), for those moments when I feel an inner turmoil and want to hear something in which the outcome is right. And for the same reason I often turn to Debussy's *Martyrdom of Saint Sebastien* as recorded by Charles Munch (RCA Victrola VICS 1404), and Schubert's Mass in E flat in the Leinsdorf performance (Capitol SP 8579) with the St. Hedwig's Choir. (What more heavenly music is there than the Credo?)

But very near the top of my popularity list is an item called "Anna Russell Sings?" (Columbia ML 4594). Miss Russell's magnificent and scathing satire of all the things that are wrong with our crazy profession cuts deeply: no singer could possibly believe in his or her own importance after hearing such a hilarious putdown. "A tenor has resonance where his brains should be." This brilliant piece of analysis was once wrongly ascribed to me—and I only wish I had invented it.

As you can see, I've studiously avoided any of my own recordings, and for good reasons. For one thing, I've worked too hard making them to enjoy them later on; for another, choosing one from many is like picking a favorite among one's children. However, if I were pressed for a choice I would settle on my album of Scandinavian songs (London OS 25942), not only because the music is so close to my background and to my heart, but also because this is the only recording I've made in my native tongue. Could it mean that I didn't have to work so hard for it? As the Italians say—*Chi lo sa!*

90Watts. AM/FM. $199.95.

And that's only the beginning.

Most receivers that cost about $200 are severely compromised. If they have reasonable power, they lack features. If they have features, their power is usually marginal. And most $200 receivers are less than elegant looking. The kindest thing you can say about them is that they are adequate. For $200, we don't think adequate is good enough. So we've introduced our Nocturne Three Thirty.

It's beautiful. It has big power. (90 watts, 1HF, ±1 db.) Ultra-wide-band sound. A truly sophisticated AM/FM tuner. And every important feature you could possibly want in a receiver. Like function indicator lights. Defeatable contour. Headphone receptacle. Tape monitor switch. And front panel switching for stereo in two rooms, separately or at once. (The Three Thirty has enough reserve power to drive 4 speaker systems without stress or distortion.)

The Three Thirty is at your Harman-Kardon dealer now. See and hear it soon. We think you'll agree that it delivers a degree of excellence never before available at such a modest price.

For complete technical information write: Harman-Kardon, Inc., Dept. HF-7 55 Ames Court, Plainview, N.Y. 11803.

Harman-Kardon receivers range from $199.95 to $330.00

video topics BY ROBERT LONG

FROM FERTILE FIELDS . . .

You've no idea what huge quantities of information about recent developments in audio/visual media cross any technical editor's desk these days. The technical community gives the impression of having gone mad in its efforts to patent and promote every configuration, every concept that pops out of the rich soil eagerly under cultivation by R & D departments in the communications industry. But let's drop the flowery language and examine a mixed bouquet of recent blooms:

• Matsushita (Japanese producer of the Panasonic line) has demonstrated a prototype electroluminescent flat-screen TV receiver. Many companies (notably Texas Instrument, in conjunction with Polaroid, and RCA) are known to have been researching possible flat-screen systems for several years, but this experimental model is the first full-scale prototype of a home unit that's come to our attention.

• International Video Corp., in Palo Alto, Calif., is distributing a home color VTR made by EMI in England: Model IVC-600-C. It sells for $2,300—less than half the cost of any other domestic color recorder, according to IVC.

• Both Minnesota Mining and Ampex are marketing improved video tape.

• CBS Labs has announced twin systems to optimize signals produced by TV stations: an Image Enhancer that borrows techniques from space communications to improve apparent picture sharpness and a Dynamic Presence Equalizer to monitor and improve intelligibility of speech in the audio signal.

• Telestrator Industries has adapted a technique used in computer graphic readouts for a device that can be used to label, explain, and otherwise supplement standard video fare. An operator uses a special stylus and screen to draw or write the added information, which is superimposed electronically on live, slide, film, or videotape images.

• Roberts has begun distributing the Model 1000 audio/video tape recorder that it first unwrapped a year ago. The 1000 uses ¼-inch tape for both purposes, drives it at 7½ or 3¾ ips for audio use, at 11¼ ips for video. The recorder sells for $1,095.

• Matsushita has announced a system for high speed duplication of videotapes (b & w or color) by interleaving blank tape with a special master, then exposing the combination to a magnetic field to make a "print" of the entire program virtually instantaneously.

. . . And there are many, many more that we could have mentioned. Without wishing to belittle genuine advances, we'd say that the future of audio/visual techniques looks so bright to those who deal in them that anyone with a bright idea on the subject—whether it's presently marketable or not—wants to be sure of his patents so that he'll be prepared to reap the harvest, should the winds of change blow things his way.

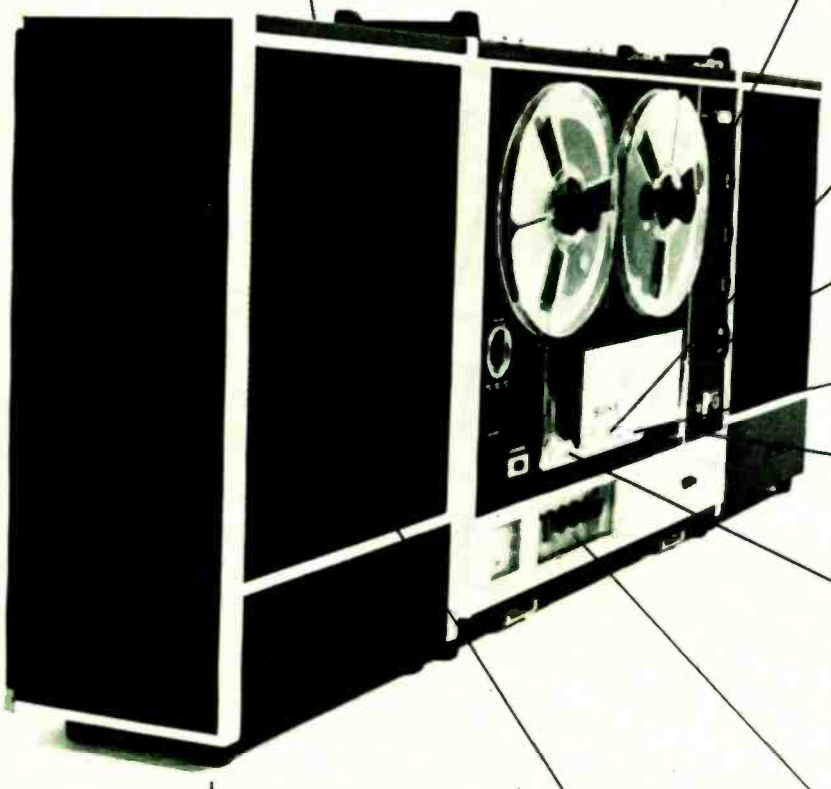
Those winds produce a cross-pollination that often accomplishes unexpected results. [See, for example, the article on the cassette and its antecedents in this issue.] So what appears to be little more than a weed among technological flora may be the forebear of that rarest of blooms—the true breakthrough.

But we're waxing flowery again.

The anatomy of a sound idea.

Stereo Control Center. Completely built-in. Consists of a stereo pre-amplifier and 20-watt music power stereo amplifier. Simply connect a Stereo FM Tuner, Stereo Turntable or Record Changer, T.V. or additional tape deck; and a push button on the front panel immediately selects the desired sound source for listening or recording.

ServoControl Motor. Automatically corrects for speed variations and maintains precise timing accuracy. With the optional RM-6 variable speed control, the motor speed can be adjusted up or down to match the musical pitch to any piano or instrument on playback.



Scrape Flutter Filter. Precision idler mechanism located between erase and record heads eliminates tape modulation distortion.

Noise Suppressor Switch. Special filter eliminates undesirable hiss that may exist on older pre-recorded tapes.

Non-Magnetizing Record Head. An exclusive Sony Circuit prevents transient surge of bias to the record head eliminating the most common cause of tape hiss.

Instant Tape Threading. Exclusive Sony Retractomatic pinch rollers permit simple one-hand tape threading.

ESP Automatic Tape Reverse. A special sensing head monitors the absence of any recorded signal at the end of reel and automatically reverses the tape direction within ten seconds. Also records in reverse mode.

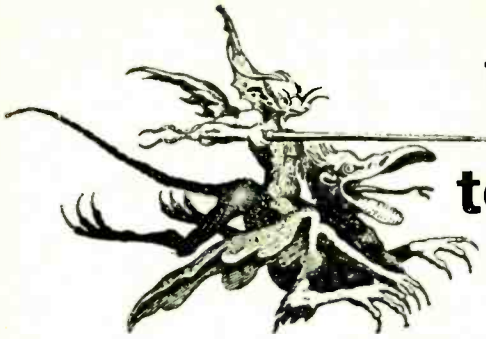
Sony Model 560. Priced under $449.50. **Also available in deck form:** The Sony Model 560-D, priced under $349.50. For your free copy of our latest tape recorder catalog, please write to Mr. Phillips, Sony/Superscope, Inc., 8144 Vineland Avenue, Sun Valley, California 91352.

Dual Full-Range Speaker System. Lid-integrated speakers may be separated up to 15 feet for full-dimensional stereo.

Additional Features. Four-track stereophonic recording and playback. Three speeds. Automatic Sentinel Shut-Off. Two VU meters. Stereo headphone jack. Pause control. AC/DC operation for auto or boat use. And more.

SONY SUPERSCOPE

You never heard it so good.



too hot to handle

I bought a Thorens TD-124 turntable about five years ago and have used it in three houses, in many different mountings, and with many arms and cartridges. A recent check by Elpa, its importer, indicated that the turntable's rumble was within specification, but it has always been higher than I can tolerate. Direct comparison has revealed that the AR, Garrard Lab 80, and Dual 1019 are much lower in rumble under any test conditions I could manage to create. Are these units indeed lower in rumble, is my TD-124 defective despite what Elpa says, or am I too critical?—Dr. Don Creevy, Menlo Park, Calif.

We can't tell whether your TD-124 is the older unit that first appeared over ten years ago or the more recent TD-124 II, which has been on the market for about five years. Of the older unit, our report [Jan. 1958] said, "Rumble was . . . exceedingly low—not quite as low as the quietest (and costliest) we have tested, but well under the limit of audibility under ordinary conditions." No lab measurement of rumble was made at that time. However, rumble measurements for the TD-124 II, and for the three models you mention in comparison, show that the Thorens won by a small margin in our lab. Since the margin is a matter of only 1 or 2 dB, it probably would not be audible except for one factor: reinforcement of the rumble frequency by the arm/pickup resonance, further abetted by possible acoustic feedback which, while not actually rumble, can sound like it. Try: 1) replacing the drive belt and lubricating according to Elpa's recommendations, 2) replacing the rubber mounts between the turntable and its wooden base, 3) shock-mounting the wooden base with rubber feet or heavy foam strips, and 4) locating the turntable several feet from the speakers and at least two feet from strong magnetic fields such as power or output transformers.

Since HF has commented unfavorably upon the sonic quality of some Cetra operas, which had been released in domestic pressings by Everest, Everest has subjected the entire series to electronic stereo reprocessing. I am wondering if the rechanneled versions are any improvement over the admittedly poor mono pressings?—James Turner, Collinsville, Ill.

No.

KLH's new tape recorder with the modified Dolby system looks like the wave of the future, but I hesitate to buy one because I'm worried about compatibility. Other companies doubtless will put out recorders with a similar feature. But will they use the same parameters as KLH? So, if I build a library of tapes recorded on the KLH, will I be able to play them back on another Dolby machine? How bad will a Dolbyized KLH tape sound when played on a non-Dolby recorder?—Richard N. Wisan, Oneonta, N.Y.

Ray Dolby is taking it slow on the question of what he calls the "B-type" or home modification of his noise reduction system. Since lack of standardization would jeopardize possible developments in the home market—both in terms of home recorders and equipment to produce Dolbyized prerecorded tapes for those recorders—disparity of approach between manufacturers would work as much against his interests as it would against yours. It is our understanding that any future licensing is expected to include stipulation of working parameters to achieve standardization, presumably based on the present KLH recorder. We have not tried it ourselves, but KLH says that Dolbyized tapes, played back without de-Dolbyizing, sound overly bright but that the effect can be "tamed" by judicious use of an ordinary treble control. If you can wait a little longer, we hope to report in detail on the KLH-40 recorder in a forthcoming issue—and one of our own points of curiosity is how a tape made with Dolbyizing will sound when played on an ordinary deck.

I'm planning to upgrade my present stereo system with a solid-state amplifier like the AR. Is my old record-playing setup—a Rek-O-Kut Rondine L34 with an Electro-Sonic S-1000 Gyro-Balance arm and a Shure M44-7 cartridge—still considered good by today's standards? If not, should I replace the whole system, or just parts?—Oscar Laredo, Chicago, Ill.

Considering the age of the equipment, it might be a good idea to replace all of it. Shure would be the first to say that its M44-7 cartridge doesn't represent the finest of today's pickups—that's why it makes the V-15 Type II and the M91E. Also, factors such as antiskating and extremely low tracking forces have become common since the Electro-Sonic disappeared from dealers' shelves. The decision to retain the Rondine in your new system would depend largely on the following: 1) whether you can find a modern arm that suits your needs and whatever mounting space you have in your particular installation, 2) whether it's still in excellent operating condition, especially with regard to low rumble, and 3) how fond you are of it. That last point is always to be reckoned with in something as personal as high fidelity.

My local Pioneer dealer either can't or won't get me the service information I need for my 8-track cartridge player. Is this any way to run a business?—George Harvey, Miami, Fla.

You bet it is. Pioneer in this country does not handle any of the 8-track products made by the parent company in Japan. In fact, if you look at the faceplate of your 8-track unit, you will probably find the name "Craig" more prominently displayed than that of Pioneer. The reason is that Craig Corp. is the U.S. importer and distributor of all Pioneer 8-track products. So if you want information on your unit you can get it from Craig Corp., 2302 E. 15th St., Los Angeles, Calif. 90021.

Does the KLH 27 receiver use circuitry as sophisticated as other makes in the same price range? For example, does it use field effect transistors and integrated circuits?—W. J. Wendt, Yonkers, N.Y.

A full report on the KLH Model 27 appeared in our May issue. It compares favorably with other receivers in its price class. The FM section uses FET transistors in its front end, but no ICs are included in the design. Do not, however, expect performance gains merely from the use of ICs, whose advantages lie primarily in compactness and convenience of manufacture. From a design standpoint, the choice between ICs and separate circuit components is much like the choice between rocker and rotary switches.

I'm uncertain as to the speakers that my Sony 6060F receiver will accommodate. I own a pair of AR-4xs which I'd like to use as remotes, and plan to get AR-3a's as primary speakers. Would these two sets of speaker systems be suitable to connect to the 6060F inasmuch as the 4x is rated for 8 ohms, and the 3a for 4 ohms?—Rhett Sweeney, APO, San Francisco, Calif.

The Sony 6060F has separate outputs for two independent sets of stereo speakers (main and remote). You can connect any speaker system to any output regardless of impedance. However, do not connect two speaker systems to the same output unless you are certain that their combined impedance remains at least 4 ohms or higher. This rules out using an AR3a and another speaker on the same output taps since the resultant impedance will always be less than 4 ohms. You can, of course, use the AR-3a but it must be connected by itself to its own output taps.

SCOTT'S "Why don't they" STEREO SYSTEM

The Scott 2513, at a glance, looks like many other compact stereo systems. But look closer. The new 2513 is our answer to the many audio enthusiasts who asked, "why don't they build a really professional turntable into a compact system?". We did . . . the Dual 1009F, with automatic cueing, adjustable stylus pressure and anti-skating controls, and a fine-tune speed control.

"Why don't they" continued our insatiable customers, "include 3-way speakers in a complete system?". Okay, you have them now . . . big Scott S-15's. And you'll hear the difference immediately.

We've packed a whole flock of other "why don't they's" into the 2513 . . . a powerful Scott AM/FM stereo receiver, with Integrated Circuits, Field Effect Transistors, and direct-coupled all-silicon output circuitry. We've built in a comprehensive set of controls that really do give you control over the kind of sound you're hearing. And we've given you the inputs and outputs you need to satisfy your future expansion plans . . . extra speakers, earphones, tape, tape cartridge. You name it, you can connect it.

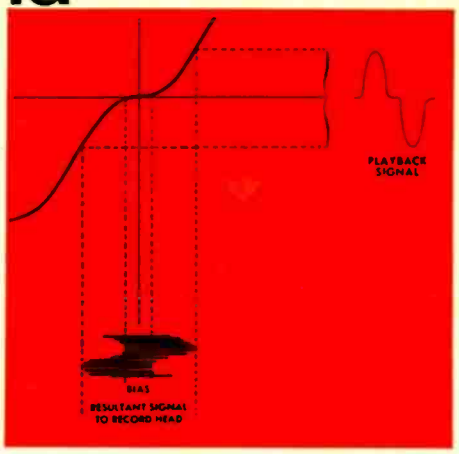
Your dealer has Scott's "Why Don't They" 2513 AM/FM Phono Stereo System, so bring your favorite record.

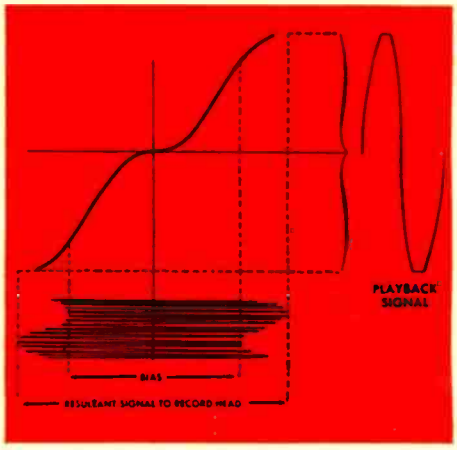
H SCOTT®

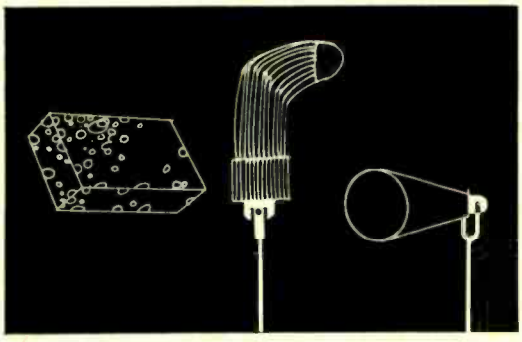
H. H. Scott, Inc., Dept. 226-07, Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754

CIRCLE 100 ON READER-SERVICE CARD

news and views







Contrasting approaches to the subject of recording are taken in two recent offerings of company literature. The sketch illustrates three tips from "Recording Basics" (a sponge under a table mike isolates it from noise in recording conferences; an old wool sock makes a good windscreen; a paper megaphone will help you zero in on birdsong or other distant subjects). "Sound Talk," on the other hand, takes a formal, technical approach. The two graphs reproduced above illustrate audio waveform distortion caused, respectively, by too much and too little bias signal.

SPEAKING OF TAPE . . .

The 3M Company is offering, free for the asking, two publications of more than routine interest. Both deal with tape and tape recording; one is for the rank beginner, the other for the technically inclined.

For the beginner, "Recording Basics," a neat little 24-page booklet, packs unusually worthwhile advice. While the sale of Scotch-brand recording tape was an obvious objective in its production, the booklet does a well-balanced, competent job of explaining recording materials and techniques on simple levels. If you're confused by tape, get it.

"Sound Talk" takes an altogether different tack. The current issue (Vol. 1, No. 2—with others expected to appear at intervals of a few months) discusses record bias signals in what might be called a four-page monograph. But, call it what you will, it's an excellent exposition of its subject.

To receive these publications, write to 3M Company, Magnetic Products Division, Marketing Services Department, 3M Center, St. Paul, Minn. 55101.

CIRCLE 145 ON READER-SERVICE CARD

SHOW AND TELL

If you go to high fidelity shows, you know how tiring they can be after a few hours. Just imagine what it must be like for the fellow who is there to greet you, the man who represents an equipment manufacturer at one of these shindigs. Often, he's had to fly in from out of town or across the continent. He must spend hours each day of the show on his feet, trying to be pleasant to thousands of visitors, answering their questions over the din of equipment demonstrations—his own and those of his competitors. In between, he must sandwich meetings with local salespeople, perhaps help in publicity efforts for the show, remember to buy a souvenir gift for his wife or children, and make some attempt at eating regular meals. It's not much fun.

If manufacturers have grumbled about shows for years, this year's complaints are beginning to take on a strident note. The crisis has come over the forthcoming New York Show. It used to be held in the Trade Show building on Eighth Avenue. The rooms were small, the corridors narrow, the building's location somewhat out of the way. A couple of years ago it was moved to the Statler Hilton Hotel—more centrally located but still hampered by small rooms and fairly narrow corridors.

The Institute of High Fidelity had planned to move the show to the New York Coliseum this year. But the Coliseum has wide open spaces that defy appropriate display and demonstration of equipment intended for use in the intimacy of a home. The IHF answer to this problem was to commission a design for portable, knockdown "rooms" that could be set up in the Coliseum or any other arena posing a similar problem (as did the Cow Palace in San Francisco in past years).

When manufacturers saw the design, however, there was further grumbling. Would the design provide adequate sonic isolation (especially of bass frequencies) from one room to another? Would demonstrations have

Continued on page 42

The Pioneer Outperformers are here!

There's a lot more enjoyment coming your way from the brand new Pioneer OUTPERFORMERS. We are introducing an exciting array of all new products: compacts, tapedecks, stereo receivers, tuners, amplifiers, speaker systems, turntables and headphones that will delight even the most discriminating listener.

Illustrated here is the brand new SX-440 Stereo Receiver. Pleasing in every detail, a smartly styled, midnight black front panel with 3-dimension subdued illumination graces the esthetic hardcrafted cabinet. Its FET front-end provides excellent selectivity and delivers clear, interference-free reception. Frequency response is 20 – 70 kHz; inputs; magnetic phono, tape monitor and auxiliary. Outstanding sensitivity. Music power is a solid 40 watts (IHF) with stereo channel separation at better than 60 db (phono).

Priced at only $189.95, the Pioneer SX-440 is an ideal component for the budget minded or the audiophile. You'll discover qualities of sound you never knew existed with the full line of OUTPERFORMERS which only Pioneer can bring you.

See and hear the PIONEER OUTPERFORMERS at your franchised Pioneer dealer. Write for details.

PIONEER ELECTRONICS U.S.A. CORPORATION
140 Smith St., Farmingdale, N.Y. 11735 • (516) 694-7720

PIONEER®

West Coast Regional Office: 1335 West 134th St. Gardena, Calif. 90249 • (213) 323-2374 and 321-1076

In Canada: S. H. Parker Co. Ontario

CIRCLE 45 ON READER-SERVICE CARD

KENWOOD:
RECEIVERS, RECEIVER SYSTEMS, AMPLIFIERS, TUNERS

No better way to say "Stereo Excellence"!

A. TK-140X . . . 200-Watt, FET, IC, Solid State, FM/AM Stereo Receiver . . . $349.95*

B. KR-100 . . . . 140-watt, FET, IC, Solid State, FM/AM Stereo Receiver . . . $299.95*

C. KR-77 . . . . . 75-Watt, FET, IC, Solid State, FM/AM Stereo Receiver . . . $239.95*

D. KR-70 . . . . . 75-Watt, FET, IC, Solid State, FM Stereo Receiver . . . $199.95*

E. KR-44 . . . . . 48-Watt, FET, IC, Solid State, FM/AM Stereo Receiver . . . $179.95*

F. KT-7000 . . . . . FET, IC, XTAL, Solid State, FM/AM Stereo Tuner . . . $249.95*

G. KA-6000 . . . . 180-Watt, Solid State Stereo Amplifier . . . $249.95*

H. KRS-44 . . . . . 48-Watt, FET, IC, Solid State, FM/AM Stereo Receiver and 2-Speakers . . . $239.95*

I. KS-33 . . . . . 30-Watt, FET, Solid State, FM/AM Stereo Receiver and 2 Speakers . . . $199.95*

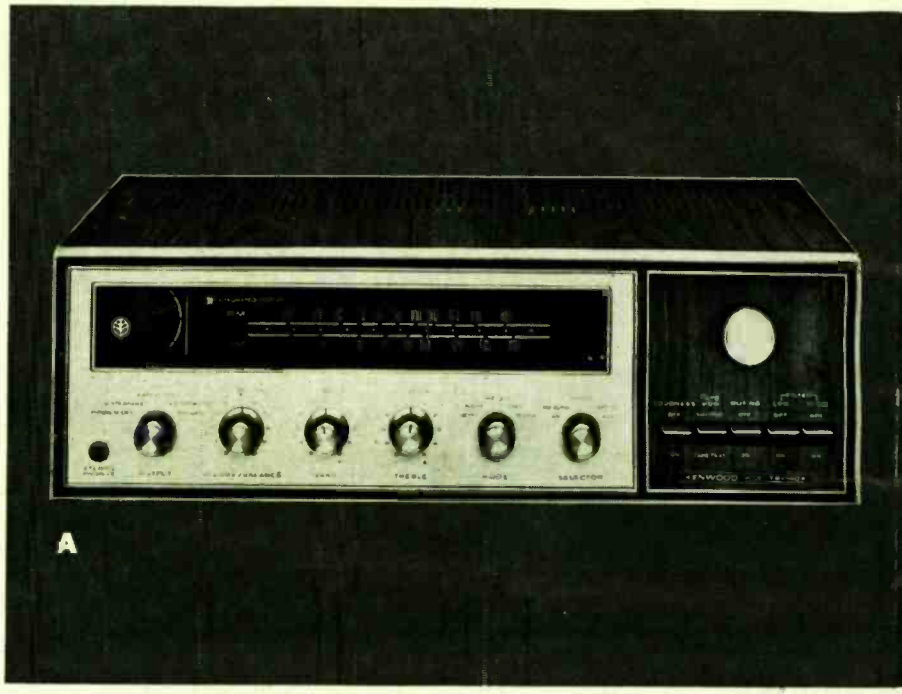
J. KT-3500 . . . . . FET, IC, Solid State, FM/AM Stereo Tuner . . . $119.95*

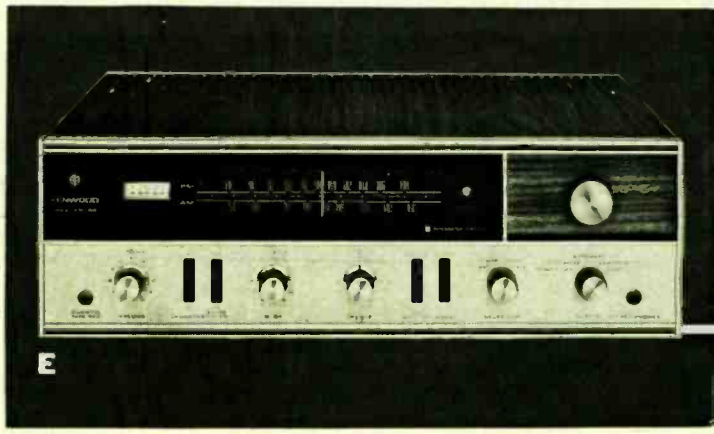
K. KA-2500 . . . . . 70-Watt, Solid State Stereo Amplifier . . . $119.95*

L. KT-1000 . . . . . FET, Solid State, FM/AM Stereo Tuner . . . $89.95*

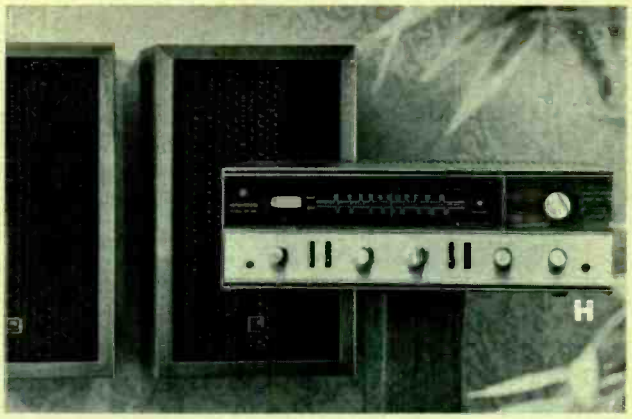
M. KA-2000 . . . . . 40-Watt, Solid State Stereo Amplifier . . . $89.95*

*INCLUDING CABINET





CIRCLE 39 ON READER-SERVICE CARD



. . . the sound approach to quality

All these fine KENWOOD products are available at your nearest KENWOOD Dealer now. Come in and "sound test" them today.

KENWOOD

3700 S. Broadway Pl., Los Angeles, Calif. 90007
69-41 Calamus Ave., Woodside, N. Y. 11377
Exclusive Canadian Distr. — Perfect Mfg. & Supplies Corp. Ltd.

CIRCLE 39 ON READER-SERVICE CARD

to be prohibited or at least limited at the show? Does demonstration in the surroundings offered by any show really prove anything about hi-fi equipment in the first place? Do big shows that can, by their very nature, reach only the largest cities serve the hi-fi buyer and the hi-fi manufacturer adequately anyway—or would some sort of traveling show be better all around?

A Pandora's box appears to have been opened. As of this writing, not only the plans for the New York Show, but the future of hi-fi shows in general (at least those sponsored by the industry) appear to be up in the air.

Can there be a substitute for the hi-fi-show kind of communication between those who make high fidelity equipment and those who use it? As one manufacturer put it in a memo circulated to his colleagues at a recent meeting, ". . . at any moment, studying the faces and reactions of many people who did attend, even the most blasé of the exhibitors have had to agree that there are advantages to shows which no other form of promotion can fully duplicate. Only shows can permit the actual demonstration of performance to potential users, and this is invaluable when the product is new or unfamiliar. . . ." Most showgoers probably would agree.

STONEHENGE AND THE SPACE AGE

Once upon a time, we talked of the sandstone slabs of Stonehenge as "monolithic." Nowadays, the word refers to little nubbins of epoxy with conductors and semiconductors embedded in them. About the only thing the monolithic circuit and the monoliths of Stonehenge have in common is their presumed timelessness: a monolithic circuit, if it does its job properly when it comes off the production line, is expected to continue functioning in the same way indefinitely.

If there hasn't yet been much talk of using monolithic circuits in high fidelity, it's largely because of their inflexibility. They are as they are and there's no altering them. But one company has ventured to use them anyway. Sony Corp. is making an integrated circuit that can be used as an 18-watt (continuous) power amplifier and plans to use it in home entertainment equipment.

Eighteen watts may not seem like a breakthrough of any sort compared to the per-channel figures we're used to on hi-fi components, but the monolithic circuit is a newsmaker on two counts: it's a *power* amplifier, and it's a complete circuit in a single module. So far, the ICs in hi-fi equipment have been used as parts of circuits only and have appeared only in low-power applications—as a linear preamp that requires additional parts to shape its response to the RIAA equalization for phono use, for example.

So if Sony's enterprise is a forecast of trends to come, you might say we are entering the Microlithic Age.

CIRCLE 146 ON READER-SERVICE CARD

ONLY IN DALLAS . . .

At first glance—and that's all we've had so far—the Frazier Model SEE-24 Stereo Environmental Equalizer from Dallas strikes us as a true Texan product.

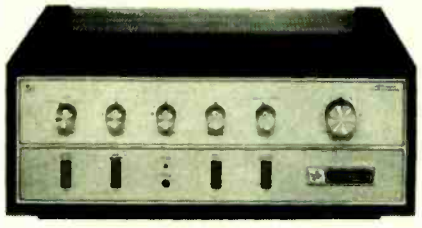
The unit, the size of an amplifier, is designed for insertion between preamp and power amp to equalize the signal and make it complement room acoustics. It divides the audio range of each channel into twelve bands, each two-thirds of an octave wide, so that the level in each band can be adjusted independently until peaks of up to 15 dB in speaker response or room resonance are tuned out.

Adjustments cannot be made by ear, says Frazier. An instrumented installation comes with the equalizer. First it is adjusted for flattest possible response according to the instrumentation. Then fine tuning—still with instrumentation—takes into account any owner preferences. The cost? Around $1,000, says Frazier.

CIRCLE 147 ON READER-SERVICE CARD

equipment in the news

Fisher offers new amplifier



With all the emphasis on receivers these days, we see relatively few control amplifiers among new product listings. But Fisher has one—the TX-50, rated at 20 watts (RMS) per channel for 8-ohm loads. It has inputs for magnetic phono cartridges with a choice of two sensitivities, tuner and aux. Outputs include tape, headphones, and main and remote speakers—controlled by separate switches so that both can be turned off for headphone listening. The price is $149.95.

CIRCLE 148 ON READER-SERVICE CARD

Versatile automatic turntable

Elpa Marketing has announced a new model from Perpetuum-Ebner, the PE-2018, that allows adjustment of an unusual range of operating functions. In addition to tracking force, antiskating, and automatic cueing, the changer can be adjusted for vertical tracking angle and precise pitch at all three speeds (78, 45, and 33 rpm). The PE-2018 uses the same motor and tone arm as the PE-2020 but—at $99.50—sells for $30 less.

CIRCLE 149 ON READER-SERVICE CARD

Continued on page 44

Fisher introduces the world's first faultless headphones.

Audiophiles have always been aware that, at least theoretically, headphones are the ideal way to listen to reproduced music, particularly stereo.

"Direct coupling" to the original.

With headphones, the information received by the microphones is channeled directly to the ears, completely bypassing the unpredictable acoustics of the living room. The microphones become, in effect, the listener's ears and only the original concert hall acoustics are heard. This "direct coupling" to the concert hall is, of course, impossible with conventional loudspeakers, as is the 100% stereo separation inherent in headphone listening.

We said theoretically. Because, in actual use, headphones have thus far been hampered by a number of practical disadvantages.

Fisher engineers have never believed that these disadvantages are insurmountable. But it took them until now to solve all the problems to their satisfaction.

The result is a pair of headphones called the Fisher HP-100 which can truly be considered the first commercially available model with all plusses and no minuses. Listening to them, or rather with them, is a new and different experience. The theoretical potential of headphones has finally been realized.

The comfort factor.

One of the main objections to conventional headphones is that they are uncomfortable. After wearing them for half an hour, the listener wants to go back to loudspeakers.

Excessive weight and unpleasant clamping of the head are only the lesser reason, although most headphones are certainly much too heavy and confining. More important is the uncanny isolation of the listener from the audible world around him, as though his head were encapsulated. This, of course, is due to the more or less airtight "cup" that fits over the entire ear, to provide close coupling of the acoustic cavity of the phone to the eardrum. Otherwise, with conventional headphones, there would be a serious loss of bass.

The Fisher HP-100 solves this problem in a highly imaginative way. The phones are not only extremely light but are also allowed to rest lightly against the ear on large, flat foam-rubber cushions, leaving the perimeter of the ear unconfined. The diaphragm of the driver is completely covered by the foam rubber and acoustically "sees" the thousands of tiny air bubbles in it, instead of a single cavity. This, combined with special acoustic delay slots in the back of the driver, maintains proper bass loading without the conventional airtight seal and its attendant discomforts.

As a result, wearing the HP-100 is as pleasant physically as listening to loudspeakers. In fact, to some people the sound does not appear to originate in the phones but seems to come from a certain distance, as in loudspeaker listening, but with a much more pronounced stereo effect.

No more boominess.

Eliminating the single air cavity of conventional headphones also gets rid of another common fault: boomy bass. The low-frequency response of the Fisher HP-100 is amazingly smooth and is essentially flat down to 19 cycles, which is just about the low-end cutoff of the human ear.

As a matter of fact, the overall frequency response of the HP-100 is essentially uniform from 19 to 22,000 Hz, an unprecedented achievement due, in part, to the sophisticated driver design, which borrows from advanced microphone technology. It is, in effect, a reversed dynamic microphone with the coil driving the lightweight diaphragm, instead of vice versa.

Which brings us to another unique advantage of the HP-100.

Smooth treble response.

Nearly all headphones exhibit a certain roughness in their high-frequency response curve. Not the HP-100. The light microphone-type diaphragm provides completely smooth treble and superb transient response, so that the sound has the airy immediacy known only to owners of exceptionally fine tweeters.

Needless to say, distortion is nonexistent at normal listening levels. The impedance of the HP-100 is compatible with all types of amplifiers and receivers. Power input for average listening levels is 2 milliwatts.

The phones are supplied with a fully adjustable vinyl-covered headband, velvet-soft, non-stick foam pads that are removable (and therefore washable!), and 8 feet of cable.

After reading all this, you will be prepared for an important listening experience when you first try the Fisher HP-100.

But you are not yet prepared for the price. Only $34.95. Which may be, for the makers of the world's first faultless headphones, the greatest achievement of all.

(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 front cover flap.)

The Fisher®

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

CIRCLE 30 ON READER-SERVICE CARD

Continued from page 42

Speaker system from Scott

A moderate-sized system (eighteen inches long) has been added to the Controlled Impedance line of Scott speakers, so named because of their design objective to keep operating impedance within relatively narrow limits at all frequencies to fit the requirements of solid-state power output circuits. The new model, the S-17, is an air suspension system with an 8-inch woofer and a 3-inch tweeter fitted into a walnut-finished case. Price is $59.95.

CIRCLE 150 ON READER-SERVICE CARD

Kenwood receiver bows in

Kenwood's newest receiver, the Model RK-100, offers stereo FM and AM, and is rated at 110 watts (IHF) into 8-ohm loads, 140 watts into 4 ohms. Among its features are a front-panel tape recorder jack for use in dubbing from the system with an external recorder. Main switching provisions also allow for the use of two phono inputs and tape-head playback preamplification. The tuner section uses FETs in the FM front end and is equipped with a muting switch. FM sensitivity is rated at 1.8 microvolts, and connections are provided for both 75-ohm coaxial and 300-ohm twinlead antennas. Price is $299.95.

CIRCLE 151 ON READER-SERVICE CARD

Garrard adds another module

British Industries some time ago introduced an automatic turntable complete with base, dust cover, and cartridge as the Garrard SLx-2. Now the firm has added the X-10 at $52.50, using a ceramic cartridge in place of the SLx-2's magnetic. Consequently, the X-10 can be used where no preamp is available—for playing through a tape recorder or radio, for example.

CIRCLE 152 ON READER-SERVICE CARD

New amplifier from England

Ercona Corp. of New York has begun distribution of the Leak Stereo 70, whose debut in this country was delayed by the recent shipping strike. The Stereo 70 is a control amplifier rated at 35 watts (RMS) per channel. Distortion at 1,000 Hz is stated as no greater than 0.1 per cent for outputs up to 25 watts per channel. Input selector positions are marked for mike, "replay," tuner, and two phono inputs. There is front-panel provision for connection to a tape recorder through European-style connectors, and a headphone jack. Selling price is $299.

CIRCLE 153 ON READER-SERVICE CARD

Micro 7, smallest in its class

To its Micro line, Ampex has added a miniportable cassette recorder for use on the go. The unit features automatic level control as well as meter-monitoring of recording levels. The selling price of $89.90 includes a leatherette carrying case, earphone, microphone with remote control switch, and one blank cassette.

CIRCLE 154 ON READER-SERVICE CARD

ROBERTS 420XD

PROFESSIONAL STEREO TAPE DECK

- **CROSS FIELD HEAD**... Exclusive ROBERTS feature offers amazing frequency response and perfect recording even at low tape speeds
- **4 TAPE SPEEDS STANDARD**... 7½, 3¾ and 1⅞ ips via 3 speed electrically switched motor. 15 ips via built-in pinchwheel/capstan change
- **MAGNETIC BRAKE CONTROL**... Engineered to bring tape to an immediate stop without sag or pull. Adjusts brakes to thickness of tape
- **AUTOMATIC DUST MINDER**... Indicates automatically dust deposits on heads with indicator lamp. Prevents loss of high-end frequency response
- **PLUS**... 4-Track Stereo/Monaural Record/Playback • Sensing Tape Reverse • Solid State • Fully Shielded Play Head for Superior S/N Ratio • Electrical Track Selector • Automatic Stop and Shut-off • Automatic Pinchwheel Release • Sound on Sound • Fine Oil-finished Walnut Cabinet • Rack Mountable • Price $699.95

ROBERTS 420XD also available as FULL STEREO TAPE RECORDER, Model 420X • Price $799.95

"COMPUTERIZED" FOR 24-HOUR PROGRAMMING

AUTOMATIC CONTINUOUS REVERSE (REVERSE-O-MATIC) This device automatically reverses tape motion under timed sequential control.

AUTOMATIC VOLUME CONTROL (COMPUT-O-MATIC) Provides automatically adjusted sound level for perfect high fidelity recording.

For complete specifications, write...

The Pro Line

ROBERTS

Div. of Rheem Manufacturing Co.
Los Angeles, California 90016

CIRCLE 52 ON READER-SERVICE CARD

ARE CASSETTES HERE TO

THIS YEAR, according to all informed sources and our own crystal ball, will be the year of the cassette. Exactly what this means now in terms of new equipment and program sources can be fairly well described; what it portends in the over-all picture of home music systems and the disc/tape complex is a bit more speculative. But the signs of a major trend in this area are unmistakable. Consider some recent trade journal headlines: "Cassette Turns on Record Industry," "Cassette Winning at Retail," "U.S. Car Mart Breakthrough for Cassettes."

The industry's bullish attitude stems from the fact of rising sales figures for this newest of program forms: cassettes hit a $25 million level in 1968 (topping open-reel prerecorded tapes by $2 million), and are expected to reach $43 million by 1970. These figures, based on a survey made early this year, do *not* take into account the tremendous impetus given to cassettes by two very recent signal events heralded by such headlines as: "RCA Enters Cassettes" and "Columbia to Go Cassette." What the entry into the field of these two recording giants means—in terms of burgeoning sales and enhanced repertoire—is anyone's guess. Equally important is the fact that while all this yeast has been brewing in the recording field, a parallel ferment has been stirred up in the playback equipment field, including many high fidelity components manufacturers who never offered tape equipment before, but now see in the cassette a viable addition to their product lines.

The device responsible for all this activity is a deceptively simple, incredibly small plastic packet that measures four by two-and-a-half by one-half inches, weighs less than a pack of playing cards, and contains on tape the equivalent of two sides of a 12-inch stereo disc. Playing a cassette is simplicity itself: you insert it into a slot on a compact machine, press a button or turn a knob, and—that's it. No threading from reel to reel, no worrying about correct speeds (the cassettes are standardized at 1⅞ inches-per-second and all cassette machines run at this speed when you turn them on), no fussing over spillover or reel-backlash or broken tapes. It's about as easy as playing records; some users insist it's easier. The sound, while not up to that of records or open-reel tapes played on good equipment, is surprisingly clear and wide-range—and it keeps improving with every batch of new cassettes we sample. Cost per cassette is about the same as for a disc holding equivalent recorded material. And, according to the latest reports, the same cassette you can play so easily at home also can be played in new automotive equipment—not to mention in completely portable (battery-powered) sets.

To understand where cassettes are today and where they may go in the near future, let's backtrack a few years. The idea of packaged tape, or tape in some form of container—as opposed to tape on open reels—has for some time intrigued many. The exact origins of magazine or cartridge tape have been disputed, but certainly one tangible event occurred in 1954 when inventor George Eash patented a system with an endless loop of tape sealed in a plastic shell. The tape unwound from the center of its spool, traveled past a playback head on a new kind of tape machine, and rewound on itself—ready to play continuously until someone turned it off. During the next ten years several firms—notably Fidelipac—experimented with this basic system, modifying it and selling it mainly to broadcasting stations as an easy way to program material continuously with little attention from studio personnel. Tape width, by the way, was ¼ inch—the same as that of standard or open-reel tape; tape speed was 3¾ ips, considered in those days as definitely too slow for genuine high fidelity sound.

Forerunner of Cassettes

The next big happening in this field was triggered by RCA Victor in 1959 with the launching of a twin-hub cartridge. The Victor cartridge, while itself fated for a slow fade-out from the market, nevertheless set off a chain reaction, the effects of which are still being felt today. To begin with, the Victor cartridge was the physical prototype of today's cassette. It was much larger and heavier, but it worked essentially the same way: instead of forming an endless loop, the tape employed twin hubs (supply and takeup) and so—within its sealed plastic housing—ran from one hub to the other. As in the earlier endless-loop cartridge, tape speed in the RCA cartridge was 3¾ ips and tape width ¼-inch. But—wonder of wonders—the Victor cartridge tape, by halving the track-width formerly required for a single channel of sound, managed to crowd four independent tracks onto that ¼-inch wide tape. Thus you had stereo in both directions of tape travel (or mono back and forth twice)—double the usual amount of playing time for a given length of tape. Next, the new quarter-track technique was adapted to open-reel tape at 7½-ips speed; this became, and still remains, the high fidelity standard throughout the world. The Victor cartridge itself, and the related equipment manufactured at the time (by Victor and, via licensing arrangement, by Bell Sound) never made a mark commercially. Its inferior sound—as compared to the first quarter-track open-reel

STAY? by Robert Angus and Norman Eisenberg

decks offered by such tape firms as Tandberg, Ampex, and Viking—did not appeal to the serious tape enthusiast. And it failed also to woo significant numbers of the larger public, most of whom were quite happy to enjoy stereo in the old familiar disc form.

Some time after the Victor cartridge debut, yet another tape cartridge was introduced. Developed jointly by CBS and the 3M Company, the new cartridge contained neither an endless loop nor twin hubs but rather a single spool which was played on an intricate and fairly large machine (which contained a second spool for takeup). Like the earlier Victor model, this system—despite its good sound and favorable press notices—made little impression on the market. But it demonstrated two performance features which, in altered guise, became basic to today's cassettes: tape a mere ⅛-inch wide could hold more than two sound tracks, and tape moving at the incredibly slow speed of 1⅞ ips could sound more than passably good.

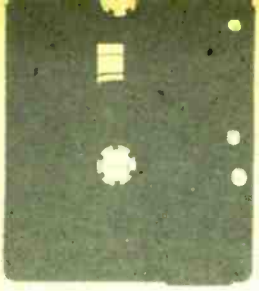
The stage was now set with all the props and directives—tape in some form of sealed container, several tracks on narrow widths, acceptable sound at slower speeds, automation to a marked degree, and (thanks to technical advances in other related areas) excellent solid-state circuits and good ultra-small speaker systems—for the climactic events that began in 1964 and which by now have extended into what well may become a major revolution in recorded music. Enter one Earl Muntz who, because of his novel and aggressive approach earlier in the used car and television fields, had earned the nickname of "Mad Man." What Muntz did five years ago had less bearing on the cassette specifically than on the whole idea of packaged tape generally. It may have been simply a matter of the right man at the right time, but the "Mad Man" struck a responsive chord in armies of buyers. He vigorously promoted a four-track stereo tape inside the Eash shell, along with a player for installation in automobiles. Within a year, "cartridges" had caught on like nothing since car radios; the automotive industry itself joined the act but turned the four-track endless loop into an eight-track endless-loop cartridge, developed jointly, and in astonishingly short time, by RCA Victor and Lear Jet. Both versions still used ¼-inch tape moving at 3¾-ips speed; both versions were essentially playback devices for mobile use, although, since then, models that can record and models housed in furniture-style enclosures for use in the home also have been shown.

An enormous number of car tape systems were sold, and still are being sold. From the standpoint of any impact on home music systems, however—and certainly on the high fidelity components industry—the endless loop (8-track or 4-track) served less as a final product form than as a bellwether.

Enter Cassettes

At some time in the last few years (the exact date cannot be pinpointed although in late 1964 we heard personally, from several British recording firms, of "the future possibility of a miniaturized cartridge, something you might call a 'cassette' to distinguish it from other forms"), engineers at the giant Philips combine in Holland began taking a second look at the older RCA twin-hub cartridge. Eventually they reduced its size, adapted the idea of ⅛-inch-wide tape moving at only 1⅞-ips, and developed a new compact machine to handle it. The cassette system, then, turns out to be a hybrid descendant of combined RCA and CBS ancestry, itself an ironic trick of history in view of the traditional rivalry between these two giants. The first fruit of this new grafting was the Norelco Carry-Corder, introduced to the U.S. in 1965. Although a battery-operated mono machine, it embodied all the basic features and working principles of today's stereo cassette models. Indeed, it is quite probable that the eagerness with which buyers accepted the Carry-Corder—as an utterly convenient and foolproof device for recording as well as for playback—spurred its development and refinement into the diversity of models now being offered. These include stereo versions for both AC-operated home installation and portable use, models for cars, and models that work all three ways. Within these categories there are complete systems, deck-only versions, units with built-in speakers, units with separate speakers, and units built into stereo and mono receivers. Details are listed in the accompanying table; the combinations possible with a cassette device seem limited only by the imagination of equipment manufacturers—and rarely in the history of home entertainment equipment has this imagination been so abundantly evident in such a short time. In our view, a prime reason for this drive is the simple fact that with a cassette you can record your own tapes in addition to playing prerecorded material. The recording function—not to mention such normal tape features as fast-forward and rewind, even the facility for editing and splicing if you opt to carefully draw the tape from the front opening of the cassette housing and then spool it back by hand—was an integral part of the cassette system from its inception. Meanwhile, manufacturers of endless-loop cartridge equipment were speculating

Continued on page 52



Compiled by Steve Lowe

Buyer's Guide to Cassette Tape Equipment

Listed alphabetically and based on information supplied by industry sources.

Brand and Model		Price	Mono	Stereo	Power Source	Format	Mikes Supplied	Speakers	Deck[1] Function	Push-Button Controls[2]	Radio[3]
Admiral	ACTR 310	$ 36.50	X		A*, B	P	1	1, E	No	No	
	CTR 400	$ 59.95	X		A*, B	P	1	1, E	No	Yes	
	CTR 410	$ 69.95	X		A, B	P	1	1, E	No	Yes	
	CTRF 510	$ 84.95	X		A, B	P, H	1	1, E	No	Yes	AM/FM
Aiwa	TP-739	$ 39.95	X		B	P	1	1, E	No	No	
	TP-736	$ 44.95	X		B	P	1	1	No	No	
	TP-728	$ 69.95	X		A, B	P	1	1	No	Yes	
	TPR-103	$ 79.95	X		A, B	P	1	1	No	Yes	AM
	TPR-104	$ 89.95	X		A, B	P	1	1	No	Yes	FM
	TPR-101	$109.95	X		A, B	P, H	1	1	No	Yes	AM/FM/MB
	TP-726	$119.95	X		B	P	1	ear-phone only	No	No	
	TP-1009	$119.95		X	A	H	0	E	Yes	Yes	
Allied	1100	$ 59.95	X		A, B	P	1	1	No	Yes	
	1150	$ 89.95	X		A, B	P	1	1	No	Yes	
Ampex	Micro 12	$ 59.90	X		A*, B	P	1	1, E	No	No	
	Micro 22	$ 89.90	X		A, B	P	1	1, E	Yes	No	
	Micro 20	$ 99.90	X		A, B	P, H	1	1, E	Yes	No	
	Micro 30	$129.90	X		A, B	P, H	0	1, E	No	No	AM/FM
	Micro 50	$139.00		X	A	H	2	E	Yes	Yes	
	Micro 88	$199.00		X	A	P, H	2	2, E	Yes	Yes	
	Micro 86	$199.00		X	A	H	2	2, E	Yes	Yes	
	Micro 95	$269.00		X	A	H	2	2, E	Yes	Yes	
Aristo	GR-808	$ 59.95	X		A*, B	P	1	1	No	Yes	AM
Arvin	20L11-18	$ 56.95	X		A, B	P, H	1	1	No	Yes	
	28L09	$ 72.95	X		A, B	P, H	1	1, E	No	Yes	
	40L31-19	$ 89.95	X		A, B	P, H	1	1	No	Yes	
	30L71-1K	$189.95		X	A	H	2	2, E	Yes	Yes	
Bell & Howell	295	$ 99.95	X		A, B	P	1	1	No	Yes	
	298	$129.95	X		A, B	P, H	1	1	No	No	AM/FM
	326	$139.95		X	A	H	2	E	Yes	Yes	
	327B	$189.95		X	A	H	2	2, E	Yes	Yes	
	327	$209.95		X	A	H	2	2, E	Yes	Yes	
Benjamin	CRB-1000	$149.50		X	A	H	0	E	Yes	Yes	
Blaupunkt	Snob 100	$110.50	X		A*, B, C	P, M	0	1, E	No	No	
Capitol	RK 156	$ 49.95	X		A*, B, C*	P	1	1	No	No	

NOTES:

A - AC-operated.
B - Battery-operated.
C - Can be operated on car or boat electrical system.
* - Optional AC adapter.
P - Portable style (battery-operated and carrying case).
H - Home unit style (AC-operated and decor-type housing).
M - Mobile unit (car or boat installation).
E - Can be connected directly to external speaker(s).
[1]Line outputs for connecting to external amplifier or receiver.
[2]Pushbuton controls do not affect performance, but are judged a convenience for portable and mobile use.
[3]Small receiver built into unit; may be used on its own or to record off the air.

Brand and Model		Price	Mono	Stereo	Power Source	Format	Mikes Supplied	Speakers	Deck[1] Function	Push-Button Controls[2]	Radio[3]
CarTape	CT 9000	$139.95		X	C	M	1	E	No	No	
Channel Master	6303	$ 44.95	X		A*, B	P	1	1, E	No	No	
	6305	$ 59.95	X		A*, B	P	1	1	No	Yes	
	6307	$ 69.95	X		A, B	P	1	1, E	No	Yes	
	6309	$ 89.95	X		A, B	P, H	1	1, E	No	Yes	
	6320	$199.95		X	A	H	2	2, E	Yes	No	
Claricon	48-150	$ 38.95	X		A*, B, C*	P	1	1, E	No	Yes	
	48-100	$ 49.95	X		A*, B	P	1	1	No	Yes	
Commodore	RC-900	$ 69.00	X		A, B	P	1	1	No	Yes	
Concertone	210	$ 89.95	X		A, B	P	1	1	No	Yes	
	200-S	$179.95		X	A	H	0	2, E	Yes	Yes	
Concord	F-50	$ 60.00	X		A, B	P, H	1	1	No	No	
	F-95	$100.00	X		A, B	P, H	1	1	No	No	AM
	F-98	$120.00	X		A, B	P, H	1	1	No	Yes	
	F-101	$125.00	X		A*, B	P	1	1	Yes	No	
	F-103	$130.00	X		A, B	P, H	1	1, E	No	No	AM/FM
	F-105	$140.00		X	A	H	0	E	Yes	No	
	F-400	$180.00		X	A, B	P, H	1	E	Yes	Yes	
	HES-35	$230.00		X	A	H	0	2, E	Yes	No	
Craig	2603	$ 59.95	X		A, B	P	1	1, E	No	No	
	2602	$ 69.95	X		A*, B	P	1	1, E	No	Yes	AM
	2607	$ 69.95	X		A, B	P, H	1	1, E	No	No	
	2606	$119.95	X		A, B	P, H	1	1, E	No	No	AM/FM
	2704	$139.95		X	A	H	2	E	Yes	Yes	
	2703	$189.95		X	A	H	2	2, E	Yes	Yes	
Electra	CT 10B	$ 34.95	X		A*, B	P	1	1, E	No	No	
	CT 30B	$ 39.95	X		A*, B	P	1	1, E	No	Yes	
	CT 40R	$ 49.95	X		A*, B	P	1	1, E	No	Yes	AM
	CTH 40	$ 49.95	X		A*, B	P	1	1, E	No	Yes	
	CTV 70	$ 49.95	X		A, B	P	1	1, E	No	Yes	
Electro-Brand	EB7600	$ 39.95	X		A, B, C*	P	1	1	No	Yes	
	EB7700	$ 49.95	X		A, B	P	1	1	No	Yes	
	EB7800	$ 69.95	X		A, B	H	1	1	No	Yes	AM
	EB7900	$ 79.95	X		A, B	H	1	1	No	Yes	AM/FM
Emerson	TR-10	$ 49.95	X		A*, B	P, H	1	1, E	Yes	Yes	
	32M01	$125.00		X	A, B	H	2	2, E	No	Yes	
Fisher	RC-70	$149.95		X	A	H	2	E	Yes	Yes	
Grundig	C-200	$ 99.95	X		A*, B	P, H	1	1, E	No	No	
	C201-FM	$134.95	X		A*, B, C*	P, H	1	1, E	No	No	FM
Harman-Kardon	CAD4	$159.50		X	A	H	0	E	Yes	Yes	
Heritage	768	$ 39.95	X		A, B	P	1	1	No	Yes	
	865	$ 49.95	X		A, B	P, H	1	1	No	Yes	
Hitachi	TRQ-240	$ 34.95	X		A*, B	P	0	1	No	No	
	TRQ-250	$ 44.95	X		A, B	P	1	1, E	No	No	
	TRQ-220	$ 79.95	X		A, B	P	1	1	No	Yes	
	KCT-1200H	$ 99.95	X		A, B	P, H	1	1	Yes	Yes	AM/FM
	TRQ-222	$129.95		X	A, B	P, H	2	2	No	Yes	
Juliette (Topp)	CTP-2006	$ 44.95	X		A*, B	P	1	1	No	Yes	
	CTP-2021	$ 69.95	X		A, B	P, H	1	1	No	Yes	AM
	CTP-2032	$ 99.95	X		A, B	P, H	1	1	No	Yes	AM/FM
JVC Nivico	1600	$ 59.95	X		B	P	1	1	No	Yes	
	9400	$109.95	X		A, B	P, H	0	1	No	No	AM/FM
Keystone (Atlas-Rand)											
	700 CR	$ 49.95	X		A*, B	P	1	1	No	Yes	
	800 CR	$ 69.95	X		A*, B	P	1	1, E	No	Yes	
	2000 CRS	$229.95		X	A	H	2	2, E	No	Yes	
Lafayette	RK-80	$ 29.99	X		A*, B	P	1	1	No	Yes	
	RK-85	$ 39.95	X		A*, B	P	1	1	No	Yes	
	RK-90	$ 49.95	X		A*, B	P	1	1, E	No	Yes	AM
	RK-99	$ 49.95	X		A, B	P	1	1, E	No	Yes	
	RK-95	$ 59.95	X		A*, B	P	1	1	No	Yes	AM/FM
	RK-150	$ 89.95	X		A, B	P	1	1, E	No	Yes	AM/FM
	RK-550	$119.95		X	A	H	0	E	Yes	Yes	

Brand and Model		Price	Mono	Stereo	Power Source	Format	Mikes Supplied	Speakers	Deck[1] Function	Push-Button Controls[2]	Radio[3]
Lloyd's	9V91	$ 39.95	X		A, B	P	1	1	No	Yes	
	9V95	$ 39.95	X		A*, B	P	1	1	No	Yes	
	9V87	$ 99.95	X		A, B	P, H	1	1	No	Yes	AM/FM
	9V89	$139.95		X	A	H	2	2, E	Yes	Yes	
	9V88	$179.95		X	A	H	2	2, E	Yes	Yes	
Masterwork (CBS)											
	M-652	$ 59.95	X		A, B	P, H	1	1	No	Yes	
Mayfair	714	$ 39.95	X		A*, B	P	1	1	No	No	
	701	$ 59.95	X		A, B	P, H	1	1	No	Yes	
	291	$ 69.95	X		A, B	P, H	1	1, E	No	Yes	
	2060	$ 99.95	X		A, B	P, H	1	1, E	No	Yes	AM/FM
	2070	$129.95		X	A	H	2	2, E	Yes	Yes	
	2080	$179.95		X	A	H	2	2, E	No	No	AM/ StereoFM
Mercury	TR 8060	$ 69.95	X		A*, B	P	1	1	No	Yes	
	AP 8300	$119.95	Rec.	Play.	C	M	1	2	No	No	
	TR 7200	$129.95	Rec.	Play.	A, B, C	P, H	1	1	Yes	Yes	
	TR 4450	$114.95		X	A	H	2	E	Yes	No	
	TR 4500	$159.95		X	A	H	2	2, E	Yes	No	
	TR 8700	$159.95		X	A	H	2	2, E	No	Yes	
Midland	12-115	$ 32.95	X		A*, B	P	1	1	No	Yes	
	12-185	$ 69.95	X		A, B	P	1	1	No	Yes	
	12-140	$ 79.95	X		A, B	P	1	1	No	Yes	AM/FM
	12-190	$ 79.95	Rec.	Play.	A*, B, C	P, M	1	1	No	Yes	
Monarch	CPR-17	$ 30.00	X		B	P	1	1	No	Yes	
	CPR-110S	$113.00		X	A	H	0	2, E	Yes	Yes	
Motorola	CP30F	$ 64.95	X		A, B	P	1	1, E	No	Yes	
Norelco	150	$ 64.50	X		A*, B	P	1	1, E	Yes	No	
	175	$ 79.95	X		A*, B	P, H	1	1, E	Yes	No	
	450A	$139.95		X	A	H	2	E	Yes	Yes	
	450	$189.95		X	A	H	2	1, E	Yes	Yes	
	2401A	$199.95		X	A	H	2	E	Yes	Yes	
	2401	$249.95		X	A	H	2	1, E	Yes	Yes	
North American Foreign Trading Corp.											
	CT-2929	$ 39.00	X		A*, B	P	1	1	No	Yes	
	CT-3030	$ 59.00	X		A*, B	P	1	1	No	Yes	
	AFC-3131	$ 79.00	X		A, B	P	1	1	No	Yes	AM/FM
Nuvox	C-200	$ 29.95	X		A*, B	P	1	1	No	No	
	C-100	$ 49.95	X		A, B	P	1	1	No	No	
Panasonic	RQ-209S	$ 49.95	X		A, B	P	1	1	No	Yes	
	RQ-233S	$ 59.95	X		B	P	0	1	No	No	AM
	RQ-208S	N. A.	X		A, B, C*	P	N. A.	1	No	Yes	
	RS-250S	N. A.		X	A	H	1	2	No	No	
	RS-252S	N. A.		X	A	H	N. A.	2	No	No	AM/ Stereo FM
Peerless	CTD-200	$ 39.95	X		A*, B, C*	P	1	1	No	Yes	
	CIR-400	$ 59.95	X		A*, B	P	1	1	No	Yes	AM
	CRFM-450	$ 69.95	X		A*, B	P	1	1	No	Yes	AM/FM
Pfanstiehl	G800AD	$ 59.95	X		A, B	P	1	1	No	Yes	
Philco	Reveler I A2050BK	$ 39.95	X		A, B	P	1	1, E	No	No	
	"Classmate"	$ 49.95	X		A, B	P	1	1, E	No	No	
	Reveler II	$ 69.95	X		A, B	P	1	1, E	No	Yes	
	TSCR-27BL	$ 69.95	X		A, B	P, H	1	1, E	No	Yes	
	TSCR-28BR	$ 89.95	X		A, B	P, H	1	1, E	No	Yes	AM/FM
	Tribute I	$ 99.95	X		A	H	1	1, E	No	Yes	
	Tribute II	$129.95	X		A	H	1	1, E	No	Yes	AM/FM
	Sophisticate I	$149.95		X	A	H	2	2, E	No	Yes	
	Sophisticate II	$199.95		X	A	H	2	2, E	No	Yes	AM/ StereoFM

Brand and Model		Price	Mono	Stereo	Power Source	Format	Mikes Supplied	Speakers	Deck[1] Function	Push-Button Controls[2]	Radio[3]
RCA	YZB-08	$ 30.00	X		B	P	0	1	No	No	
	YZB-515	$ 39.95	X		B	P	1	1	No	No	
	YZB-525	$ 59.95	X		A, B	P	1	1	No	No	
Realtone	7617	$ 39.95	X		A*, B	P	1	1	No	Yes	
	7620	$ 49.95	X		A*, B	P	1	1	No	Yes	
	7843	$ 99.95	X		A, B	P, H	1	1	No	Yes	
Roberts	80	$ 69.95	X		A, B	P, H	1	1, E	No	Yes	
	525	$ 99.95	X		A, B	P, H	1	1, E	No	Yes	AM/FM
	95	$119.95		X	A	H	2	E	Yes	Yes	
Scott	2560	$339.95		X	A	H	0	2, E	Yes	Yes	AM/ Stereo FM
	3600	$399.95		X	A	H	0	E	N.A.	Yes	Stereo FM
Sharp	RD-407	$ 49.95	X		A*, B, C*	P	1	1, E	No	Yes	
	RD-403	$ 69.95	X		A, B	P, H	1	1, E	No	Yes	
	RD-404	$ 99.95	X		A, B, C*	P, H, M	1	1	No	Yes	
Sony/Superscope											
	100	$ 99.50	X		A, B	P	1	1	No	Yes	
	50	$125.00	X		A*, B	P	1	1	No	No	
	125	$129.50		X	A	H	2	E	Yes	Yes	
	124	$169.50		X	A, B, C*	P, H	2	1, E	No	Yes	
	124CS	$199.50		X	A, B, C*	P, H	2	2, E	No	Yes	
	TC-130	$229.50		X	A	H	2	2, E	Yes	Yes	
Standard	SR-115	$ 44.95	X		A, B	P	1	1	No	Yes	
	SR-183	$ 74.95	X		A, B	P	1	1	No	Yes	AM/FM
	SR-111	$ 89.95	X		A, B	P	1	1	No	Yes	
Teac	A-20	$139.50		X	A	H	1	E	Yes	Yes	
Telefunken											
Magnetophon	4001	$ 89.95	X		A*, B, C*	P	1	1	No	No	
Magnetophon	4002	N. A.	X		A*, B	P	1	1	No	No	
Magnetophon	4004	N. A.	X		A*, B	P	1	1	No	No	AM/FM/ SW
Telex-Phonola	B 9122	$ 49.95	X		A, B	P	1	1	No	No	
	B 9000	$ 59.95	X		B	P	1	1	No	Yes	
Toshiba	KT-22P	$ 74.50	X		A, B	P	1	1	No	Yes	
	KT-20P	$ 84.50	X		A, B, C*	P, H	1	1, E	No	Yes	
Viscount (Consolidated)											
	162	$ 29.95	X		A*, B	P	1	1, E	No	No	
	165	$ 39.95	X		A*, B	P	1	1, E	No	No	AM
	167	$ 49.95	X		A, B	P	1	1	No	No	AM/FM
V-M	762	$ 69.95	X		A*, B	P	1	1	No	No	
	1510	$139.95		X	A	H	0	E	Yes	Yes	
	764	$199.95		X	A	H	2	2, E	Yes	Yes	
Webcor (Consolidated)											
	TC-140	$ 49.95	X		A, B	P	1	1	No	Yes	
	TC-146	$ 59.95	X		A, B	P	1	1, E	No	Yes	
	TCR-175	$129.95	X		A, B	P, H	1	1	No	Yes	AM/FM
	1115	$119.95	Rec.	Play.	C	M	1	2	No	Yes	
	WX-152	$179.95		X	A	H	0	E	Yes	Yes	
	WX-154	$239.95		X	A	H	0	E	Yes	Yes	AM/FM
Westinghouse	T40CC	$ 59.95	X		B	P	1	1	No	Yes	
	TMC-2010	$ 89.95	X		A, B	P	1	1, E	No	Yes	
Wollensak (3M)	4000	$ 54.95	X		A*, B	P	1	1	No	Yes	
	4200	$ 69.95	X		B	P	1	1	No	No	
	4800	$230.00		X	A	H	2	2	No	No	
York	CT-60	$ 44.95	X		A*, B	P	1	1	No	Yes	
	CTR-10	$ 59.95	X		A*, B	P, H	1	1	No	Yes	AM
	CTR-12	$ 74.95	X		A*, B	P, H	1	1	No	Yes	AM/FM

Continued from page 47
about the technical feasibility of introducing the recording mode into their products, and the recording companies were expressing concern about giving the public an easy recording device that might cut into sales of prerecorded material.

To repeat, it is this very recording facility that so many buyers relish in the cassette systems. At last, here is a tape machine that is easy to operate, that can play under a wide variety of listening conditions and locations, for which there is an obviously growing prerecorded repertoire of all types of music—and which you also can use as an all-purpose tape recorder. Add to these attractions the equally cogent ones of low cost, compact format, and proven reliability—and you have a real winner. So much so, indeed, that the recording facility—which is believed to have kept RCA and Columbia out of cassettes until now—obviously no longer is seen by these companies as reasons for remaining aloof from a most viable market.

Are Cassettes a Threat, and to What?

This development raises, of course, the old question of tape versus disc—a question that came up when the first commercial prerecorded tape was released years ago and which has never been finally answered. As a program form for home use, the cassettes offer most of the advantages of open-reel tape (allowing, of course, for the admittedly better response of the latter, particularly at the faster speeds than the 1⅞ ips used by cassettes), but with few of their operational drawbacks. As with open-reel tape, the music in a cassette is safely stored and can be played as often as you like without wearing out the recorded material. The playback equipment itself (the cassette machine) does not become subject to the possible annoyances of feedback, external shock effects, off-level installation, and so on that can plague a record player. One can debate whether it's easier to slip a cassette into its slot on a machine than to put a record on a turntable, but few will deny that it's easier than threading open-reel tape. From the standpoint of space for both the playback equipment and storage of music, the cassette wins hands down. You can carry a full opera or two in your pocket, or pack hours of program fare into a corner of an attaché case. A section of a drawer can hold dozens of cassettes.

One obvious advantage of records (again, excluding their admittedly better sound to date) is the ease with which you can deliberately select a desired passage on a disc. With tape—in either open reel or cartridge form—you have to go through the fast-wind operations, often accompanied by some guesswork as to where an exact passage can be found.

Less apparent to the consumer but a telling factor from the recording industry's viewpoint—which in the long run does affect the consumer in terms of cost—is the fact that it's still easier and cheaper to mass-produce discs than prerecorded tapes. Records are literally stamped out of vinyl biscuits by a mold called, suitably enough, a stamper. Tapes are duplicated on high-speed decks playing master copies of the original tape, the only present way to impress a wound-up reel of tape with the signals from that master. Moreover, the raw materials for each form differ in cost: the vinyl wafer that becomes a disc costs the company a few cents; the raw tape that becomes a prerecorded tape costs about a dollar or more—even in the quantities purchased by the company. Until fairly recently, the differences in the manufacture of the two products were profound, and determined not only the quantity of product units offered to the buying public, but also their cost and the degree of marketing drive or promotional push (and consequently the extent of the public's awareness of the product) a company was likely to expend. However this imbalance between the two program forms may change: we've been hearing lately of superspeed tape duplicators that can turn out prerecorded cassettes in the one minute or less that it takes for a press to stamp out a disc recording. The nation's total present capacity for making discs still far exceeds its capacity for making prerecorded tapes, but the gap apparently is steadily being closed between the two forms.

Be that as it may, two main reasons for the hegemony of discs over cartridge or cassette tapes prevail: today's discs, as a class, simply sound better than today's cassette tapes when both are played over good equipment, and you can select portions of a record far more readily than portions of a tape.

Admittedly, the sonic differences are constantly lessening, and they are of an order that concerns a relatively small number of buyers. Economic realities being what they are, however, the mass market—although generally spurred by the high-fidelity minded leaders—largely determines the record industry's output, both in form and content. We do, however, have an increasingly diverse and interesting cassette repertoire combined with a no less expanding choice of equipment to play and/or record with. Cassette machines are offered in differing format, with or without ancillary equipment, and boasting a feature here or a new twist there. But by and large—from the basic standpoints of tape speed, head arrangment, frequency equalization, and transport design—they are all very much alike. There is thus no problem of the "compatibility" of a cassette recorded on one machine and played back on another. As for relative performance—in terms of frequency response, distortion, etc.—again, the cassette machines do not yet exhibit significant differences. The big jump in cassette machine quality was made when the first stereo models appeared; their response measured up to about 10,000 Hz, as compared to the 6,000-Hz top of the first mono Carry-Corder. Progress from this point will be slower, less dramatic, and more general—like that in the audio field as a whole. As a Norelco executive notes: "It's a matter of developing several things at the same time. We improved the frequency response, and everybody began

TAPE RECORDERS – SALES IN UNITS

	Open-reel recorders $50 and over	Cartridges 4 and 8	Cassettes	Total
1963	1,800,000	—	—	1,800,000
1964	1,800,000	100,000	—	1,900,000
1965	1,650,000	250,000	—	1,900,000
1966	1,700,000	500,000	200,000	2,400,000
1967	1,650,000	1,200,000	600,000	3,450,000
1968	1,600,000	1,600,000	1,700,000	4,900,000
1969 est.	1,500,000	1,800,000	3,400,000	6,700,000
1970 est.	1,400,000	2,000,000	4,700,000	8,100,000

(Courtesy Ampex Corporation)

ESTIMATED NUMBER OF RELEASES AVAILABLE IN VARIOUS TAPE SYSTEMS

(as of March 1969)

	Open reel	4-track cartridge	8-track cartridge	Cassette
Classical	1,840	28	207	205
Pop, rock, jazz, folk, etc.	3,167	2,325	3,728	3,294
Spoken word	109	20	49	63
Theater and film	416	104	161	81
Children	24	19	36	5
Totals	5,556	2,496	4,181	3,648

to notice wow and flutter. Now we've done something about that, and everyone's commenting on the tape hiss. We'll solve that problem—in time for someone to start on the frequency response again." Some of the high fidelity component manufacturers are already claiming frequency response up to 12,000 Hz for their latest models. One tape-head manufacturer—Michigan Magnetics—vows that by 1970 newly designed heads can raise that figure to 15,000 Hz. The tape industry (manufacturers of raw tape and producers of equipment) is expending a considerable effort researching new oxide formulations and new types of miniature tape transport mechanisms, to improve response, distortion, signal-to-noise, and wow characteristics of the cassette system. In Japan, engineers of at least one company, TDK Electronics, report having developed an improved oxide coating which they claim will bring cassette response up to 22,000 Hz. Closer to home, there's Du Pont's Crolyn (an entirely new tape-coating formulation) which many experts feel holds great promise for improving tape response at slower speeds. Crolyn, however, remains at this writing in the pending stage: according to Du Pont, Crolyn needs—for recording—a higher bias voltage than is furnished in existing cassette recorders. Crolyn's potential as a prerecorded medium seems more imminent, but so far it hasn't been used for this purpose either.

For the time being, in any event, the cassette buyer must be satisfied with the 10- to 12-kHz top, and tolerant of some hiss. There's no problem in the midrange, and the bass comes through with adequate power, especially when a cassette player is used in a respectable component system (the same amplifier, or receiver, and speaker systems you use for your other program sources). So, from the standpoint of a confirmed high fidelity enthusiast the cassettes at the present "state of the art" represent a new, convenient, and acceptable-sounding program form with the added fillip of an equally convenient and just as acceptable-sounding recording system. It also represents what may well be the only form of tape with which the general public cares to become involved.

The answer to the tape versus disc question thus begins to take shape. As we see it now (and now admittedly is a time of transition rather than a state of settled matters), it is not really tape versus disc, but tape versus tape—and specifically, in the lower-priced equipment area. It is, in other words, in the under-$150 price class where the essential battle for ascendancy, between cassettes and open-reel machines, seems to be shaping up. Cassettes are not competing in the higher-priced tape product area, which probably will continue to dominate, in terms of ultimate quality and performance, the fancy and financial outlay of serious tape enthusiasts. As for discs, we doubt that they will be displaced, except possibly by some fantastic technological breakthrough which—if it occurs—will make all present forms of recorded material obsolete.

THE IN COMPOSERS

by Bernard Jacobson

Mahler, Ives, Nielsen, Sibelius, Vivaldi, Berlioz—are they permanent classics or just temporary fads?

IN, IT SHOULD BE POINTED OUT AT ONCE, is not an absolute term. As applied to composers, at any rate, it is essentially a correlative of Out. If you have never been Out, or if it's generally considered unlikely that you ever will be Out, then you can't really be described as In.

An In composer is a temporary beneficiary of one of those upturns of fashion that high-minded people consider should never influence the Eternal Verities of Serious Music. Whether such swings of the pendulum should or should not influence serious music, they most certainly do so. Consider, for example, the syllabus of the Dimitri Mitropoulos Conducting Competition in recent years, and reflect how unthinkable it would have been, two short decades ago, to include Mahler's Fourth Symphony as a *required* work in such a contest. Look at the Schwann catalogue now, and compare the plethora of Telemann or Nielsen listings with the paucity of even five years ago.

Inevitably, of course, the word In can be used only in a very imprecise sense until the vogue in question either has, or in a sense hasn't, died away. For if past Outness is a matter of historical verification, future Outness—the other half of the criterion for present In-ness—can never be more or less than speculative. He who, in 1969, predicts that Beethoven will be as central to Western musical culture in a hundred years as he is now, makes a forecast that will probably, but by no means certainly, turn out to be true. And even in writing that sentence I hesitate: developments of the very recent past, among composers, performers, and audiences alike, tend to suggest that, even for the seemingly inviolable Beethoven, "possibly" might now be a safer prognosis than "probably."

In a converse way, no one could have seemed more obviously the fashionable man's In composer than Johann Sebastian Bach in the 1830s, when the celebrated cheesemonger's shop had only recently yielded up the *St. Matthew* Passion, and that incorrigible time-server (and, according to Wagner, time-beater) Mendelssohn was busy pushing his venerable protégé on every possible occasion.

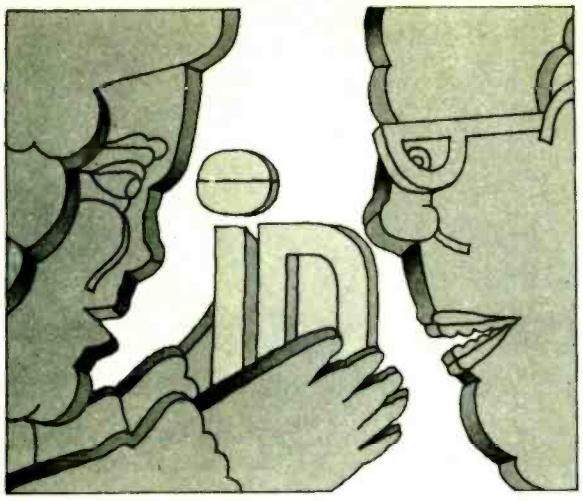
In Bach's case, however, there were one or two important differences. For one thing, in the big public sense he was the very first example of the posthumous revivee. Until well into the nineteenth century the regular concert fare was contemporary music—while London had its Concerts of Ancient Music, "ancient" meant merely "written more than twenty years ago"—and there was thus no real precedent for judging whether the resuscitation of this particular cat was a temporary or a permanent development. To our privileged hindsight, however, there were certain indications that suggest what the prophets might have foreseen even in those days. Though the general public knew nothing of Bach between 1750 and 1830, and though in his own time he was famous not so much as a composer but as a performer—and even more, we learn from Telemann's graceful memorial sonnet, as a teacher and as the father of gifted sons like Carl Philipp Emanuel—there was nevertheless a significant Bach cult among connoisseurs during the last years of the eighteenth century. Baron van Swieten (the man who told Haydn how to compose *The Creation* and *The Seasons*) was a pretty pompous fellow in many ways. But he deserves credit for at least one thing: it was probably in his house in Vienna, at regular meetings devoted to the study of *The Art of Fugue,* that Haydn, Mozart, and the young Beethoven all made their first real acquaintance with the music of Bach.

WHETHER OR NOT anyone was able at the time to read such clues aright, Bach eventually graduated with honors from his In composership, which might be described as a probation period preliminary to qualification as a true classic. Into the same conditional pantheon, on the tails of Bach's own graduation coat, was swept another composer who today, firmly though he has established himself, looks much more like a genuine In composer in the sense of the creature of fashion and fortune: Antonio Vivaldi. The rediscovery of Bach's arrangements of Vivaldi naturally prompted nineteenth-century researchers to go one step further back and investigate the older composer on whom the Master himself had spent so much time and effort. It was to the consequent exertions of such scholars as Antonio Fanna that Vivaldi owed the earlier stages of his rehabilitation.

But through other circumstances, interest in Vivaldi was later—that is, in the last twenty years—to become the spearhead of the phenomenon often referred to these days as the "baroque explosion." During the past decade or more, composers of the eighteenth century and earlier have, to an unprecedented degree, supplanted the big romantic figures in the affections of many enthusiasts, particularly younger ones. The development is conspicuous enough in the United States, and in the historical sense it seems to have gone even further in England, where programs of medieval music regularly draw capacity audiences to the concert halls of London's South Bank.

Several reasons for this movement may be distinguished. Among the most obvious—though complex interdependence of cause and effect emerges

Illustrations by Herbert Norton Rogoff



here—was the arrival of the long-playing record, and with it the mushrooming of small record companies with equally small financial resources. The costs of recording large-scale orchestral works being formidable, these companies found a natural outlet in the more practicable "half-way" material of the baroque—hence the deluge of releases devoted to eighteenth-century concertos, neither true chamber nor true orchestral music, which possess the additional advantage of fitting comfortably, two or three to a side, on the disc.

Interrelating with this matter of recording convenience, there have been such other factors as the development of musicological techniques and the advent of specialist interpreters. The latter, indeed, have sometimes become prisoners of their own specialty. More than six years ago a member of the twelve-man Italian chamber orchestra I Musici was telling me: "Sometimes we get awfully fed up with all these -aldis and -ellis and -inis and -onis, but wherever we go, that's what they want to hear. They insist on it. We love this music of course, and we'd never give it up. But it would be so nice now and then if we could play something completely different." (Recent recordings, by the way, in which the group plays music ranging from Schubert and Mendelssohn to Nielsen, Hindemith, Roussel, and Frank Martin, suggest that I Musici may finally have broken out of the mold imposed on them by audiences and impresarios—but it took them fifteen years to do so.)

It may be objected that the baroque could never have been foisted on the public if audience taste hadn't been ready for it. There is, I think, a certain limited truth in that view. And so it is natural to go on and ask: "Is there anything in the development of music in our own time that may have contributed to such a readiness?" The question can be answered with two yesses, one positive, the other negative.

It is certainly possible that the increasing concern of much modern music for the horizontal rather than the vertical—its re-emphasis on counterpoint at the expense of harmonic functions—may have opened ears and minds to music written in the days before harmony was elevated to its dominant nineteenth-century position. Similarly, the twentieth-century weakening, even abandonment, of tonal functions may have increased the accessibility of Renaissance pretonal music for some listeners.

Or, to look at things in a different light, the enormously increased availability of music may have jaded palates for the overfamiliar nineteenth-century article, while, at the same time, contemporary music seems to have aroused little general enthusiasm; if this is the case, then the only way to go is back.

Whatever the reasons, baroque and earlier composers have done well out of both the Fifties and the Sixties. The current experience of one or two record companies, whose sales of baroque releases appear at last to be falling off, suggests that the Seventies may not be so fruitful. But it seems close to certain that some figures will survive. Apart from Bach himself, and Handel, whose long-standing popularity goes back in a rather special way to his deification in nineteenth-century England and Germany, I have a feeling that Telemann, newly restored to some measure of the favor he enjoyed when he was the busiest and most famous composer of his own day, may well survive his modern probation and take a permanent place among the giants. He is perhaps a rather small-boned, graceful giant, and not always entirely serious, but the overflowing cheerfulness of his music, supported by genuine inspiration and workmanship of a high order, has its own place to fill alongside the grander utterance of Handel and the more intense expressivity of Bach.

VERY DIFFERENT IN character and appeal from the men of the baroque is the varied group of nineteenth- and twentieth-century composers more or less recently classifiable as In. Mahler, Ives, Nielsen, Berlioz, Liszt, and Sibelius all fit in one way or another into this category—and recent rumblings indicate that Scriabin threatens to join them. I should emphasize again, since it cannot be said too often, that to distinguish the genuinely In composers from the more durable incipient classics is a subjective matter; nor with the seven composers just named is the question one that can be categorically answered. Rather, there is a wide gradation of status between In and Here to Stay. Of those seven, my own judgment would rank Mahler as the most permanent. Liszt and Sibelius, although both composers of real value—and Scriabin, who, to my taste, has none—would occupy the other extreme of In-ness; Berlioz, Ives, and Nielsen come somewhere in between.

Underneath the vogues of all these composers may be found both a selection of special causes and two that are shared by almost all of them. The latter are the advent, as in baroque music, of specialist interpreters; and the existence, again as in baroque music though different in character, of a state of readiness in public taste.

The importance of having a conductor to champion your work is illustrated with particular clarity by

the comparison between Carl Nielsen and Jean Sibelius. Both lived in northern countries, where they were born in the same year (1865), and both were pre-eminently symphonists. Yet Sibelius, though probably (to be subjective again) the lesser composer, flourished from the 20s, when he stopped composing, until just a few years ago. Although he wasn't played much in the Germanic countries, where consequently his reputation was low, in America, where Koussevitzky programmed him frequently, and in England, where Beecham did the same, he was held in correspondingly high esteem by audiences and also found critics like Olin Downes to be his apostles.

Though Bernstein's influence has kept interest flickeringly alive in the U.S.A., Sibelius' estate has never been high here since the death of Koussevitzky, and in England, his decline corresponded both with the belated access of interest in serial music and with the death of Beecham. Any of these circumstances could be coincidental, but I don't think so.

While Sibelius was prospering, Nielsen was having a thin time of it outside his native Denmark. There were no Danish conductors of sufficient international standing to carry his message abroad, and no Beechams or Koussevitzkys came forward from other nations to further his reputation. The turning point came in 1950, when his Fifth Symphony was played at the Edinburgh Festival with resounding success by the Danish State Radio Symphony Orchestra. The publication two years later of Robert Simpson's excellent book on Nielsen helped matters. And again, it was the appearance of a major interpreter that put the movement in high gear—when Bernstein took up Nielsen's music, aided four years ago by the happy coincidence of the centennial.

If devoted conductors have meant all or nothing to Sibelius and Nielsen, the case of Mahler is more complicated. In this instance, much as the presence of an "authentic" interpreter in Bruno Walter did for the composer after the latter's death, Walter's very eminence may well have discouraged younger conductors from taking up the Mahler standard. Critics and audiences tend to have a numbing respect for so-called "credentials," and performances by conductors who hadn't known Mahler personally were almost bound to be compared unfavorably with those by Walter (or, for that matter, Klemperer) who had.

In any event, Bernstein's appointment to the post Mahler himself had held—music director of the New York Philharmonic—turned out to be crucial. Bernstein became practically identified with Mahler, in the minds of others if not in his own. The attitude may be exaggerated, but the actual performances have come close to bearing it out, and Mahler's own prediction that it would take fifty years for his music to be accepted now seems to have been uncannily accurate.

Where audiences are concerned, Sibelius' attraction may have been the combination of harmonic conservatism with, at least formerly, intellectual respectability. In a somewhat similar if more legitimate (because technically fresher) way, Nielsen offers a firm oasis of tonality amid what many have regarded as a spreading desert of dodecaphony. With Mahler, again, the likely explanation is less simple. It has to do with the psychology of audiences in a world that has accepted psychology itself. Openness to the mixed-media constructs of today could hardly have happened without openness to Mahler's uncensored outpourings; and those in turn could hardly have been accepted without openness to the discoveries of Freud (whom Mahler himself once consulted).

Neither Berlioz nor Liszt has ever been quite as far Out as Mahler once was, nor is either of them anything like as far In as he has become. But both are enjoying the beginnings of a revival of interest, for something like the same psychological reasons, allied with a growing willingness to enjoy the colossal. Berlioz has other advantages too: he has a centennial in full swing, until last year he had a popular interpreter in Charles Munch, and he has a great one in Colin Davis.

On the other hand, neither a hundredth birthday in 1966 nor the advocacy of British pianist John Ogdon and other performers has served to extract Ferruccio Busoni more than fitfully from the neglect into which he has fallen. One uncharacteristically colossal work—the Piano Concerto—has had a recording and a number of performances, but the bulk of the output remains unknown. Perhaps the trouble is that Busoni's essentially classical personality is out of tune with the times. Perhaps audiences will be in the right mood for him by 2066. As for Scriabin, if he should get a push from the current psychedelic fashion, he will probably fade again when it does.

Charles Ives is in a category of his own. In this country, he has naturally been helped by the rising tide of American musical consciousness, in a period that thinks of itself as a cultural explosion. Along with Stokowski's name, that of Bernstein crops up yet again as a conductor who has made a valuable contribution. The long-awaited premiere of the Fourth Symphony in 1965, forty-nine years after its completion, assisted by the work of libraries and the financial support of foundations, was a vital landmark in the public awareness of America's now most famous composer. A Charles Ives Society has recently been formed in Holland, where no nationalistic considerations apply; but so far, at any rate, this is an expression of interest on the part of composers and other specialists rather than a movement in public taste.

Altogether, it seems, a composer can become In for the most varied of reasons, some related, others not. I have suggested as an axiom that, while the vogue is on, we cannot know whether it *is* merely a vogue, or whether it will be seen to have constituted the beginning of long-term acceptance. The part of prudence, profit, and pleasure alike is to refrain from premature judgments and to enjoy the music—for whatever it may be worth—while it's there to enjoy. Tomorrow, after all, it may have disappeared into oblivion . . . or it may have become just another of those dull classics.

poor man's glossary of audio terms

MU.

PEAK POWER OUTPUT.

ACOUSTIC SUSPENSION. Temporary deafness.

AM SUPPRESSION. The morning after the night before.

AUTOMATIC FREQUENCY CONTROL. 1. The rhythm method. 2. Kaopectate.

BASS REFLEX. What Boris Godunov needs when he falls down those stairs.

BIAS ADJUSTMENT. Denazification.

CAPTURE RATIO. Sheriff's record.

CROSSOVER NETWORK. Get Smart has left NBC for CBS.

CROSSTALK. #&$% +$*&% #.

DECIBEL. Fight announcer's warning that he's about to tell you of Gillette.

DYNAMIC WOOFER. Lassie.

HARMONIC DISTORTION. The 12-tone system.

HEAT SINKS. No it doesn't; it rises.

HIGH FREQUENCY RESPONSE. Nymphomania.

INTEGRATED CIRCUIT. The Supremes playing the Catskills.

MEGAHERTZ. She's 'a not feela so good.

OSCILLATOR. Beseenya soon.

PICKUP COMPLIANCE. Don Juan's hope.

RECORD STACKING. 49-26-36.

ROOT MEAN SQUARE. Rootless mean hip.

SEMICONDUCTOR. Lawrence Welk.

SOUND REPRODUCTION. Family planning.

SPEAKER BAFFLE. Doubletalk.

STYLUS FORCE. Yves St. Laurent.

TRANSIENT RESPONSE. "Wuddya mean, 'no vacancies'?"

TRANSISTOR. My brother wears dresses.

WATTS MUSIC POWER. "We shall overcome . . ."

OVERALL DISTORTION.

SINE WAVE.

More Than a Clown

by Edward Blickstein

Vladimir de Pachmann was also the foremost Chopin interpreter of his time

WHEN FRANZ LISZT once attended a recital by an unknown pianist in Budapest, he was moved to say, "Those who have never heard Chopin before are hearing him this evening." A few years later, Anton Rubinstein addressed the very same young man: "Ah, but my dear fellow, I don't have your touch." Leopold Godowsky and Eugene Ysaÿe were among his admirers, and Adelina Patti said at his London debut: "I sing with my throat, but you sing with your hands, which is even more precious." Critics were as enthusiastic as fellow artists. In America, there were Philip Hale and James Huneker and, in England, Ernest Newman and Arthur Symons, who wrote around the turn of the century, "He is the greatest player alive, for he plays Chopin better than anyone plays anything." And later, *New York Times* critic Olin Downes asserted, "No one did play, or ever will play, the Chopin F minor Concerto as [he] played it."

Today he is remembered as a clown.

The pianist was Vladimir de Pachmann—and the contrast between the adulation he was accorded in his lifetime and the contemptuous dismissal he has suffered since is one of the curiosities of music history. No doubt De Pachmann's flamboyant platform personality had much to do with his enormous popularity with mass audiences, but to suggest, as some have done, that he was able to make fools of some of the most distinguished musicians and critics of his day is absurd.

The fact seems to be that De Pachmann was a great pianist—a supreme Chopin interpreter—who was also an eccentric, and that the great playing and the eccentricities were somehow inextricably entwined. Today, his artisty can hardly be demonstrated—his best records, some of the earliest piano recordings ever made, are virtually unknown—but his eccentricities can only too easily be documented.

If he made a mistake, he would strike the guilty hand, saying, "Now he sounds like Paderewski." He might cover his hands if he saw a celebrated pianist in the hall, telling everyone, "There's Godowsky: I don't want him to see my fingering." When once he saw the piano placed in a bad position, he bade the audience to "rise up and slay the guilty one." He ordered a late-comer to "shut up and sit down" and severely reprimanded an audience that had applauded at the wrong moment: "And I thought," he said, "I was in musical Manchester."

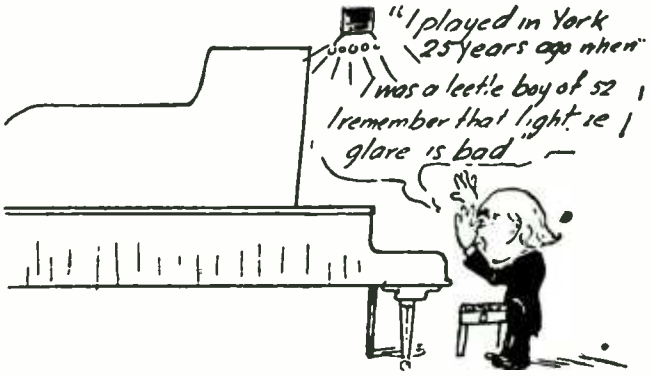
He maintained "retainers"—tuners and movers who were kept busy adjusting the piano, placing bits of wood and cardboard under the legs or pedals until the instrument was at the proper height, only to have the performer come out and, putting a few pieces of paper on the seat, announce, "You'd be surprised at the difference an inch makes." One time he brought out of his pocket an uncut ruby. (He had a passion for uncut gems and fancied himself a mineralogist.) His eyes glowed as he held the shimmering jewel up for the audience to see. "Look how it glitters, how it reflects the light." Then, "Listen to the way I play this Chopin waltz . . . you'll forget all about the ruby."

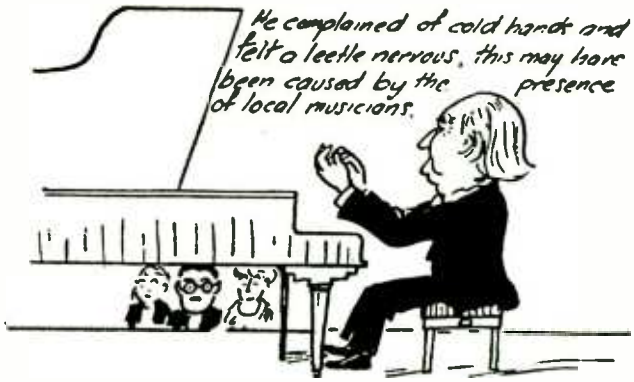
He had the manners of a mountebank with the message of a poet. He was the answer to a press agent's dreams and was, as a matter of fact, his own best advertiser.

No one is certain how it all started. According to his long-time secretary, De Pachmann discovered very early in his career that if he entered into some direct contact with his audience, smiling and gesticulating, he could alleviate the acute nervousness that chronically afflicted him. Who knows? Perhaps it was his own built-in protection from the rigors and strain of concertizing. Whatever the reason for his eccentricities, they were noticed from the very beginning of his career. Bernard Shaw, in one of his London reviews of the 1880s, speaks of "De Pachmann's pantomimic performances with accompaniments by Chopin." The pantomime soon included facial contortions and grimaces, which, in the words of Busoni, "would have sufficed to explain the music to a deaf and dumb institution." It was these antics, so simian in character, that prompted James Huneker, then America's leading music critic,

---

Pianist Edward Blickstein is now preparing a book thoroughly re-examining the maligned De Pachmann image.





to call De Pachmann "Chopinzee," a nickname which remained with him until the end of his days.

THE VAUDEVILLE PERFORMANCES grew in scope as did the musician's art, for they ran parallel to each other. By the turn of the century, De Pachmann was at his best. Never had he played with such inspiration, or clowned with such abandon. It was at this time that the celebrated "sock incident" occurred, which startled the music world and made De Pachmann's concerts the talk of two continents.

At an all-Chopin recital in the Singakademie in Berlin, the pianist walked out holding a pair of socks and immediately addressed the audience: "Ladies and Gentlemen, I make a speech. These are the socks that George Sand knitted for Chopin." He put them on the piano, sat down, and began to play. Next day he was visited by a celebrated critic, who asked to see again the sacred socks—and then proceeded to kiss them. "But wasn't it funny?" De Pachmann later confided to Olin Downes; "those weren't Chopin's socks, they're my own!"

This behavior, inspired or willful, became an exotic framework for his exquisite pianism. Audiences expected from him a display of eccentricities, and he obliged. To begin with, he was usually late; and when he did appear, he would be loath to play at all and would tease his audience into begging him to start. "Why do you want to hear me? You've heard these pieces time and again," he'd complain. "Besides," placing his hand on his neck, "I'm up to *here* with Chopin." Finally, when he was persuaded to go to the piano, he would stroke the keys indifferently through the first bars of the piece, sighing audibly, "This is not De Pachmann." But, as the music fired his imagination and he felt life flow into his fingers, he'd add, "But *this* is!"

As the concert progressed, he would first comment about a work he was to play, then play, and finally comment about his playing. And when he performed a lyric piece, a nocturne or a slow étude, and had begun to weave a spell with the beauty of his tone, he would glance over the audience like a sorcerer holding it in thrall, until the intensity had stretched the listeners' nerves to a breaking point. Then, with a wave of his hand, he would whisper, "If only Chopin could have heard that!"

The spell broken and their pent-up emotions released, the audience would recall him time and again in ovations that rivaled those of Paderewski's.

The evening would draw to a close, yet De Pachmann seemed to show no fatigue. For just as it was difficult for him to start, now it was difficult for him to stop. Inspired by the enthusiasm of his audience, he would be extravagant with his encores. Only when the janitor threatened to lock everyone in the hall (those were the days before unions) did the concert formally end. Yet, in the artist's room, De Pachmann could still be found seated at the piano and, with admirers surrounding him, he'd be requested to perform this or that piece. Wreathed in smiles, he'd continue to play until his managers ordered the pedals removed.

This love of music, this love of playing the piano and giving pleasure to thousands of people became almost an obsession with him—so much so that, as an old man he would shout to the audience while he played, "Are you enjoying yourself? Are you having a good time?"

De Pachmann, in short, was incorrigible. The eccentricities continued right up to the end. At those final "Farewell for all time" concerts, when he began the G minor Ballade, taking the opening octave passage in one hand, he told everyone, "Look! One hand. Not bad for a man of eighty!" He did a stopwatch performance of the *Minute* Waltz, and after concluding a favorite Mazurka, he confided to the first few rows, "I'd give all my art to have composed that piece." For De Pachmann never lost the childlike spontaneity and enthusiasm which had always endeared him to audiences and which by the time of his last appearances seemed also to arouse their respect, even veneration.

HE WAS BORN in Odessa, Russia, in 1848, the youngest of thirteen children. His father, a Professor of Roman Law at Odessa University, and an amateur musician, began teaching his son to play the violin when the boy was six years old. At the age of twelve, he began to study the piano, showing such talent that, in 1868 he was sent to the Vienna Conservatory to study for two years—the only professional training De Pachmann had. At the end of his course of study he was presented with the school's gold medal, the first of the series of honors he was to receive in his lifetime.

Some impressions by a British cartoonist during De Pachmann's inaccurately designated "farewell" tour of England in 1925. He had just completed his real farewell tour of America, but was to return to England for another concert tour in 1927–28, when he was eighty.

After returning to Russia, he gave a few concerts in Odessa and in some nearby provincial cities. Then, he chanced to hear the great Carl Tausig on what turned out to be the latter's final Russian tour, in 1870, and was so overwhelmed by Tausig's artistry that he abandoned his plans for a St. Petersburg debut in order to re-evaluate his own playing. And so, he retired . . . at twenty-two.

After ten years of intensive study, he returned to Vienna to make a debut there. But the years of solitary study had become such a habit that he found himself incapable of playing before an audience. His recital, which had been announced in the papers and for which tickets had been sold, had to be canceled twice. It was only on a third attempt that his exasperated manager, who had rented the hall, managed to push his frightened artist out on the stage, shouting, "Swim or die!" De Pachmann found himself in front of a skeptical audience.

At the end of the concert, De Pachmann received an ovation, and this late-starting career suddenly flowered into one success after another. Liszt, who heard the still virtually unknown pianist in a subsequent recital in Budapest, introduced him to other musicians, brought him to play for Wagner, and then sent him to Paris with a warm letter of introduction to Saint-Saëns, who also became enthusiastic. De Pachmann's concerts in the French capital caused such a stir that the usually staid Paris correspondent of the (London) *Times* took time out from political reporting to mention the new artist in an article for the paper. As a result, De Pachmann was invited to appear with the London Philharmonic in a performance of Chopin's F minor Concerto. His playing caused a sensation, and his reputation as a great Chopin exponent was immediately established. Other triumphs in England, on the Continent, and in America followed. In time, he came to be considered—as Webster's Collegiate Dictionary tersely defined him, "Vladimir de Pachmann, Russian pianist, the foremost Chopin player."

What was there about Vladimir de Pachmann's playing that brought him such world renown? The answer is that he was the first pianist to use Chopin's own style of playing to make a career. In De Pachmann's day (and today for that matter) pianists preferred to play the large-scale masterpieces of Chopin over the smaller works, which they thought too intimate for the concert hall. De Pachmann was the first to challenge this attitude successfully, to test the so-called Chopin mystique and aesthetic, with its emphasis on refinement and tone color, delicacy and charm, over power and mere virtuosity. He dared to play in the concert hall the way Chopin played in a salon. Though many had said it couldn't be done, De Pachmann discovered a way of producing a tone that sounded throughout the largest hall yet preserved its intimate character.

To put it briefly, he was able to unite the elegance of his Viennese training—the mastery of scales, arpeggios, and passagework with the more sonorous orchestral style of the Liszt school, the so-called "grand manner," prevalent at the time. He could play very delicately but his tone never sounded anemic or "white." Again, he could play with great sonority, but he never indulged in an overly massive sound. No pianist before him, with the possible exception of Chopin himself, had mastered such a touch. Its hallmark was the much discussed "Pachmannissimo," a very round and very penetrating pianissimo which could easily carry through the vast recesses of the Albert Hall.

The composer Kaikhosru Sorabji gives an excellent summary of De Pachmann's art: "The almost unlimited range of his gradations of tone within a *mezzo-forte* and an unbelievable '*quasi niente*'; the amazing fluidity and limpidity of his *jeu perle;* his delicious, dainty staccato; the marvelous cantilena; the exquisite phrasing; and the wonderful delicate fantasy of the whole . . . [all this] made his playing of certain works of Chopin an enchantment and a delight."

Though a miniaturist, he put so much into these little pieces (some of them little in form only) that he was in reality a *great* miniaturist. He did big things with little pieces.

ONE MUST ADMIT, however, that De Pachmann's Chopin was not a complete one. A supreme player in many ways, he was not an ideal one. The particular mastery that De Pachmann possessed was so complete that it left no room for anything else. Though his playing of certain large-scale works (like the Third Ballade and the Fourth Scherzo) was expert, in works of an entirely different character demanding strength, demonic virility, and aggressiveness (such as the first two Scherzos, some Etudes and Preludes, the

great A flat Polonaise, the first two movements of the B flat minor Sonata) he was unconvincing. When, for example, he played the heroic *Revolutionary* Etude, he gave to his left hand a purling quality completely inappropriate for the music. While De Pachmann's Chopin was never devoid of charm, it was always lacking in heroics.

I spent many hours in Paris with De Pachmann's son, who described to me in detail how his father played the *Berceuse*—considered by many (along with the Larghetto from the F minor Concerto) to be the quintessence of his art. Within the framework of a tender lullaby, the piece abounds in the fioritura passages De Pachmann loved. Thus, according to his son, when he played the work, he would make "little pictures in a big one." The great conception he had of the music would hold it together, while the little variations, beautiful in themselves, would be shaped into a delicate mosaic. And the coda! I am told that under his fingers the music would slowly vanish to a wisp of tone, an essence, and as the critics used to say, the applause that inevitably followed seemed like an intrusion.

Of the Larghetto from the F minor Concerto, Olin Downes wrote: ". . . if it is said that, when he sang on the keys the ineffable song of the Larghetto angels wept over the golden bars of heaven, it is only a little more than the truth. Indeed, the music had a haunting seraphic melancholy, a freedom from every thralldom of this world, only to be evoked by the supreme artists and the pure in heart."

It is sad to think that a performer's art is as ephemeral as his fame. Without mechanical means, it is preserved only in the memories of his hearers. With De Pachmann, this is particularly poignant since most of his recordings were made when he was very old and a mere shadow of himself. Yet there are a few discs, his earliest and rarest, and some unreleased records made a few years later, which serve as his true legacy. These almost unknown recordings, made in 1906–09 (when he was in his late fifties) for the Gramophone & Typewriter (G & T) Company and HMV in London and for Victor in 1911–12, indicate better than any of his later discs what a great artist he must have been.

Though the sound of the earliest records is very primitive, the caressing, velvety quality of De Pachmann's touch is apparent. Notable from the earliest series is the *Butterfly* Etude and *Minute* Waltz, one of his best records; a poised and rippling reading of the F major Prelude; and an abridged version (one side) of the *Barcarolle* (1907) which illustrates his mastery of trills and double notes, the Chopin fioritura, which he so much loved to play.

In 1909, he made his first extensive series of recordings, about ten sides for HMV. Unfortunately, only four of these are known to exist; the others remain to be found. Liszt's *Rigoletto* Paraphrase is played with great elegance and style. In it, De Pachmann combines the breadth and sonorousness of the Liszt school with the finesse and delicacy of Chopin's method. This delicacy, within the framework of tonal opulence, is also apparent in his delightful playing of Mendelssohn's *Rondo capriccioso*.

For some unknown reason, his best records from his next series, made for Victor in America on his Farewell Tour of 1911–12, were never issued. Except for a scintillating performance of the little-known *Mazurka Brillante* of Liszt, this is an all-Chopin series and includes works De Pachmann never recorded again. Three Etudes, the First and Third of Op. 10 and the Second of Op. 25, receive fluent, elegant readings. The unreleased Nocturne of the set, the F minor Op. 55, is played in a druglike trance.

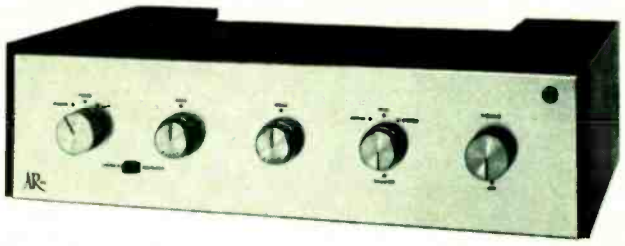
His last recordings include his English Columbia series made when he was near seventy, and his final American acoustics and HMV electrics made in his late seventies. Though there is some beautiful playing in the English Columbia discs, notably Raff's *La Fileuse* and some Mazurkas, and in his electrical recordings of the Prelude in E minor of Mendelssohn and Chopin's posthumous E minor Nocturne, by this time his pianism had become something of a caricature, much like the man himself. Indeed, the electric recordings with their pathetic running commentaries (HMV had encouraged the old maestro to talk while he played) are primarily responsible for his current low reputation among musicians—these are, unhappily, the most easily obtainable of all his records.

With the infirmities of old age increasing steadily on him, De Pachmann's physical decline in his later years was truly terrible. Yet, despite failing memory, no longer agile fingers, and strength almost completely gone, he could still conjure up a sad and wistful spell with the beauty of his touch and tone as he does on his very last recording, made when he was nearing eighty, of Chopin's posthumous E minor Nocturne. This was the token of a lifetime of devotion to Chopin, his ultimate triumph over the vicissitudes of his old age. What did Busoni once say of him? "Why should there be any wonder at De Pachmann's defying age? He has lived for his art alone; therefore, his art is to him eternally faithful."

With his final recital in the Albert Hall, a page in concert history was completed, for to many, De Pachmann was more than just a pianist—he was an institution whose Chopin-playing influenced a whole generation of pianists. One has only to remember the way Josef Hofmann played passagework or the way Moritz Rosenthal, whom De Pachmann used to call "my pupil," played Mazurkas, to realize this. In addition, although he died in 1933, we do have his records, and, imperfect though they are, some do suggest something of the glory of his art.

Perhaps De Pachmann was right when he said near the end of his life: *"I shall not be forgotten. I have made some gramophone records. And when your children and grandchildren ask you, 'Who was this De Pachmann?' you will be able to show them how he played and understood the works of Chopin. And, though they cannot see me, they will hear my voice through my music, and then they will know why all the world worshipped De Pachmann."*

the AR *amplifier*



THE CRITICS' CHOICE

AMERICAN record guide *(Larry Zide, in the June, 1968 issue)*

"AR has . . . given us a product that offers the best possible performance characteristics for the money . . . This is a powerhouse of an amplifier . . . AR conservatively rates the amplifier at 60 watts per channel into four ohms . . . The amplifier will deliver 100 watts per channel +0, −2db over a 20-20,000 Hz range. The inescapable conclusion is that there is more than sufficient power here for **any** home music systems . . . At normal listening levels, the amplifier's distortion is running at or near the residual of my measuring equipment . . . We know now that this is a superb product, and that in terms of musical values it is not to be bettered . . . I expect that consumers who listen to music (rather than the knob-twirlers) will run right out to buy one."

HIGH FIDELITY *(commenting on test data supplied by CBS Laboratories, February, 1968)*

". . . After years of rumor and waiting, the AR amplifier finally has appeared. This first electronic product from a firm known up to now for its speakers and turntables is, in our view, an unqualified success, a truly excellent and unimpeachable amplifier, the more outstanding for its comparatively low price vis-a-vis today's market for the top cream in stereo products." ". . . Harmonic distortion was among the lowest ever measured, almost nonmeasurable across most of the audio band. The IM characteristics must be counted as the best we've ever seen: again, almost non-measurable up to high power levels . . ." ". . . Actually, the amplifier has more than enough power reserves and stability to drive any speakers . . . this is one of the quietest amplifiers yet encountered: free of hum and free too of annoying noise pulses that you sometimes hear when turning on solid-state equipment . . ."

Hi Fi/Stereo Review *("Equipment Test Reports" by Hirsch-Houck Laboratories, March, 1968)*

". . . AR states that it is virtually impossible to produce an unnatural sound quality with their tone controls, and we agree. Their unusual effectiveness invites regular use, and although we normally take a dim view of tone controls, these are an exception to the rule . . ." ". . . Our laboratory tests showed that the AR amplifier is rated with great conservatism. At 50 watts into 8 ohms, the distortion was under 0.15 per cent over most of the frequency range, and under 0.26 per cent even at 20 and 20,000 Hz . . . IM distortion was of very low proportions. Into 4-ohm loads, the AR amplifier delivered a staggering 110 watts per channel at the clipping point (about 0.5 per cent distortion) . . ." ". . . it ranks among the very best available . . ."

The AR amplifier has a suggested retail price of $250. An optional walnut cover is $15 extra.

AR **Acoustic Research Inc.**
24 Thorndike Street, Cambridge, Massachusetts 02141
Overseas Inquiries: Write to **AR International** at above address

CIRCLE 1 ON READER-SERVICE CARD

IF YOU REALLY VALUE YOUR RECORDS

DON'T UNDERRATE THE GRAM!

(. . . a commentary on the critical role of tracking forces in evaluating trackability and trackability claims)

TRACKABILITY:

The "secret" of High Trackability is to enable the stylus tip to follow the hyper-complex record groove up to and beyond the theoretical cutting limits of modern recordings—not only at select and discrete frequencies, but across the entire audible spectrum—and at *light tracking forces that are below both the threshold of audible record wear and excessive stylus tip wear.*

The key parameter is *"AT LIGHT TRACKING FORCES!"*

A general rule covering trackability is: the higher the tracking force, the greater the ability of the stylus to stay in the groove. Unfortunately, at higher forces you are trading trackability for *trouble.* At a glance, the difference between ¾ gram and 1, 1½, or 2 grams may not appear significant. You could not possibly detect the difference by touch. *But your record can! And so can the stylus!*

TRACKING FORCES:

Perhaps it will help your visualization of the forces involved to translate "grams" to actual pounds per square inch of pressure on the record groove. For example, using ¾ gram of force as a reference (with a .2 mil x .7 mil radius elliptical stylus) means that 60,000 lbs. (30 tons) per square inch is the resultant pressure on the groove walls. At one gram, this increases to 66,000 lbs. per square inch, an increase of *three* tons per square inch—and at 1½ grams, the force rises to 75,000 lbs. per square inch, an increase of *7½* tons per square inch. At two grams, or 83,000 lbs. per square inch, *11½* tons per square inch have been added over the ¾ gram force. At 2½ grams, or 88,000 lbs. per square inch, a whopping *14* tons per square inch have been added!

The table below indicates the tracking force in grams and pounds, ranging from ¾ gram to 2½ grams—plus their respective resultant pressures in pounds per square inch.

TRACKING FORCE		GROOVE WALL PRESSURE		
GRAMS	POUNDS	POUNDS PER SQUARE INCH		
		(See Note No. 1)		
¾	.0017	60,000		
1	.0022	66,000	+10%	(over ¾ gram)
1½	.0033	75,000	+25%	(over ¾ gram)
2	.0044	83,000	+38%	(over ¾ gram)
2½	.0055	88,000	+47%	(over ¾ gram)

SPECIAL NOTE:

The Shure V-15 Type II "Super-Track" Cartridge is capable of tracking the majority of records at ¾ gram; however state-of-the-art advances in the recording industry have brought about a growing number of records which require 1 gram tracking force in order to fully capture the expanded dynamic range of the recorded material. (¾ gram tracking requires not only a *cartridge* capable of effectively tracking at ¾ gram, but also a high quality manual *arm* [such as the Shure-SME] or a high quality automatic turntable *arm* capable of tracking at ¾ gram.)

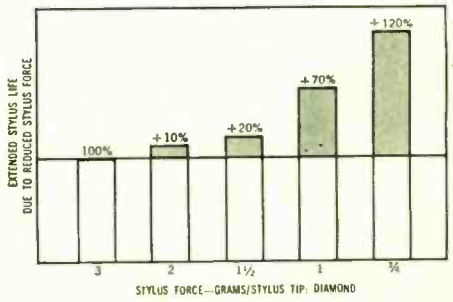
TESTS:

Our tests, and the tests of many independent authorities (see Note No. 2), have indicated two main points:

A. At tracking forces over 2 or 2½ grams, vinylite record wear is dramatically increased. Much of the "high fidelity" is shaved off of the record groove walls at both high and low ends *after a relatively few playings.*

B. At tracking forces over 1½ grams, *stylus wear is increased to a marked degree.* When the stylus is worn, the chisel-like edges not only damage the record grooves—but tracing distortion over 3000 Hz by a worn stylus on a brand new record is so gross that many instrumental sounds become a burlesque of themselves. Also, styli replacements are required much more frequently. *The chart below indicates how stylus tip life increased exponentially between 1½ and ¾ grams*—and this substantial increase in stylus life significantly extends the life of your records.

RELATIVE AVERAGE TIP LIFE VS. TRACKING FORCE



No cartridge that we have tested (and we have repeatedly tested random off-the-dealer-shelf samples of all makes and many models of cartridges) can equal the Shure V-15 Type II in fulfilling all of the requirements of a High Trackability cartridge—both *initially* and after *prolonged* testing, especially at *record-and-stylus saving low tracking forces.* In fact, our next-to-best cartridges—the lower cost M91 Series—are comparable to, or superior to, any other cartridge tested in meeting all these trackability requirements, regardless of price.

NOTES:

1. From calculations for an elliptical stylus with .2 mil x .7 mil radius contact points, using the Hertzian equation for indentors.
2. See HiFi/Stereo Review, October 1968; High Fidelity, November 1968; Shure has conducted over 10,000 hours of wear tests.

SHURE

V-15 TYPE II

SUPER-TRACK HIGH FIDELITY PHONOGRAPH CARTRIDGE

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

CIRCLE 54 ON READER-SERVICE CARD

new equipment reports THE CONSUMER'S GUIDE TO HIGH FIDELITY EQUIPMENT

STEREO RECEIVER FOR KIT ENTHUSIASTS

THE EQUIPMENT: Scott LR-88, a stereo receiver in kit form. Dimensions: front panel, 17½ by 5½ inches; depth behind, 13⅝ inches. Price: $299.95. Optional wood case, Model KWW, $29.95. Manufacturer: H. H. Scott, Inc., Maynard, Mass. 01754.

COMMENT: For do-it-yourself enthusiasts, Scott has designed a stereo FM/AM receiver which arrives as an orderly series of packaged parts and ends up, after a fair amount of soldering and fastening and adjusting, as a handsome, high-performing set. Discounting your own time, it's a very good buy on today's market, offering as it does a high-sensitivity tuner, a clean, medium-powered control amplifier, attractive styling, numerous features and hookup options—and a respectable AM section too. The unit reported on was built from the ground up, following the instructions furnished. Except for a defective capacitor, which Scott replaced free, no snags were encountered. Final adjustments, including FM touch-up for optimum performance, were made without professional instruments as per the instructions, and the results are those shown here. Sensitivity was clocked at 2.3 microvolts, an average-high figure for FM tuners generally and certainly better than average for this price class. Distortion was low on both mono and stereo. Capture ratio and signal-to-noise ratios both were very good; audio response remained linear within a few dBs variation to beyond 15,000 Hz. Both stereo channels were virtually perfectly balanced and amply separated, actually exceeding, across the midrange, the normal broadcast requirement of 30 dB separation. In our cable FM test, the set logged forty-nine stations of which thirty-one were judged good enough for long-term listening or off-the-air taping.

The amplifier portion furnished a jot less than 30 watts (continuous, RMS) power per channel, with both channels driven simultaneously into 8-ohm loads. For full rated output, harmonic distortion remained under 1 per cent across most of the audio band, rising at the extreme ends. For half-rated output, harmonic distortion remained well under 1 per cent at any test frequency. IM distortion remained low and linear up to rated output. Sensitivity on all inputs was well suited for any external program source; signal-to-noise figures were excellent, being 65 dB or better on any input. The amplifier's frequency response spanned the normal 20 Hz to 20,000 Hz range within a 2 dB variation. As is true of every receiver in this price class we've tested, the extreme ends of the response range are rolled off so that power is conserved for the main part of the audio band. The set's tone control action was adequate; its high-frequency noise filter, effective; its disc playback equalization, accurate to within a few dB; its loudness compensation, not overly pronounced and quite agreeable.

The kit employs high-grade parts and, if instructions are followed scrupulously during the wiring and assembly, turns out to be a very well-built set—with securely mounted circuit boards, good shielding of critical areas, neat parts layout and wire-dressing, and smooth-operating controls. The front panel is divided into two halves, the upper being the kind that "disappears" when the set's power is turned off, and lights up when power is turned on to show the tuning dial—FM and AM channel markings and a logging scale. Two meters—one for center-of-channel tuning, the other showing relative signal strength—are provided. There's also a stereo indicator, and the tuning knob.

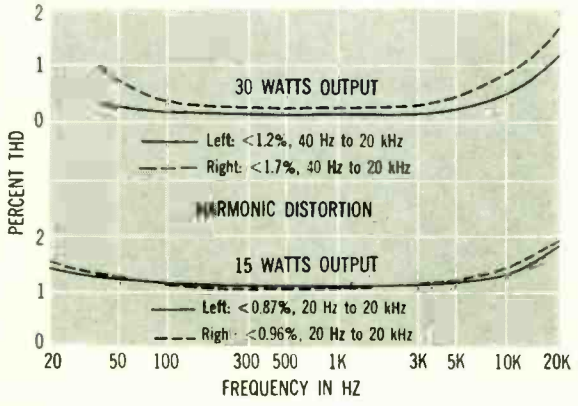
The lower half contains: stereo mike jacks, input selector (mike, phono, FM, AM, extra); channel balance knob, left and right channel separate bass and treble controls (dual concentric, friction coupled so that you can adjust both channels at once or each individually); loudness knob combined with the power switch. Push buttons cover loudness compensation, tape monitor, stereo/mono mode, noise filter, interstation muting, remote speakers off/on, and main

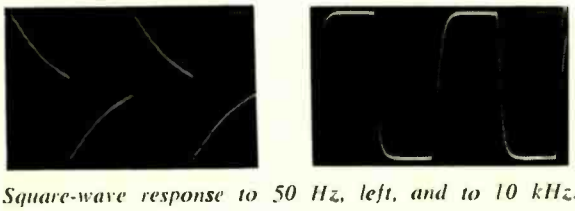
speakers remote off/on. A stereo headphone jack is live at all times. At the rear are the inputs corresponding to the front panel signal selector, plus an extra set of high-level output jacks for driving an external power amplifier (for remote or additional sound systems to be controlled from the LR-88) or for feeding a tape recorder if you want to alter the signal by means of the LR-88's own controls. The usual tape in and out jacks also are provided. A preamp-sensitivity switch optimizes the phono inputs for different values of phono cartridge signal. Another adjustment sets the threshold for interstation FM muting. Speaker terminals permit connecting two separate sets of stereo speaker systems ("main" and "remote"); the remote output can be switched for stereo or mono, the latter being the recommended position for using one remote speaker as a center-fill sound source. Antenna terminals accommodate FM twin-lead and a long-wire AM antenna. There's also a built-in AM loopstick antenna for local reception. Two AC outlets (one switched), a power-line fuse, fuses for each output channel, and the set's line cord complete the rear complement. The LR-88 comes in its own metal housing with four rubber feet and so may be installed "as is" on a shelf or cabinet cut-out. Alternatively you can dress it up in the optional walnut case.

HOW IT WENT TOGETHER

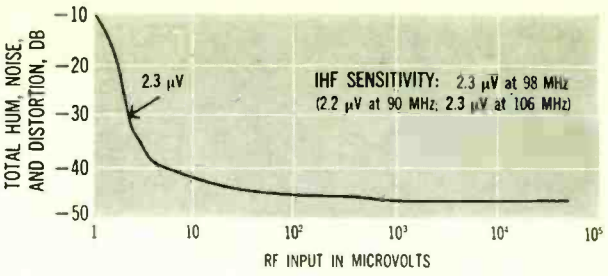
Parts for the Scott LR-88 receiver kit are packaged in numbered compartments of two large plastic trays; the instruction manual directs you to the particular compartment step by step. The manual's explicit text is augmented by very clear drawings, in which the particular wiring for each step is highlighted in color. The actual work includes mechanical assembly, wiring, and final adjustment of both the amplifier and tuner sections—the last item involving the use of a 15-watt electrical bulb and the set's own front panel meters as test indicators. The manual includes a glossary of high fidelity terms, advice on soldering, a section on basic audio theory, and advanced technical service information.

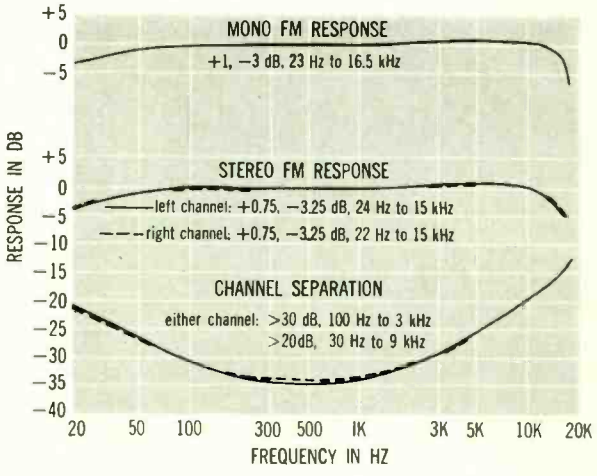
CIRCLE 141 ON READER-SERVICE CARD

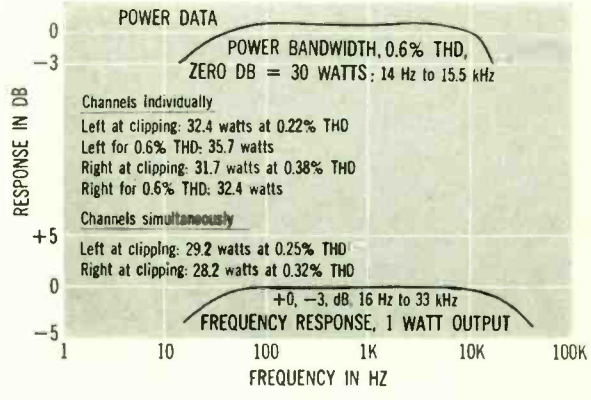


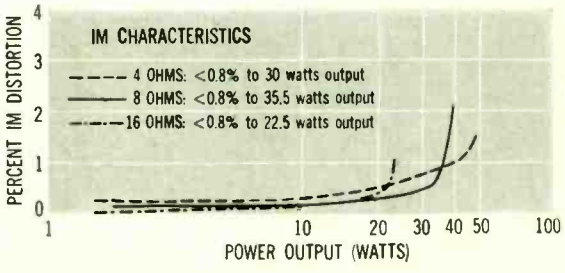


Square-wave response to 50 Hz, left, and to 10 kHz.









Scott LR-88 *Additional data*

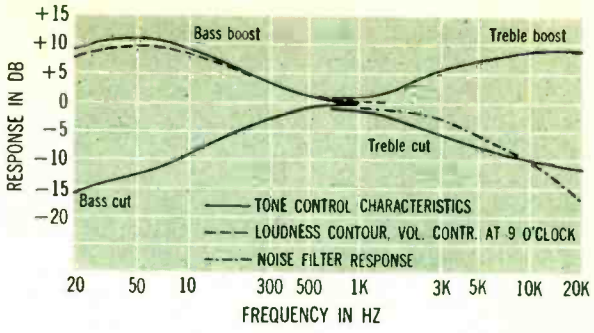
Tuner Section

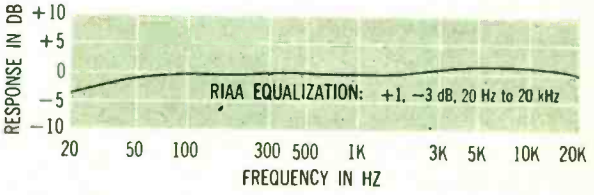
Capture ratio	2.8 dB
S/N ratio	64 dB
19-kHz pilot suppression	−43 dB
38-kHz subcarrier suppression	−57 dB
IM distortion	0.33%

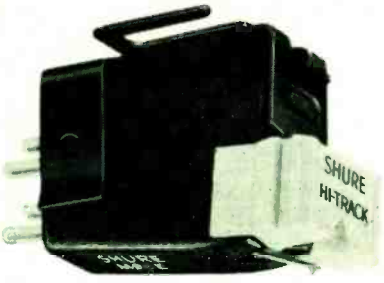
THD	mono	stereo, left	stereo, right
40 Hz	0.60%	0.94%	0.88%
400 Hz	0.50%	0.65%	0.54%
1 kHz	0.54%	0.33%	0.44%

Amplifier Section

Input characteristics	Sensitivity	S/N ratio
phono, low	5.9 mV	67 dB
phono, high	3.6 mV	67 dB
mike, low	7.8 mV	68 dB
mike, high	4.8 mV	65 dB
extra	400 mV	74 dB
tape in	400 mV	70 dB





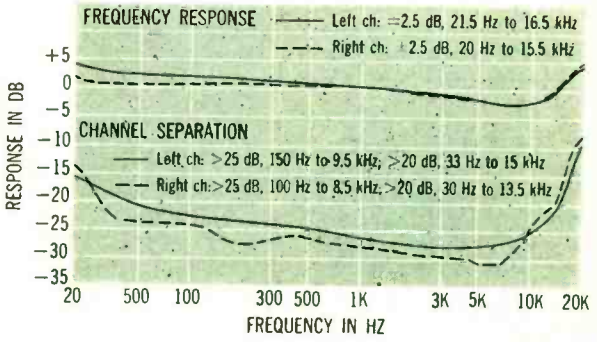


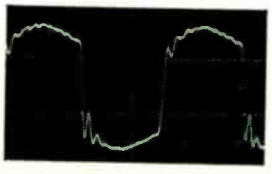
CLOSE RUNNER-UP TO THE V-15 TYPE II

THE EQUIPMENT: Shure M91E, a stereo phono cartridge. Price: $49.95. Manufactured by Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204.

COMMENT: The M91E is the top model in Shure's recent series of "easy mount" cartridges which feature a retaining clip that fits into a tone-arm head and facilitates installing the pickup. It now occupies second place in Shure's complete line, being second only, in cost and performance, to the top-rated $67.50 Model V-15 Type II [see HF test report, February 1967]. A light-weight, high-compliance model with elliptical stylus, the M91E is intended for use in low-mass tone arms, either separates or those found on today's high-quality turntable/arm combinations, manual or automatic.

The M91E is designed to track at 0.75 to 1.5 grams stylus force. In CBS Lab tests, a force of 0.8 gram was all that was needed to track the test bands of STR 100, and a force of 1 gram was found to be optimum (in the SME arm) for all subsequent tests, and for normal listening to commercial discs. Signal output was ample and well balanced on both channels, with 5 and 5.2 millivolts measured for left and right channels respectively. Frequency response, as shown on the accompanying graph, was smooth and linear across the audio band; the high-frequency peak, so often encountered in pickups, occurred just at the





Response to 1-kHz square wave.

border (on the right channel), and just beyond it (on the left channel), of the audio range. Low-frequency resonance was negligible, showing an 8-Hz rise well below 20 Hz. Channel separation exceeded the manufacturer's claim of 25 dB at mid frequencies, and remained very constant and ample across most of the response range. Harmonic distortion, not quite as low as in the V-15 Type II, nevertheless was about average for a pickup in this price class. IM distortion, both laterally and vertically, was distinctly lower than average. The M91E's vertical angle measured 23 degrees, and its compliance a high 31 laterally, 20 vertically. The elliptical tip exhibited good geometric form.

The M91E is easy to install and easy to listen to. Its sound is about as neutral and uncolored as that of any pickup we've auditioned; clean, smooth, and well balanced across the range. The highs and middles are especially open and clear. The pickup also is a first-class "tracker" and will faithfully follow the most demanding record grooves at its recommended low stylus force. It may not be as ultimately smooth at the very, very top end as its costlier predecessor, the V-15 Type II, but for those who can't manage the cost of the V-15 Type II, the M91E is a mighty close second.

CIRCLE 142 ON READER-SERVICE CARD

AUTO REVERSE IN LOW-COST TAPE DECK

THE EQUIPMENT: Panasonic "Symposium" Model RS-796US, an automatic-reverse stereo tape deck with built-in record/playback preamps. Dimensions: 19¾ by 14⅛ by 8½ inches. Supplied in walnut case with dust cover. Price: $249.95. Manufacturer: Matsushita Electric Corp. of America, 200 Park Ave., New York. N.Y. 10017.

COMMENT: The RS-796 must be counted as an unusually good buy for the convenience-minded home user. There are other tape decks of similar quality and specifications on the market at list prices around $250, but the RS-796 has something extra: automatic reverse in both record and playback, a feature usually associated with considerably higher price tags.

Since the reversing is the most dramatic aspect of the recorder's design, let's consider that feature first. Unlike some other automatic decks, the Panasonic is designed to record, as well as play back, in both directions. Manual reversing is controlled by push bars on the top plate, and recycling time is fast enough to bring the transport back up to speed within the four seconds or so normally allowed between bands on an LP. In continuous program material, however, it may cause a slight interruption—although not nearly as long as that required to turn over the reel in a recorder without the reversing feature.

Automatic reversing is triggered by conductive foil strips on the tape. (Some brands of raw tape have foil already attached between leader and recording tape, but the foil normally is applied—to the oxide side of the tape—in the form of self-stick strips.) The subsonic tone recorded on Ampex prerecorded tapes will not, of course, trip the RS-796; you must add foil if you want the reverse to be automatic. If you add foil to both ends of a tape it will continue to travel back and forth indefinitely on playback.

But not in the record mode. That is, once it has filled both sides of the reel, the recorder stops—a desirable safety feature. If it did not, it would re-record over the beginning of your tape should you allow the RS-796 to run long enough.

The controls are exceedingly simple. At the top, between the reels, is the speed control switch (7½, 3¾, and 1⅞ ips). To the right of the deck, below the two meters, are separate record volume controls for each channel. The meters register level for the channel or channels selected on the record buttons at the lower right and light up for the appropriate channel or channels during recording. The record buttons are, of course, interlocked so that they must be pressed while the mode switch is being turned to play if you want to record. The mode switch has only three positions: play, stop, and fast wind—fast-wind direction, like playing direction, is controlled by the two push bars. Above the record buttons is the power switch; below them are the microphone jacks (miniature phone type). At the extreme left of the bottom panel are a pause control and a stereo headphone jack. At the bottom right of the transport itself is a four-digit counter.

On the back of the case—or more properly the bottom, since the rubber feet attached to it suggest horizontal use even though the recorder can be used vertically as well—there is nothing but the AC cord and the four line jacks (phono type): two channels in and two out. While there is no front-panel provision for sound-on-sound, connection of one channel's line input to the other channel's line output will do the job. With that setup, the line level remains constant and the level control varies the mike signal with respect to it as the two are mixed. The recorder has no output level controls.

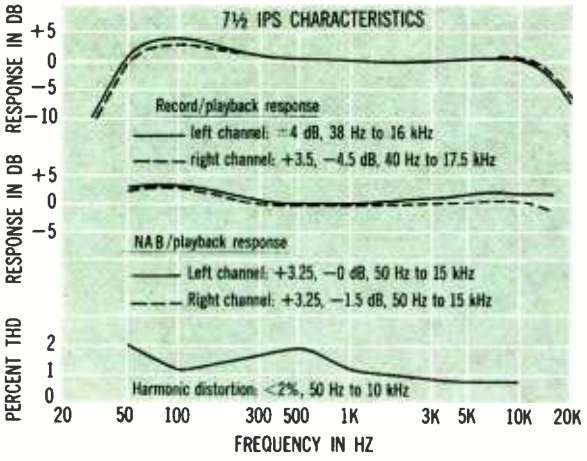
If we have any complaint about the RS-796, it is

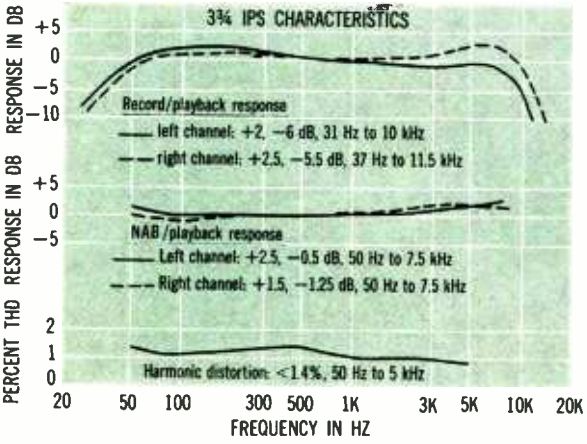
that the controls are rather too simple for the serious recordist, who would prefer calibration and better visibility in the meters, calibration of the record volume controls, and a more sophisticated sound-on-sound system. But in our experience, no recorder in the $250 bracket will provide all the features that a really serious recordist would want. Specifications, too, are less impressive than those of more expensive recorders—though acceptable within the context of the $250 price class.

A glance at the CBS Labs test data will confirm this. The RS-796 met or exceeded every full specification published by the manufacturer (some are not sufficiently complete in the literature to allow valid comparison with test data). Speed accuracy was only fair, though prerecorded tapes will reproduce no more than about a quarter-tone sharp. Other figures compare favorably with recorders in the price bracket. The rise in the low end of the frequency response curves is typical of the class in general and usually is a result of less-than-perfect contact between tape and heads. Incidentally, data shown in our table represent the forward direction. In the reverse direction, no significant difference in any specification was uncovered in lab tests.

One note about Panasonic model numbers: the U.S. designation indicates certain slight modifications to customize the equipment for the U.S. market and usually is ignored in this country, where the non-U.S. models are not available.

CIRCLE 143 ON READER-SERVICE CARD

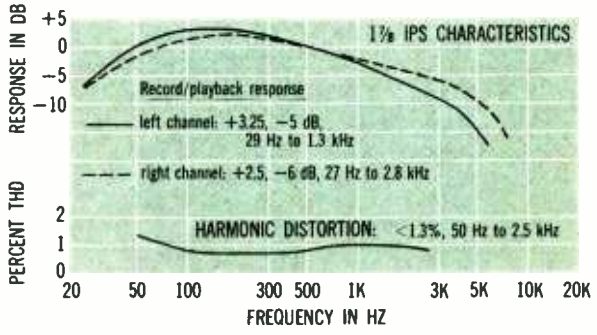


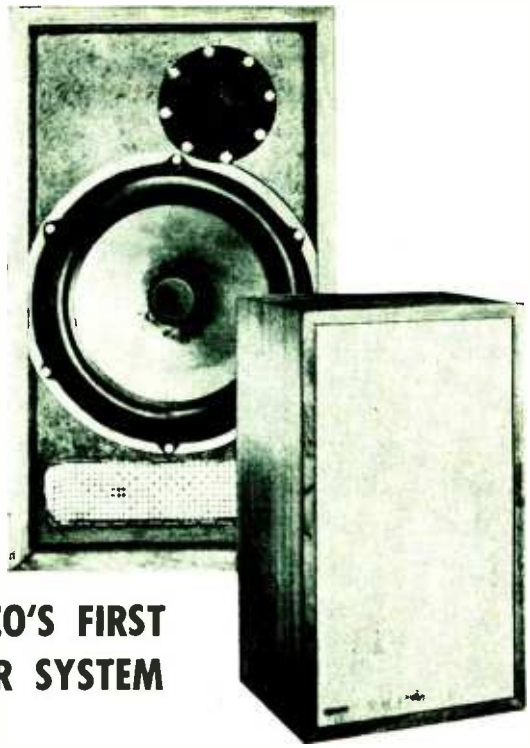


Panasonic RS-796US *Additional Data*

Performance characteristic	Measurement
Speed accuracy, 7½ ips	105 VAC: 0.1% fast
	120 VAC: 1.4% fast
	127 VAC: 1.8% fast
3¾ ips	105 VAC: 0.5% fast
	120 VAC: 1.7% fast
	127 VAC: 2.0% fast
1⅞ ips	105 VAC: 1.0% fast
	120 VAC: 2.0% fast
	127 VAC: 2.2% fast
Wow and flutter, 7½ ips	playback: 0.07%
	record/playback: 0.10%
3¾ ips	playback: 0.13%
	record/playback: 0.17%
1⅞ ips	record/playback: 0.25%
Rewind time, 7-in., 1,200-ft. reel	2 min., 36 sec.
Fast forward time, same reel	2 min., 36 sec.
S/N ratio (ref 0 VU, test tape)	
playback	l ch: 53 dB r ch: 54 dB
record/playback	l ch: 44 dB r ch: 38 dB
Erasure (400 Hz at normal level)	53 dB
Crosstalk (400 Hz)	
record left, playback right	54 dB
record right, playback left	54 dB
Sensitivity (for 0 VU recording level)	
aux input	l ch: 110 mV r ch: 115 mV
mike input	l ch: 210 mV r ch: 200 mV
Accuracy, built-in meters	left: reads +1.5 dB high (red area)
	right: reads +2 dB high (red area)
IM distortion (record/play)	
7½ ips, 0 VU record level	l ch: 5.1% r ch: 7.5%
−10 VU record level	l ch: 4.0% r ch: 6.0%
3¾ ips, 0 VU	l ch: 4.5% r ch: 5.0%
−10 VU	l ch: 4.7% r ch: 6.5%
Maximum output, preamp or line	l ch: 1.35 V r ch: 1.25 V

CBS Labs note: During the evaluation, 120-Hz ripple appeared on the output of the right channel only. This affected the test results of the right channel on S/N, IM distortion, THD, and record/playback frequency response at 1⅞ ips.





Behind the grille: woofer, tweeter, and specially treated opening on baffle.

DYNACO'S FIRST SPEAKER SYSTEM

THE EQUIPMENT: Dynaco A-25. a compact full-range speaker system in enclosure. Dimensions: 19¾ by 11½ by 9⅞ inches. Price: $79.95. Manufacturer: Dynaco, Inc., 3060 Jefferson St., Philadelphia, Pa. 19121.

COMMENT: Dynaco, known for years for its top quality electronic units, has entered the speaker field with the A-25. Unlike other Dynaco products, the new speaker system is not a kit but a factory-built unit. Finished in walnut and faced with a neutral-tint grille cloth, it may be placed on a shelf (or bench, or pedestal) either horizontally or vertically.

The A-25 is a two-way system: a 10-inch long-throw woofer crosses over, via a 1,500-Hz network, to a soft-dome tweeter—both mounted on the front baffle behind the grille cloth. The baffle also has a front slot-opening which is stuffed with fiber glass, layers of which are added to each enclosure individually during assembly at the plant until a critical point is reached for optimum low-frequency response for that particular system. The A-25, rated for 8-ohm impedance, can be driven by amplifiers (or receivers) furnishing at least 15 (clean, RMS) watts per channel, and it can handle up to 60 watts RMS power. Connections are made to color-coded binding posts at the rear, where there's also a five-position stepped level control to adjust the tweeter. We finally settled on the indicated "normal" or center position for this control as the most satisfying. Metal hanging devices, around the rear frame, permit flush-mounting the A-25 on a wall, if desired.

The A-25 does better than one might expect from its $80 price tag and its less than one-and-a-half-cubic-foot size. Over-all, it boasts a linear, well-balanced, natural quality that suggests the performance of systems costing more and/or of larger proportions. The midrange and highs sounded exemplary, very smooth, and very well dispersed. Directional effects did not become noticeable until at about 7 kHz and at that they were relatively slight. An 11-kHz tone could be heard clearly at least 90 degrees off axis of the system, although it was stronger on axis. A 12-kHz tone sounded clear at about 30 degrees off axis; tones above this frequency remained audible on axis to 15 kHz from which frequency the response sloped off toward inaudibility. At the low end, there was a hint of doubling at 63 Hz but this effect did not increase appreciably all the way down to 40 Hz—even with driving the A-25 to fairly loud output levels. Just above 30 Hz, the doubling increased; response below 30 Hz was mostly doubling. White noise response, while it varied with settings of the rear tweeter control, remained generally very smooth and well dispersed for the settings of "normal" and the two positioned below it.

We expected the A-25s to work well in a small room, and so they did; but we were pleasantly surprised at the broad stereo panorama they managed to project in a larger than average room. Even handling such complex works as the Mahler Third (stereo tape, DGK 9339), our stereo pair presented an ample amount of internal orchestral separation and instrumental detail, excellent definition and transient response, and a fair amount of clean bass and that sense of bottom heft that provides the sonic foundation of large-scored works. Throughout this work, and several others we auditioned over the A-25s, we were impressed with the new speakers' honest, uncolored sound. The A-25, in sum, demonstrates that a speaker can be produced within admitted design limits at moderate cost, but with obviously very low distortion, and nongimmicked sound that does not favor one portion of the spectrum over another. That is to say, it sounds neither "bright" nor "heavy"; it just sounds —good.

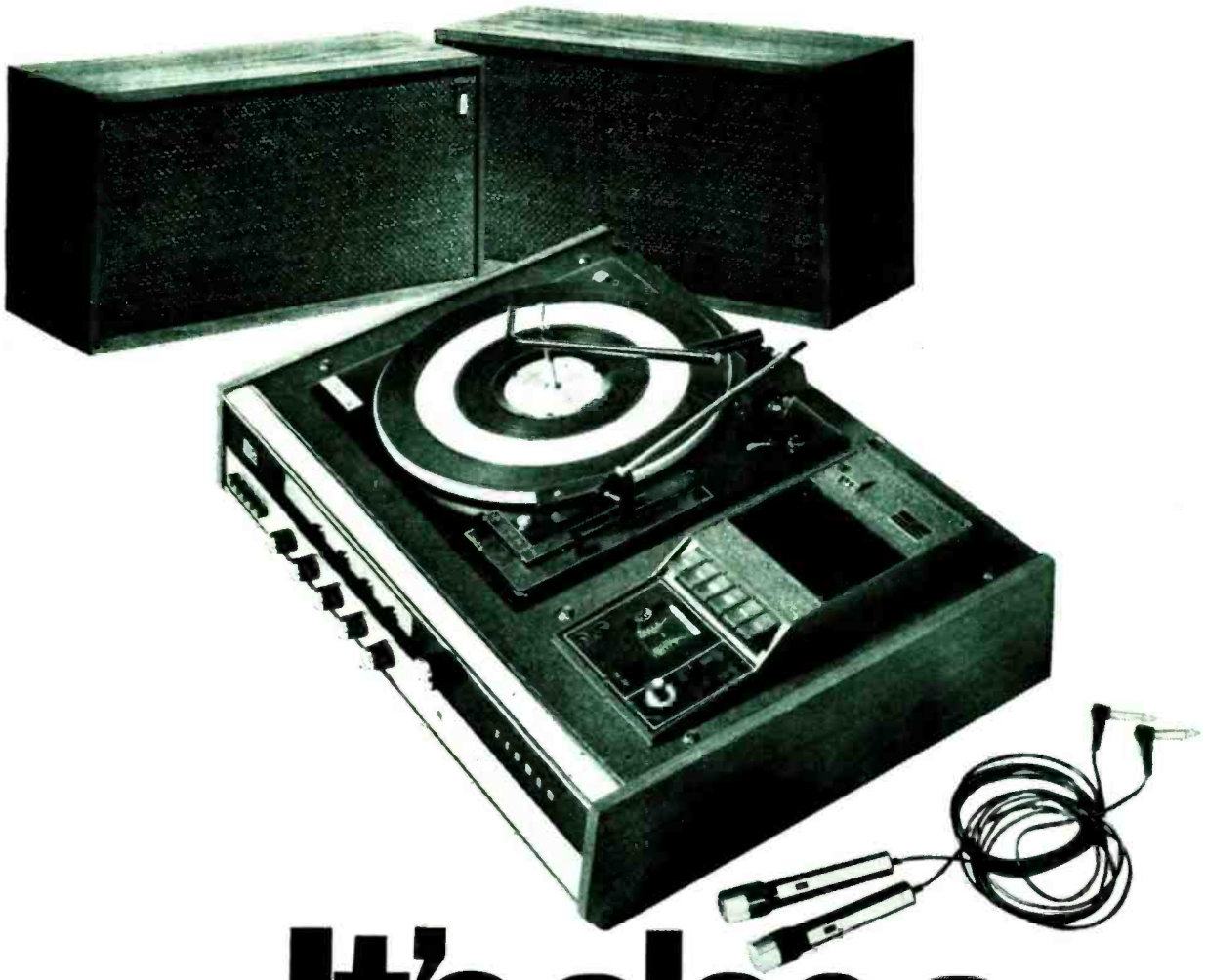
CIRCLE 144 ON READER-SERVICE CARD

REPORTS IN PROGRESS

Uher 10000 tape recorder

Sony 6120 receiver

Empire Grenadier 7000 speaker system



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

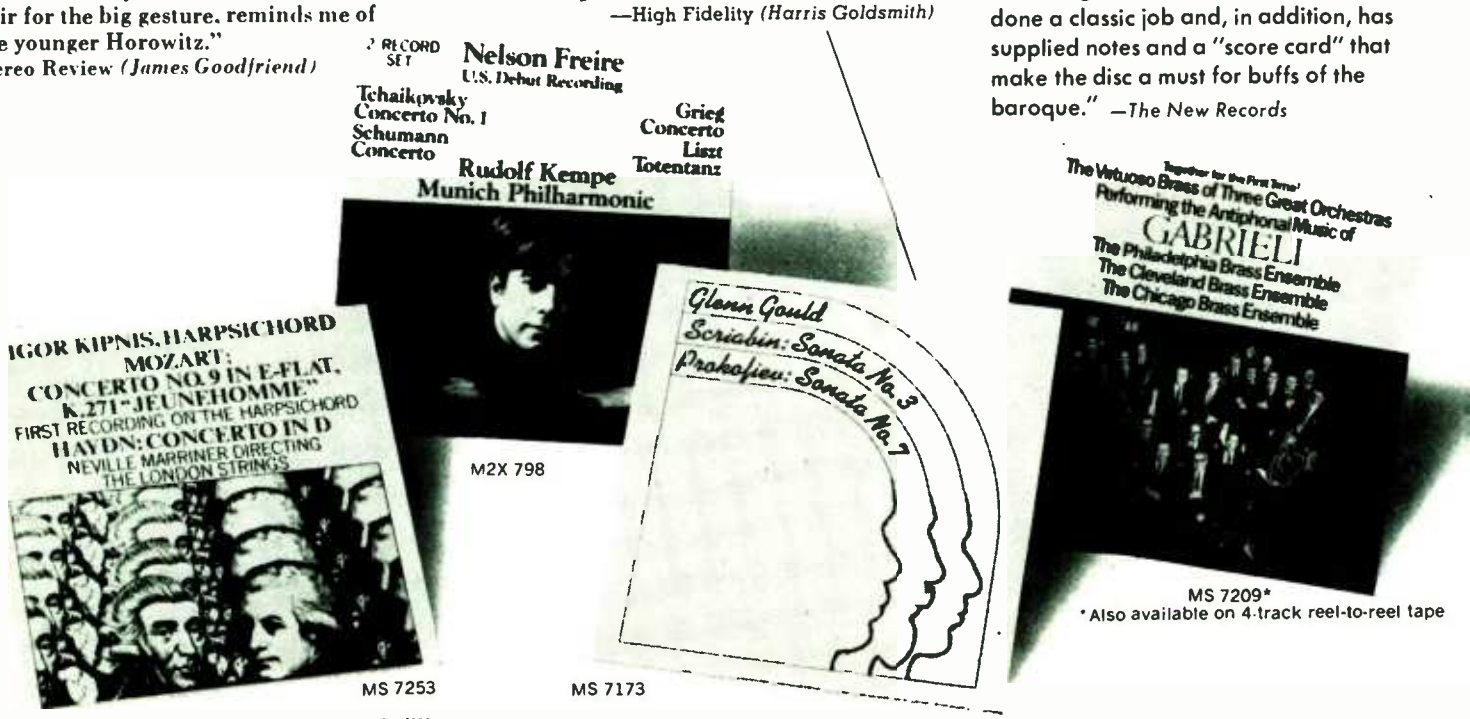
CIRCLE 30 ON READER-SERVICE CARD

Ahhh, what do critics know!

"Mr. Freire is a cockeyed sensation. I don't think I can say it better than that, for what he has, on the basis of these records, is not so profound or subtle as it is immediate and exciting. He has an altogether extraordinary pianistic technique, even in an age when extraordinary techniques are common. And he has the kind of incisiveness—the cutting, biting edge to the technique—that, coupled with an instinctively dramatic *rubato* and a flair for the big gesture, reminds me of the younger Horowitz."
—Stereo Review *(James Goodfriend)*

"Glenn Gould in a brand new role—good old pianistic hair-standing . . . here is one of the most dazzling virtuoso piano recordings of all time."
—High Fidelity *(Harris Goldsmith)*

"Columbia's Gabrieli disc is something that could happen only on the phonograph. Imagine! The principal brass choirs of three major orchestras—Philadelphia, Cleveland and Chicago!! As might be expected, the results are nigh overwhelming; clear, sharp attacks, brilliant techniques and sensitive musicianship are the hallmarks of this fantastically handsome recording. Producer Andrew Kazdin has done a classic job and, in addition, has supplied notes and a "score card" that make the disc a must for buffs of the baroque." —*The New Records*

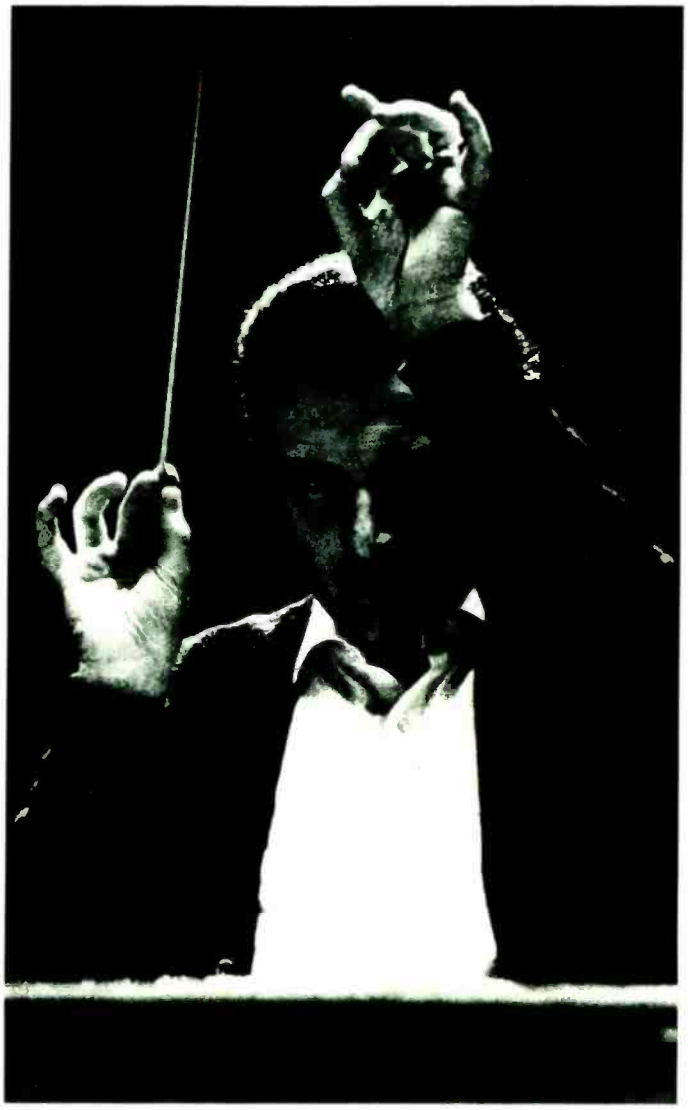


"This is surely among the most brilliant performances ever given of these two concertos. Igor Kipnis' technique is quite breath-taking and that on an instrument which permits absolutely no blurring whatsoever . . . Altogether, a fascinating performance and recording (the latter being as brilliant as Kipnis' own performances) and one not to be missed by any admirer of modern harpsichord playing." —*Records & Recording Magazine*

(Plenty.)

CIRCLE 13 ON READER-SERVICE CARD

On Columbia Records®



The English maestro gives Karl Böhm's recording of Haydn's oratorio some stiff competition

Colin Davis: A Man for "The Seasons"

by H. C. Robbins Landon

HAYDN BEGAN WORK on his monumental last oratorio, *The Seasons*, in 1799, one year after the stupendous success of *The Creation*. The new oratorio was written in four parts: "Spring," "Summer," "Autumn," and Winter," and Haydn evidently composed them in that order, for a hitherto unknown document indicates that the composer actually conducted 'Spring" all by itself at the Schwarzenburg Palace in Vienna in 1799.

The author of *The Seasons*' libretto was the Dutch baron and Austrian diplomat, Gottfried van Swieten. Van Swieten had learned the music of J. S. Bach and Handel while in the diplomatic service in Berlin, and he returned to Vienna determined to resuscitate this "old-fashioned" baroque music. He wrote the librettos not only of *The Creation* and *The Seasons*, but also the choral version of *The Seven Last Words*. Van Swieten was a crotchety and difficult gentleman: even the kindly and tolerant Haydn found it hard to get along with him, and naturally resented Van Swieten's attempts to dictate the compositional plan of *The Seasons*. Haydn objected to all sorts of things in the libretto of *The Seasons*. It is a tribute to his stupendous musicality that he was able to write humane and wonderful music to a text that often contains the most embarrassing banalities and inanities. Take for instance, Van Swieten's "Song in Praise of Industry." Haydn growled, "I was industrious my whole life, but it never occurred to me to write a song in praise of industry." Yet in this section of the work, which occurs in "Autumn," Haydn created a musical passage of wonderful dignity and strength out of such silly words—

The Seasons *Continued*

"From industry springs ev'ry good/The cottage where we dwell,/Our clothing and our food . . ."—and in measured and dignified C major, we hear the song of a proud man who is not ashamed of work and not ashamed to admit his working-class origins. It is a great movement, one of many in this remarkable oratorio. Another occurs during "Winter"—that section of the work where Haydn must have suddenly realized that he had become an old man and that he was nearing the end of his life. In an aria sung by the bass solo, we find the words "Soon wither'd is thy short-liv'd spring,/Exhausted thy fair summer's strength. . . ." At this point, the composer introduces a fragment from the slow movement of Mozart's Symphony in G minor, K. 550—Haydn's tribute to his great younger friend whose spring was indeed short-lived.

Colin Davis' new recording has, at the moment, competition from two other full-price recordings, one by Karl Böhm and the Vienna Symphony Orchestra on DGG, the other by Wolfgang Gönnenwein and the Orchestra of the Bavarian State Opera in Munich on Odeon. This last version is available in this country only on special import; but since it is not really in the Böhm or Davis class, we may without undue qualms of conscience dismiss it from serious consideration: it is a pedantic reading and does no service either to Haydn or to Munich.

The new Philips recording has much to recommend it. The BBC Orchestra is without any question a more technically accomplished group than the Vienna Symphony, which rarely rises above the solid second-rate. Among the many examples of fine instrumental playing from the BBC, I would single out the beautiful sound of the solo horn, particularly in Simon's aria from "Summer" and the characteristically aristocratic tone of the first oboe. The BBC Chorus is a well-trained, thoroughly professional body which, considering its relatively large size, is flexible and sounds enthusiastic. The remarkable Colin Davis' interpretation of *The Seasons* is characterized by flowing tempos, a generally light touch, and a rather cool approach which I, personally, find becomes more attractive with each playing of this performance. In certain respects, Davis seems to me to become more involved with the music in the last two parts of the work, but it may be simply a matter of getting used to his slightly distant approach to the music.

The so-called *secco* recitatives are accompanied by Böhm (also by Gönnenwein) on a harpsichord, cello, and double bass. It was a brilliant idea to use a *fortepiano* (an eighteenth-century piano) for the new Philips recording, and equally perspicacious to engage the excellent Dutch musician Maurits Sillem to play the instrument. Sillem's extraordinary musicianship is apparent not only in his actual performance of the recitatives, but also, I would say, in the stylish execution of the *appoggiature*. On the other hand, it is incomprehensible why Sillem and Davis should have omitted the string-bass accompaniment in the recitatives; this is unhistorical and, what is worse, completely unmusical.

The soloists are more than adequate vocally and always highly musical. The tenor is rather less interesting than his colleagues. John Shirley-Quirk, on the other hand, has a well-controlled and highly flexible voice: his flawless runs in No. 24 ("Autumn") are a joy to hear. Heather Harper's singing is cool, rather like Davis' overall interpretation, but she is always effective, especially in her big recitative and aria in "Summer"—notice the beautifully executed trill at the point where the text describes "the shepherd's warbling reed."

The recording is well balanced on the whole but some may not take to the very forward sound of the winds, especially the clarinets which sound unrealistically "close" such as in the orchestral introduction to "Summer."

In dealing with such an enormous orchestra, it is inevitable, I suppose, that some details will be slightly blurred: I simply could not decide, at the very end of the work, whether the three horns are in C *alto*, which means they sound at pitch (as Haydn intended), or whether Davis has them play in C *basso*, an octave below pitch (*not* what Haydn intended). I rather think the horns cheated and played at the lower octave, but the recording does not help in this regard.

The oratorio is sung in English. Van Swieten and Haydn wrote it in German, and the Böhm and Gönnenwein recordings are, of course, in that language. Actually, the translation question here is as important as it is in Italian opera. Haydn himself printed the full score of *The Creation* in German and English, and was entirely in favor of singing the work in the vernacular. (He personally supervised the Swedish-language version). I do not think language need be a crucial factor in choosing between the Davis and Böhm recordings.

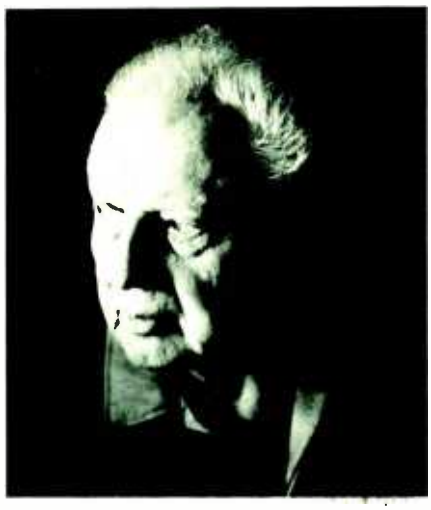
The Philips album has not been very carefully supervised. The box is flimsy and my cover is already warped; the booklet contains some rather second-rate notes (unsigned) with the incredible statement that Van Swieten transferred "the places of action [in Thomson's *Seasons*] to Rohrau and Eisenstadt, places familiar to the composer"—not a word of which is true.

Otherwise, this is a distinguished set and definitely to be recommended. But what about the Böhm recording? Those who already own it will certainly not want to replace it, for although Böhm has never shown any special affinity for Haydn, his recording of *The Seasons* proves that he is completely in sympathy with the composer. His reading is much more "engaged" than Davis', and the recording, too, is warmer and more forward. Perhaps Böhm's understanding of the score is instinctive—after all, there is a great tradition for *The Seasons* in Vienna (collectors who own the old Haydn Society set with Clemens Kraus and the Vienna Philharmonic will remember that delightful and wholly Viennese interpretation which, in many respects, is close to Böhm's). Böhm's soloists are definitely a cut above Davis' in terms of sheer vocal quality: Gundula Janowitz simply has a more beautiful voice than Heather Harper; Martti Talvela has a much more interesting and colorful voice than John Shirley-Quirk; and Peter Schreier is altogether superior to Ryland Davies. As noted above, however, the Vienna Symphony is certainly inferior to its British counterpart.

If you have not yet bought *The Seasons*, I suggest that you take an afternoon off and listen to both very carefully before making your choice; basically, you could not go wrong with either version.

HAYDN: The Seasons. Heather Harper, soprano; Ryland Davies, tenor; John Shirley-Quirk, baritone; BBC Chorus and Symphony Orchestra, Colin Davis, cond. Philips PHS 3-911, $17.94 (three discs).

Stokowski Continues to Invade New Territories



A Russian Program via RCA

by R. D. Darrell

FRESH FROM HIS latest visit to his private fountain of youth, Stokowski rolls up yet another series of Firsts to augment his already formidable list. This is his first recording with the Chicago Symphony; the first recording (in this country, at least) of Khachaturian's long-blacklisted Third Symphony, taped on February 2, 1968, just a few days after Stokowski and the Chicagoans had performed the work for the first time in the U.S.A. The album also contains Stokowski's first stereo recording of the *Russian Easter* Overture which he was the first to record, electrically, just over forty years ago.

Khachaturian's relatively short (twenty-three-minute) one-movement symphony was written in 1947 to celebrate the thirtieth anniversary of the October Revolution. For years, the piece was banned in Russia for "formalistic" sins. Neither these sins nor the reason why the Symphony was recently restored to favor are readily apparent to an American listener. It strikes me as an effectively melodramatic showpiece, at times almost deafeningly "ringing." The most obvious musical elements include brilliant fanfares (the score calls for a special choir of fifteen trumpeters in addition to three within the large orchestra itself); a portentous toccata-like concertante organ part; and a lusciously rich romantic melody surely destined to turn up one day as a Hollywood "love theme." It's easy enough to be sarcastic today about what was in vogue twenty years ago. What's more to the point is that music of this sort is succulent red meat for Stokowski, and that the warm, spacious acoustics of the Medinah Temple provide a perfect ambience for the superb performance and the well-nigh ideally transparent, luminous stereo recording.

What really makes the disc a "must" is Rimsky-Korsakov's musical evocation of the Easter celebrations in the Russian Orthodox Church, surely one of the composer's finest creations. I no longer have at hand any of the three previous Stokowski versions, but if memory serves, none of them matched the spirit, grace, fervor, or ceremonial grandeur achieved here. And since the conductor wisely returns to the original score (eschewing the vocal-chant soloist featured in his 1943 NBC Symphony version and the *c.* 1952 edition with "his" Symphony), this latest Stokowski triumph must be ranked as The *Russian Easter* Overture recording.

KHACHATURIAN: Symphony No. 3 (Symphony-Poem, 1947). RIMSKY-KORSAKOV: Russian Easter Overture, Op. 36. Chicago Symphony, Leopold Stokowski, cond. RCA Red Seal LSC 3067, $5.98. Tape: 8 R8S 1122, $6.95.

Symphonie Fantastique via London

by Harris Goldsmith

BELIEVE IT OR not, Leopold Stokowski and Berlioz' *Symphonie fantastique*, have never before been phonographically introduced. With London's Phase 4 recording techniques serving as moderator, the belated dialogue proves animated and stimulating. For the first three movements, Stokowski is really quite restrained. The string tone is, of course, gorgeous and while the playing is always imaginative and full of refined sheen, the tempos and phrasings are not terribly removed from the mainstream of traditional interpretation. Munch, to name just one conductor, hauled and mauled this work's first movement to a far greater degree. In the "*Marche au supplice*," though, Stokowski does adopt a too precipitate approach—one would almost think that the hero in question was attempting to flee justice rather than offering himself as a willing victim to the scaffold. Only Munch and Scherchen managed to sound more frenzied and hysterical.

When we arrive at the "Witches' Sabbath," however, the conductor really starts substituting LSD for Berlioz' opium. For one thing, Stokowski (like Mitropoulos) doubles the chimes with a sinister backdrop of grand piano; he also lets the woodwind ghoulies put little downward *glissandos* on their figurations (though Barbirolli made these sound even more malevolent). The most striking departure from tradition occurs when the conductor indulges in some rabid fluctuations of tempo during the "*Dies Irae*" section (some of whose statements are retarded to almost half speed). Surprisingly, the *ponticello* cellos sound sunny and healthy, but the shattering percussion roll on the very last chord is a pleasant touch of bravado. Of course, the esoteric first- and fourth-movement repeats and the optional cornet parts for "*Un Bal*" are scuttled, and the "*Scène au champs*"—as befitting any "sonic"-oriented *Fantastique*—is broken between the two sides.

The acoustic is a bit more distant than is usual for Phase 4; the biggest engineering advantage, though, is the unorthodox prominence given to the inner string writing, which tends to enrich Berlioz' tartly brilliant brand of orchestration. Aside from a slight suggestion of pre-echo, the wide-range sonorities have a clean, vivid, solid, luxuriant impact. Not my favorite *Fantastique* perhaps (I prefer the Davis version of Philips), but an attractive and stimulating one, nonetheless.

BERLIOZ: Symphonie fantastique, Op. 14. New Philharmonia Orchestra; Leopold Stokowski, cond. London Phase 4 SPC 21031, $5.98. Tape: 8 L 75031, 7½ ips, $7.95; 8 M 95031, $6.95; 8 X 94031, $5.95.

BACH: Mass in B minor, S. 232. Rotraud Hausmann (s), Emiko Iiyama (s), Helen Watts (a), Kurt Equiluz (t), Max van Egmond (b); Wiener Sängerknaben; Chorus Viennensis; Concentus Musicus Orchestra. Telefunken SKH 20/1-3 $17.85 (three discs, five sides).

Bach's B Minor Mass—

Yes

by Clifford F. Gilmore

Steven Lowe

TELEFUNKEN'S NEW RECORDING of the B minor Mass is probably the most unusual and most controversial performance of a Bach work since Mendelssohn resurrected the hundred-year-old manuscript of the *St. Matthew* Passion in 1829. The questions raised by the director of the Concentus Musicus, Nikolaus Harnoncourt, will undoubtedly be hotly debated by musicologists. Essentially, Harnoncourt has put into effect a logical extension of the stylistic trends in baroque music performance that have been evolving for a number of years.

The most telling proof of Bach's universality is his ability to survive over two centuries of conflicting interpretational viewpoints. The late romantics adored Bach's intense subjectivity and colossal musical structures which, when performed with massive choruses and huge symphony orchestras, could produce an overwhelming effect. This approach has survived in our own day in the persons of several highly respected conductors. Many younger musicians have rejected the romantic ideals of their elders and have begun to question and re-examine the traditions handed down to them.

Nikolaus Harnoncourt stands in the forefront of this new breed of interpreters: he uses every research technique available to determine the precise musical aesthetic of the baroque era and attempts to re-create the ideal performing conditions of that time. Such an approach to Bach will necessarily yield results that at first will sound strange, foreign, and "wrong" to a listener bred on Klemperer or Stokowski.

Harnoncourt states his aims most convincingly in an eleven-page *apologia* accompanying the records: ". . . to create such performing conditions as Bach would have imagined to be the best possible." His first step was to assemble a group of instrumentalists trained to play either authentic instruments of the period or modern reproductions (and the Vienna Concentus Musicus has now been together for about fifteen years). This is an important factor, not because the old instruments sound superior to their modern equivalents—on the contrary, contemporary models are, in every way, improvements. But along with the improvements has come an alteration of tone and strength sufficient to upset the relative balance of Bach's specified instrumental combinations. For example, one is immediately struck by an over-all softer, "reedy" string tone. The Gloria makes far more sense with the gentler *clarino* trumpets, which for once form an equal partnership in dialogue with the pairs of flutes and oboes and with the strings. This "new" instrumental balance gives many other sections of the Mass an entirely different quality from what we are used to. While there does exist a popular conception that ancient instruments are impossible to play accurately and with good intonation, Harnoncourt's accomplished musicians are

Continued on page 78

Does the Concentus Musicus' Authenticity Make Musical Sense?

No

by Paul Henry Lang

Conway Studios

IT IS NOW a pretty well-accepted fact that no music can be fully understood without the knowledge of the manner and conditions of its performance in its own time. In some cases obviously, in others less clearly but nevertheless equally certainly, these conditions have their bearings on the nature of the music. We no longer play Mozart with a Straussian orchestra, and except for the old-line choral societies that like to exercise their Christian lungs at Christmas and Easter and are geared to nineteenth-century Mass bellowing, good performances of Bach and Handel have been achieved with modest forces. But there are limits to all this; music-making can be altogether faithful to the composer's intentions without being bookish experimentation. This recording of Bach's B minor Mass is an example of overzealous antiquarianism; long on well-meant but naïve musicology, and short on plain musicianship.

In the elaborate notes Nikolaus Harnoncourt, the "leader" of the Concentus Musicus, denounces the romantic concepts of our performances of Bach; but his own musicology is altogether romantic in its effusiveness and lack of realism. All right, his strings carefully avoid all modern appurtenances: they have flat bridges and gut strings, they use light bows, and so forth, and for all I know their players may take a pinch of snuff during the pauses before the last chords (which, incidentally, are *not* in the book); but they also sound flat and have no guts. And there are mighty few of them—eight violins, two violas, two cellos, and one bass fiddle. Yes, this is about all that Bach could muster, but such an orchestra is obviously well below what is considered a "modest" ensemble. Whatever the historical data, the B minor Mass is not chamber music; we must not confuse economic history with musical actuality.

The winds are all original or reconstructed instruments. For a change, they are nicely on pitch and it cannot be said that they are not well played, but everyone is very cautious and never lets himself go. When the baroque flute descends to its lower regions, what we hear mostly is the *pft-pft* of the player blowing into it; the baroque horn is afraid of its own shadow; and the baroque bassoons haven't even a shadow—the "*Quoniam*" is really funny. Only the baroque oboes sound pleasant with their plaintive, slightly nasal tone. If it were not for the excellent soloists, especially the women, one would take this for an ambitious university Collegium Musicum production.

The choral treble and alto are sung by boys, the famed Vienna Choir Boys, who do a good job. But of course boys cannot do justice to this kind of music, and a mixed chorus is infinitely preferable to the combination of men, falsettists, and boys. Bach had to do without women because of the religious scruples of his time.

Continued on page 78

Continued

Yes by Clifford F. Gilmore

living proof to the contrary. Except for a few awkward passages from the natural horn in the "*Quoniam*," all the instrumentalists sound at least as comfortable as any chamber group performing on conventional instruments. Furthermore, they play with considerable involvement and vigorous enthusiasm.

Harnoncourt has also attempted to duplicate Bach's original modest choral forces of boys and men. The Vienna Choir Boys, a superbly trained ensemble, give a bright and fresh performance that is a source of sheer delight from first note to last. Here again, Harnoncourt's decision was dictated by a desire to achieve proper balances and linear clarity: a mixed choir simply would not blend as effectively with the instruments.

Once the listener's ears have become accustomed to the novel sound of this performance, he will immediately notice the orchestra's almost revolutionary approach to matters of phrasing and articulation. Instead of forcing the phrase into one long curved line, instinctive for a musician trained in the romantic tradition, the phrase structure is allowed to break naturally into many smaller note groups. Any organist familiar with Bach's music will recognize this style immediately, and the effect is one of freshness and vitality sorely missing from less carefully and distinctly articulated performances of the Mass. (Incidentally, there exists a full autograph score and a complete set of parts for this work, so we know much more about Bach's specific intentions with regard to phrasing than is generally assumed.)

Harnoncourt's researches have also led him to re-examine the basic tempos and tempo relationships. The entire performance, particularly the slow movements, is generally much faster than usual, although never to a point where the singers and instrumentalists find themselves unable to articulate cleanly and accurately. The lively tempos sound perfectly appropriate after a few hearings—indeed, the work seems to come alive in an entirely new, more exciting fashion than in any other performance I've ever heard.

There are, alas, a few minor flaws. In live performances the Concentus Musicus plays without a conductor: tempos are cued by a nod from the first violinist, Alice Harnoncourt (Nikolaus Harnoncourt plays the continuo cello part). It appears from the session photographs that the recording is also conductorless, although there is a choral conductor with his back to the orchestra. Co-ordinating a group of this size apparently cannot be done by the concertmaster; several places in the Gloria, the "*Quoniam*," and the "*Cum sancto spiritu*" betray an unsteady tempo or moment of imperfect ensemble.

Of the soloists, Max van Egmond and Helen Watts are especially outstanding. Van Egmond sings with a deliciously warm and expressive tone and he cleanly articulates all his rapid melismatic passages. Miss Watts also uses her big, rich voice to very good effect. Kurt Equiluz' account of the "*Benedictus*" is gentle, finely controlled, and quite lovely. The two sopranos are satisfactory and handle their parts with ease. All five soloists have been thoroughly initiated into Harnoncourt's style of phrasing and ornamentation. This is the only recording I know of that maintains such consistency between soloists, chorus, and the instrumental ensemble.

It is, of course, impossible to compare a performance of this nature with other recorded versions. It will probably not displace any of the current favorites, but Harnoncourt's pioneering effort does deserve serious attention. I suspect that this recording is a harbinger of a baroque performance style that we will hear more often in the future as other musician/musicologists attempt to re-create Bach's original intentions.

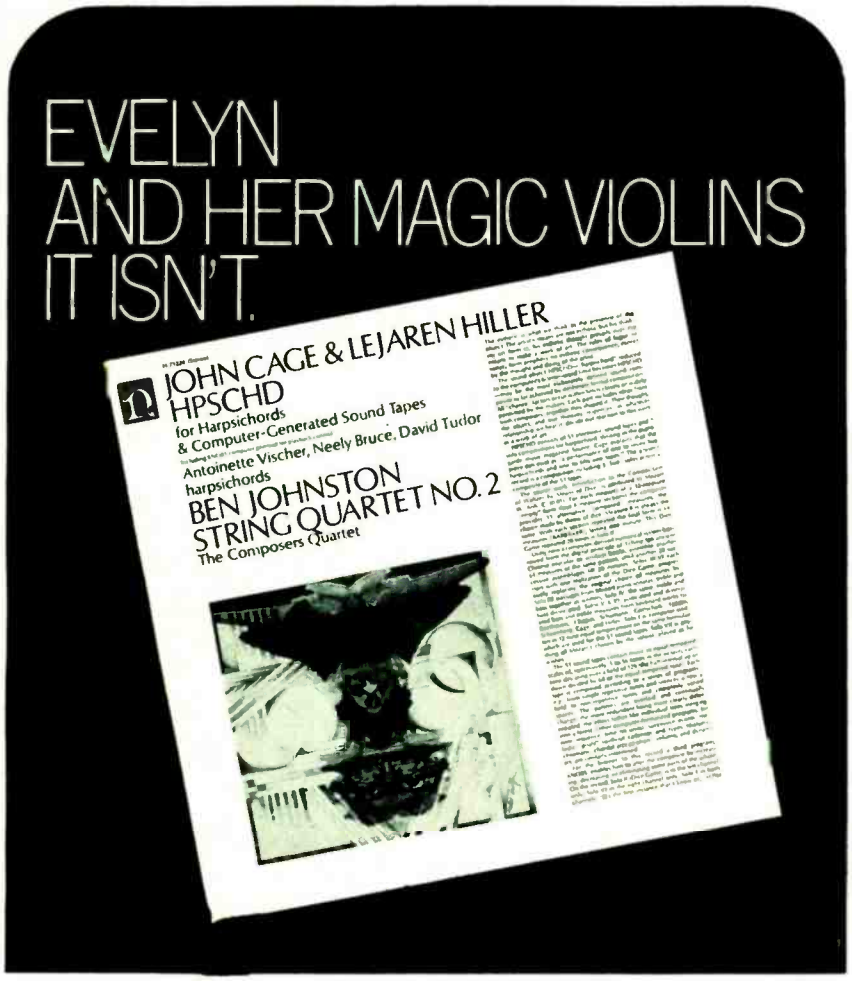
No by Paul Henry Lang

The Lord had created men in His image, but this was not always taken to include the female of the species, and St. Paul's injunction, "*mulier tacet in ecclesia*," was obeyed to the letter. If we insist on Harnoncourt's "original timbre" we shall have to reinstitute the ancient practice of training tenors to ruin their voices by becoming falsettists, or of castrating some youngsters. Would anyone consider replacing Juliet with a rosy-cheeked boy, as the part was played in Shakespeare's time? I find it rather touching that Harnoncourt concedes that "in the B minor Mass the use of female soloists [is] the best solution." Well, what other solution is there? No musician in his right mind would let twelve- or thirteen-year-old kids sing these tremendous solo parts. In Bach's own time people were already yearning for a mixed chorus and women soloists, and Mattheson boldly introduced them in Hamburg.

All this music-making by the book is a bit pitiful. Stylistically and musically impeccable performances of old music can be obtained by using modern instruments, and enough of them to satisfy the changed listening conditions. About the only exception is the harpsichord, which must not be displaced by the piano, and the reconstructed baroque organ, which must replace the mushy romantic organ. The players are comfortable when playing their modern instruments; they are used to them and function much better and naturally than when timidly handling the old instruments. To be sure, the old musicians could play on a stovepipe with holes, but then all they had were stovepipes with holes, and they practiced on them day in and day out, whereas our musicians must use a Boehm flute, a Haeckel bassoon, and a valve horn if they want to make a living. Few of them can afford to become real virtuosos on these old instruments and still retain their natural technique on the instruments with which they earn their daily bread. I do not wish to imply that we should reject the musicological evidence—on the contrary; but we must reconcile it with our own musical and technical means, otherwise we are simply transferring the musicological classroom to the concert hall. Nor do I completely reject occasional performances that attempt literal reconstruction of old music. But when resorting to this perilous undertaking, the performers' musicianship and technical abilities must be of top quality—this is not the case here.

In the first place, the ensemble is not conducted. Since, in those days, the maestro "led" from the continuo keyboard, Harnoncourt refuses to commit such an anachronism as to conduct this utterly complicated and intricate work; only the section "leaders" are listed. But again, Bach's musicians were used to this kind of ensemble music-making; ours are not. The result is that Harnoncourt's players and singers keep together by performing with unvarying metronomic precision. The absence of an alert conductor is evident in the precarious balances, the rigid phrasing and articulation, and the opaque partwriting. Even the instrumental solos are mechanical. The great violin solo in "*Laudamus te*" lacks warmth, thereby marring the really fine performance of the soprano. The tempos are fast, and by the time all parts are joined in a choral fugue, all distinction is lost; only the boys can hold their own. In the highly expressive pieces, like the "*Crucifixus*," the singing and playing is so insensitive that not a trace of the lambent sadness is realized. There are some nice spots, but on the whole this is a regrettably sober and unimaginative venture.

If the Bethlehem Bach Choir and the Boston Handel and Haydn Society give us inflated Bach, Harnoncourt goes to the other extreme and offers deflated Bach. Let's just stay in the middle.



When HPSCHD, a new John Cage-Lejaren Hiller collaboration, was first presented in concert, May 16, 1969, the following instruments were used:

7 harpsichords
52 tape machines
59 amplifiers
7 pre-amps
59 speakers
80 slide projectors
6400 slides
8 movie projectors
40 movie films
etc.

Something of an excursion, as you might imagine, and about as *avant* as the *garde* can get.

The recorded version is merely more of same.

A phono-montage of harpsichord and computer-generated tape, supplied with KNOBS, a computer print-out which gives optional play-back settings (at 5-second intervals for 21 minutes) for your equipment. "It's the first instance I know of," says Hiller, "where the home listener's hi-fi set is integral to the composition."

HPSCHD is backed with the record premiere of Ben Johnston's *String Quartet No. 2*, a microtonal work performed by The Composers Quartet.

You will find it a bit more serene.

nonesuch

H-71224 Suggested retail $2.98. For complete catalogue write to Nonesuch Records, 1855 Bway, NY 10023

CIRCLE 27 ON READER-SERVICE CARD

classical

reviewed by
ROYAL S. BROWN
R. D. DARRELL
PETER G. DAVIS
SHIRLEY FLEMING
ALFRED FRANKENSTEIN
CLIFFORD F. GILMORE
HARRIS GOLDSMITH
DAVID HAMILTON
PHILIP HART
BERNARD JACOBSON
PAUL HENRY LANG
STEVEN LOWE
ROBERT P. MORGAN
GEORGE MOVSHON
CONRAD L. OSBORNE
H. C. ROBBINS LANDON
SUSAN THIEMANN SOMMER

BACH: Bist du bei mir; Magnificat in D, S. 243: Et exultavit; Esurientes; Christmas Oratorio, S. 248: Schlafe mein Liebster; St. Matthew Passion: Erbarme dich. HANDEL: Messiah: O thou that tellest; I know that my Redeemer liveth; Rodelinda: Dove sei; Vivi tiranno. Marilyn Horne, mezzo; Vienna Cantata Orchestra, Henry Lewis, cond. London OS 26067, $5.98. Tape: ●● L 90157, 7½ ips, $7.95.

The Bach pieces are sung and played decently but without distinction. Marilyn Horne has a magnificent voice and is as secure as can be, but she is obviously a dramatic mezzo not intimately acquainted with this style and genre. The great aria from the *St. Matthew* Passion, *"Erbarme dich,"* starts inauspiciously with "Viennese" violin playing, but Horne comes to the rescue, and except for some awkward breathing pauses, her warm and opulent voice shows to good advantage. "I know that my Redeemer liveth" is beautifully sung—so far as the soloist's uncommonly rich voice and her ability to let it soar are concerned; but the ineffable song does not move the listener as it should. Then, in the two opera arias, she is in her element. In *"Dove sei"* she conveys quiet grief in superbly modulated *pianos*, while in the last, virtuoso piece, *"Vivi tiranno,"* she acquits herself brilliantly. The orchestra too, comes to life here (though the solo oboe struggles a bit) and one even gets glimpses of the harpsichord. The accompaniment, on the whole, is correct if tame, the continuo weak, and the trills and grace notes mostly wrong. The sound is good but the first band on both sides of my copy is faulty.
P.H.L.

BACH: Easter Oratorio, S. 249. Elly Ameling, soprano; Helen Watts, alto; Werner Krenn, tenor; Tom Krause, baritone; Wiener Akademiechor; Stuttgart Chamber Orchestra, Karl Münchinger, cond. London OS 26100, $5.98.

Unlike the Passions, which tell the whole Easter story in Biblical narrative, reflective arias, and chorales, the *Easter* Oratorio deals with only one incident in the story—the discovery of the empty tomb and the joyful feelings inspired by the realization that the resurrection has been accomplished. Münchinger brilliantly captures the excitement and festivity of the opening movements. His string players dig in with incisive, clean articulation and the trumpets are truly majestic. The exhilarating playing and brisk tempos during the last chorus also bring the work to a brilliant and exciting conclusion. In between are recitatives and arias for soprano, alto, and tenor; the soloists on this recording perform with such eloquence that their superlative work alone would be enough to recommend the disc. Elly Ameling, in particular, sings with warmth and tenderness and with a delightfully sweet and pure tone. (Münchinger, by the way, has assigned the instrumental solo in this aria to a violin instead of a flute—the more usual practice—and the result is quite effective.) Krenn's gentle and lyrical account of the slumber aria is dreamy and moving. How much more lovely it would be, however, if the muted strings had been doubled by recorders as Bach specified instead of flutes as Münchinger has chosen. Here Gönnenwein's fine performance of the work on Angel takes higher honors, for Theo Altmeyer also does a splendid job with the aria, and the recorders are beautifully played. What can be said about Helen Watts except that her rich voice is ravishing and that she sings with musicality and accuracy.

All things taken into consideration, I marginally prefer the new version to Gönnenwein's generally more lyrical and restrained performance, its many excellences notwithstanding. Both editions would have profited from a smaller choral ensemble, but they are both well-trained, accurate, fine-sounding groups. London's engineering is a shade cleaner and brighter than Angel's mellower sonics.
C.F.G.

BACH: Mass in B minor, S. 232. Concentus Musicus. **For a feature review of this recording, see page 76.**

BACH: Organ Music. Prelude and Fugue in E flat (St. Anne's), S. 552; Prelude and Fugue in E Minor (Wedge), S. 548; Trio Sonata No. 5, in C, S. 529; Schübler Chorales: No. 1, Wachet auf, ruft uns die Stimme, S. 645; No. 6, Kommst du nun, Jesu, vom Himmel herunter, S. 650 (on DGG 139321). Prelude and Fugue in C minor, S. 546; Trio Sonata No. 1, in E flat, S. 525; Chorale Partita, O Gott, du frommer Gott, S. 767; Canzona in D minor, S. 588 (on DGG 139387). Karl Richter, organ. Deutsche Grammophon 139321 and 139387, $5.98 each. Tape: (for DGG 139321): ●● C 9321, 7½ ips, $7.95.

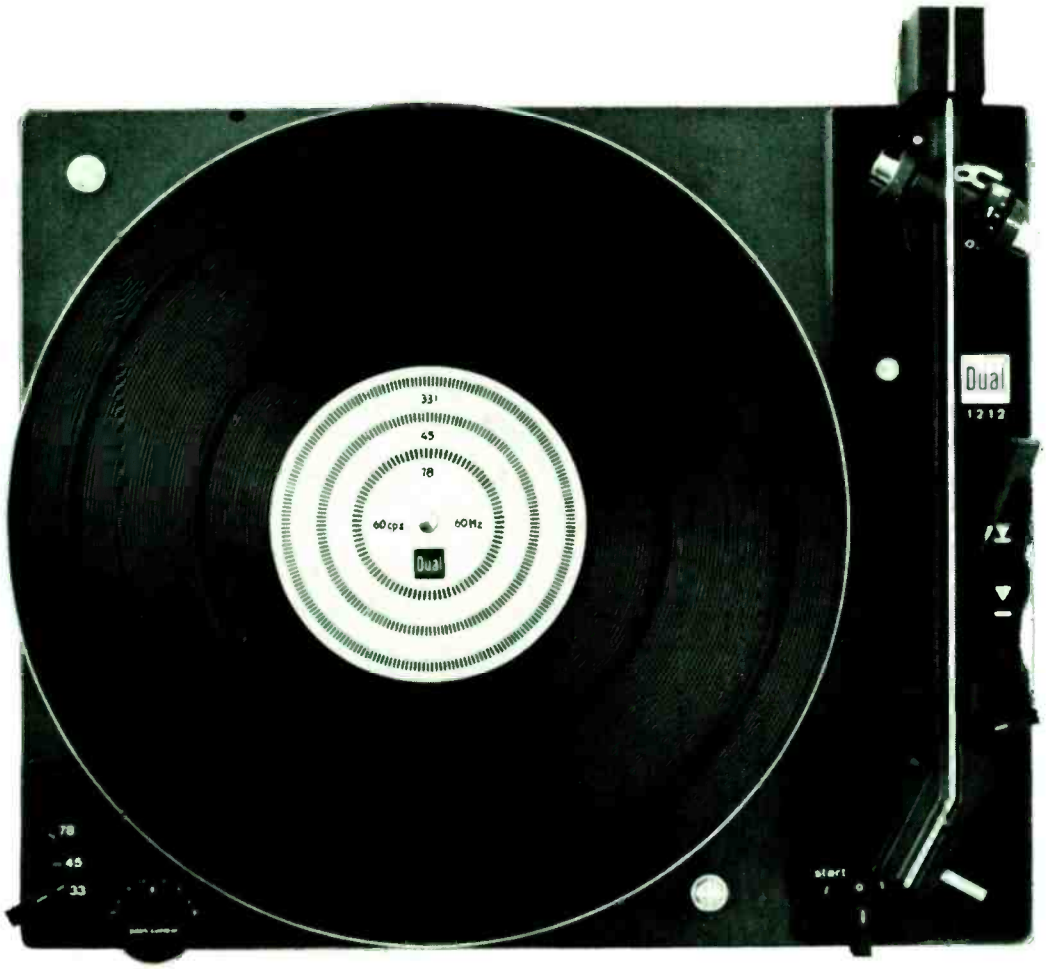
These organ works are given a personal, individualistic reading by Karl Richter that contrasts markedly with those of his recorded colleagues. Where Lionel Rogg impresses with the profound "correctness" and solidity of his interpretations and Marie-Claire Alain imbues each work with her impeccable taste, Richter lights a fire and blazes through everything he touches. Usually this results in performances of electrifying excitement. Occasionally, however, he does seem to go a bit overboard. A case in point is the great E minor Prelude and Fugue: the drama of this music is superbly presented, but the tempo of the fugue is so fast and frantic and the rhythm so unsteady that the performance is ultimately consumed in its own flames

TAPE FORMAT KEY

The following symbols indicate the format of new releases available on prerecorded tape.

●● OPEN REEL
4-TRACK CARTRIDGE
8-TRACK CARTRIDGE
CASSETTE

What impressed the professionals most when they tested the new $79.50 Dual?



Tonearm balance and design: "The arm is fully balanced... just as it is on the other Duals." (American Record Guide)

"Arm friction, laterally and vertically, was negligible at less than 10 milligrams each. The arm needed less than 25 milligrams to trip the automatic change mechanism, which bespeaks excellent balance and design in this area." (High Fidelity)

Tracking settings: "The built-in stylus force adjustment proved absolutely accurate." (High Fidelity)

"...anti-skating force adjustment... really works, as we verified by observing that the cartridge output waveform on high-velocity records was clipped symmetrically on both channels." (Stereo Review)

Cueing: "...you can use the cue control for a very gentle lowering of the pickup onto the record. You can also interrupt play at any portion of the record and resume play as you please." (High Fidelity)

Speed Accuracy: "It is quite immune to normal voltage changes affecting its speed... (American Record Guide)

Variable pitch control: "...each speed is adjustable by means of a 'pitch control' knob so that you can get on-the-nose speed accuracy (or slight deviations from it for special purposes)." (High Fidelity)

Tracking ability: "Significantly, the Dual 1212 went through its paces fitted with the Shure V-15 Type II, and it proved perfectly capable of handling a cartridge of this high quality." (High Fidelity)

Total Performance: "...compatible with the finest amplifiers and speakers, as well as the most compliant cartridges available today..." (Stereo Review)

You may be equally impressed when you read the complete test reports. Write to **United Audio,** 535 Madison Avenue, New York, N.Y. 10022. Dual

CIRCLE 23 ON READER-SERVICE CARD

like a mighty baroque Valhalla tumbling into ruins.

The C major Trio Sonata, on the other hand, receives very straightforward treatment, with traditional, steady tempos and no added ornamentation—a conservative, accurate, and appealing performance. The two *Schübler* chorales are even better; Richter's evenly measured ornamentation here is conceived as an organic part of the melody, not contrived and arbitrarily applied as is so often the case. Even the tricky pedal trills in the cantus of No. 6 sound fluent and relaxed. With the C minor Fugue, S. 546, Richter has really found his stride: the organist conveys the solemn, almost tragic grandeur of this late organ work in a serene, majestic, and moving performance.

Richter plays the Marcussen organ of the Jaegersbors-Kirche in Copenhagen on these two discs—the identical instrument that he used on his two previous Bach recitals for DGG. It is a beautifully voiced tracker instrument, even though the solo reeds are somewhat uneven and the big trumpet on the Great makes no attempt to blend with the full organ. Since there are only twenty-five stops available, Richter's tonal palette is necessarily somewhat limited, especially for the Chorale Partitas. On the whole, however, this is a fine instrument for Bach's organ music. C.F.G.

BARTOK: Sonatina for Violin (trans. Gertler); Rumanian Folk Dances (trans. Székely); Evening at the Székelys; Hungarian Folk Tunes (trans. Szigeti). KODALY: Adagio; Háry János: Intermezzo (arr. Szigeti). DOHNANYI: Ruralia Hungarica, Op. 32c. Robert Gerle, violin; Regis Benoit, piano. Westminster WST 17150, $4.79.

What may appear at first glance to be a veritable Hungarian goulash of violin recital pieces is, in actuality, an extremely tasteful and imaginative program. Robert Gerle has shown real enterprise here both as a program-maker and as a performer.

Though most of the selections fall into the category of transcriptions or arrangements, each is so stylish and idiomatically accomplished that commendations are in order for arranger and composer. All the music recorded here stands midway between actual folk music and more creative compositions—especially in the case of Bartók and Kodály—where each composer's personal language becomes fully absorbed in the native idiom. The grouping of these three Hungarian composers shows how individually they responded to the folk stimulus, even on this rather simple musical plane.

The Bartók pieces particularly reflect or refract folk music through several levels—that of the composer, of the arranger, and finally of the performer. Here, as throughout the record, a strong sense of style is impeccably conveyed by Gerle whose technique and musicianship form the final and crucial element in an unusually diverting program. P.H.

BEETHOVEN: Quartet for Strings, No. 1 in F, Op. 18, No. 1. MOZART: Quartet for Strings, No. 20, in D, K. 499 (Hoffmeister). Allegri String Quartet. Westminster WST 17155, $4.79.

These quartets are not quite Beethoven's first nor Mozart's last efforts in the genre. Mozart's Twentieth Quartet was followed by the three works (half of a projected set of six) commissioned by King Friedrich Wilhelm of Prussia, an enthusiastic amateur cellist. Beethoven's No. 1, on the other hand, was preceded not only by the composer's arrangement of his Op. 14, No. 1, Piano Sonata for strings, but also by Op. 18, No. 3. Neither here—different perhaps, but not better, string quartet than the two recorded here—different perhaps but not better. Mozart's K. 499 abounds with fantastically wrought detail, contrapuntal ingenuity, and incandescent harmonies. Beethoven's Op. 18, No. 1, aside from numerous interesting technical details that make the entire set extremely difficult to play, contains an *Adagio affetuoso* that can stand comparison with the profound slow movements of the middle and late quartets.

The Allegri foursome is right up there with the world's leading ensembles. The Beethoven Adagio disappoints slightly with its safe, con moto, three-to-a-bar tempo that transforms the long, nine-beat measures into a lilting, almost jaunty waltz. In all other particulars, though, the Allegri team is exemplary both here and in the Mozart: the performances are musicianly, rhythmically solid, and tonally robust. I do feel that their overall style is a shade forthright and just misses out on the rarefied blend of nuanced tone and poignancy that one ideally looks for in these scores. Even so, this Westminster offering—with its happy coupling, clean playing, generous observance of repeats, basic musicality, and close-up (albeit somewhat wiry) sound—adds up to a desirable record. H.G.

BERLIOZ: Symphonie fantastique, Op. 14. New Philharmonia Orchestra, Leopold Stokowski, cond. For a feature review of this recording, see page 75.

CHOPIN: Sonata for Cello and Piano, in G minor, Op. 65—See: Rachmaninoff: Sonata for Piano and Cello, in C minor, Op. 19.

DOHNANYI: Ruralia Hungarica, Op. 32c—See Bartók: Sonatina for Violin (trans. Gertler).

ERB: Reconnaissance; In No Strange Land. Various instrumentalists with Moog synthesizer, Donald Erb, cond. Nonesuch H 71223, $2.98.

In both these pieces, Donald Erb combines traditional instruments with the Moog synthesizer and what the jacket calls the "Moog polyphonic instrument"; the electronic instruments are played live and participate in the ensemble in an entirely normal way.

Reconnaissance is for violin, piano, string bass, and percussion in addition to the Moog devices. It is in five short, extremely colorful, lively, good-humored movements and is much the better of the two compositions.

In No Strange Land was composed for Stuart Dempster, Bertram Turetzky, and Moog. Stuart Dempster plays the trombone and Bertram Turetzky plays the string bass, but Erb has designed the piece for them rather than for their instruments; in other words, the performers' capacities to produce hair-raising trick sounds are drawn upon to the full. Unfortunately, the Moog vocabulary employed here is all cliché. The rocket, the bubble, the chatter, the landslide—we've been listening to them, man and boy, since the early days of the Hoover administration. Better Dempster should bow Turetzky's bass with his slide and let it go at that. A.F.

GABRIELI, GIOVANNI: Canzon Septimi Toni No. 2; Canzon Duodecimi Toni; Canzon à 12 in Echo; Sonata Octavi Toni; Canzona per Sonare No. 27; Canzon Quarti Toni; Canzon à 12; Canzona per Sonare No. 28; Sonata Pian e forte; Canzon Primi Toni; Canzon Septimi Toni No. 1; Canzon Noni Toni; Canzona per Sonare No. 2. Cleveland, Philadelphia, and Chicago Brass Ensembles. Columbia MS 7209, $5.98. Tape: ●● MQ 1064, 7½ ips, $7.98.

Columbia producer Andrew Kazdin's inspiration to record a triple-star brass ensemble drawn from three of the leading American symphony orchestras must have involved logistic miracles even before the present five Clevelanders, seven Philadelphians, and seven Chicagoans could have been assembled for this program. The results win several gold-medal awards: to the extraordinarily virtuoso players themselves; to engineers Edward T. Graham and Milton Cherin for thrillingly "ringing," gleamingly bright stereo recording, and a warmly natural acoustical ambience; and to producer/annotator Kazdin himself, not only for conceiving the whole idea, but also for his colored jacket-back chart which identifies the individual players and their relative locations in each selection. The chart is more than ordinarily helpful, since the personnel is used in various combinations and locations: some performances are for two choirs only (Clevelanders/Philadelphians or Philadelphians/Chicagoans); some for all three choirs (Clevelanders left, Philadelphians center, Chicagoans right); and only one, the concluding *Canzona per Sonare* No. 2, has the players from the three choirs intermixed. Over-all, this should prove to be one of the most spectacularly effective sonic demonstrations available today—in its 4-track open-reel edition more so, perhaps, since the tape has been processed with a distinctly quieter surface.

Nonhistorically-minded listeners need

CIRCLE 14 ON READER-SERVICE PAGE →

The portable Concord F-400 a superb stereo tape deck

Combines cassette handling convenience with record and playback performance comparable to some of the finest reel-to-reel units. How? A newly engineered transport mechanism and an electronically-controlled capstan motor that all but eliminate the wow and flutter bugs. Plus narrow gap, flux-field heads for wide range frequency response. Has inputs for recording live, off-the-air, from records or from reel-to-reel tapes, or other program source. And outputs for playback thru external speakers, or thru your own home system power amplifier and speakers.

Operates on batteries as well as AC. So you can also enjoy it away from home. Make live recordings on field trips, get-togethers—indoors, outdoors—anywhere. (Has VU meters, or you can use the automatic record-level control.) Or you can entertain with pre-recorded cassettes, or your own. Has built-in stereo power amplifiers and matched stereo speakers.

The portable Concord F-400 a superb tape recorder

The Concord F-400 is like getting two instruments in one. Under $180 complete with microphone, patch cords and cassette. Modern solid-state circuitry throughout. Concord Electronics Corporation, 1935 Armacost Ave., Los Angeles, Calif. 90025. Subsidiary of Ehrenreich Photo-Optical Industries, Inc.

read no further. But I can't resist reminding sticklers for authenticity that the present performances are light-years away from those of Gabrieli's own times. The players here, for all their virtuosity, have little if any accurate notion of renaissance-era interpretative and executant stylistic traditions. Even worse, the modern instrumental timbres are markedly anachronistic where trumpets take the original cornet (Zinken) parts, and intolerably so where the lower voices are entrusted to flatulent nineteenth-century euphoniums and tubas. A couple of lead medals, then, along with the gold ones—yet even disapproving purists may find themselves replaying this exhilarating recording. R.D.D.

GLINKA: Jota Aragonesa; A Night in Madrid; Kamarinskaya; Valse fantaisie; Ruslan and Ludmilla: Chernomor's March and Oriental Dances. U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov, cond. Melodiya/Angel SR 40081, $5.98. Tape: ●● YIS 40081, 3¾ ips, $7.98; ■■ 8XS 40081, $7.98.

Despite their potent seminal role in music history, Glinka's shorter orchestral works (except perhaps for the Overture to *Ruslan and Ludmilla*) are sparingly represented in the American catalogue. The present program of authentic performances jolts us into a realization of how much we've been missing in the less idiomatic versions that have been made available: the prosaic Perlea performances on Vox, for instance, or the even more poetic ones by Ansermet for London. Svetlanov may be a bit slapdash at times, but for the most part he's in assured, taut control, and the distinctively "Russian" timbres of his instrumentalists have been captured in all their dark piquancies by markedly stereoistic, extremely robust yet transparent recording. Here, even the rather vapid *Valse fantaisie* has a hitherto unappreciated lilting charm all its own, as well as striking pre-echoes of the great theatrical Tchaikovsky waltzes to come. And best of all are the most novel selections (to Americans at least): the grotesque March and three Oriental Dances (Turkish, Arabian, and *Lezginka*) from *Ruslan and Ludmilla*. Almost every page here offers startling anticipations of Borodin, Rimsky-Korsakov, Stravinsky, and a host of other later composers outside as well as inside Russia. R.D.D.

GOLDMARK: Rustic Wedding Symphony, Op. 26. New York Philharmonic, Leonard Bernstein, cond. Columbia MS 7261, $5.98.

Bernstein's new recording of this once extremely popular work raises the age-old question: is it a symphony or a suite? The five-movement format and the fact that the "Symphony" opens with a theme and variation movement (rather than the traditional sonata form) gives weight to the second alternative. Actually, the *Rustic Wedding* is too disorganized to be a good symphony and not sufficiently concise to be a good suite. Lovely melodies and fine instrumental color effects it has aplenty (a bit too much village brass band emphasis perhaps?), and all will be well if you can accept Goldmark as the continent's answer to Stephen Foster rather than as a poor relation of Brahms and Tchaikovsky. Perhaps conductors like Toscanini had the right idea in presenting one or two movements of this work at a sitting, but never the entire score.

Abravanel's earnest performance of the *Rustic Wedding* is the nominal competition for the new Bernstein release, but the real rival would have been Columbia's own older edition led by Beecham. In fact, Beecham's performance—alas, unavailable—is still incomparable. His treatment of the *Wedding March* variations was characterized by greater point and more judicious dynamic planning than Bernstein's, and his vital treatment of the finale captured the requisite *furiant* quality without verging on hysteria as Bernstein's does. These strictures apart, I have nothing but praise for the New York maestro's work here. His accounts of the *Bridal Song*, the *Serenade*, and *In the Garden* are passionate and thoroughly idiomatic, while the New York Philharmonic throughout is in top form. It's a fine resonant recording job too. H.G.

GOULD: Venice; Vivaldi Gallery. Seattle Symphony Orchestra, Milton Katims, cond. RCA Red Seal LSC 3079, $5.98.

Venice, composed by Morton Gould for the Seattle Symphony in 1966, is described as an "audiograph for Double Orchestra and Brass Choirs." Its seven movements depict a "Morning Scene with Church Towers," "St. Mark's Square," "Pigeons," "Café Music," the "Doge's Palace," the "Grand Canal," and a "Night Fiesta with Fireworks." All of this makes the work seem a great deal more obvious and cliché-ridden than it actually is. The descriptive side of the music is de-emphasized somewhat in favor of a rich, elaborately woven tapestry of symphonic sound. The piece is an admirable exercise in the higher Ferde Grofé style, but the stereophonic effects about which one reads in the jacket notes do not come over very significantly; so far as one can tell from this otherwise admirable recording, the piece might just as well have been written for one orchestra as for two.

The stereophony of *Vivaldi Gallery*, for double string orchestra and solo string quartet, is much more apparent and much more effective. The composition is a lively reworking of Vivaldian themes in a six-movement suite of dances, arias, and virtuoso display pieces, ending with a grandiose *Alleluja*. It is zestful, sure-fire stuff, and is performed as such by Mr. Katims. A.F.

HANDEL: Messiah: O thou that tellest; I know that my Redeemer liveth; Rodelinda: Dove sei; Vivi tiranno—See Bach: Bist du bei mir.

HAYDN: The Seasons. Heather Harper, soprano; Ryland Davies, tenor; John Shirley-Quirk, baritone; Chorus and Orchestra of the BBC, Colin Davis, cond. **For a feature review of this recording, see page 73.**

KAGEL: Music for Renaissance Instruments; Match for Three Players. Siegfried Palm and Klaus Storck, cellos; Christoph Caskel, percussion; Collegium Instrumentalis, Mauricio Kagel, cond. Deutsche Grammophon 137006, $5.98. Tape: ●● C 7006, 7½ ips, $7.95.

This latest addition to DGG's avant-garde series features two works by Mauricio Kagel, one of the more controversial composers of the postwar European school. Kagel was actually born in Buenos Aires (in 1931) and received all of his basic musical training there. Since 1957 he has lived in Germany, where he has been closely associated with Karlheinz Stockhausen. Kagel has been particularly active in that area of limbo between music and theater originally charted by John Cage, and he has been one of its more humorous and imaginative practitioners.

Music for Renaissance Instruments, however, is not essentially dramatic; it resembles rather the kind of "sound pieces" currently being written by Krzysztof Penderecki and György Ligeti. Thus Kagel's interest in early instruments is not primarily nostalgic, nor does he attempt to invoke an earlier musical style; he is, rather, concerned with the purely sonic qualities of the instruments, an aspect left largely unexplored by Renaissance composers. He employs crumhorns, lutes, positive organs, viols, bass bombards, etc. (there are twenty-three players in all), in strikingly novel ways. The listener, in fact, is apt to suffer an acute case of disorientation in hearing the instruments in these peculiar contexts, but Kagel has so cleverly manipulated the sounds into such a variety of new combinations that one is inclined to forgive his excesses. Ultimately, I feel the work is little more than an extremely ingenious

game but that in itself is perhaps not such a small accomplishment.

"When I woke up on the morning of August 1, 1964, I suddenly became aware of the fact that I had dreamed the complete course of a piece, and to an incredibly detailed degree." Thus the composer describes the inception of the second of these two pieces. *Match for Three Players.* After two further recurrences of the dream, Kagel felt compelled to notate the piece ("in the belief that fate had knocked three times"), and as might be expected from such origins, the conception is largely dramatic. The three players are so situated that the percussionist functions as a kind of "umpire" (Kagel's term) between the two cellists, who are located near the front of the stage on either side. The title seems to refer to several aspects of the piece. First of all, the composition represents an attempt to "match" the dream quality of the original. Then the two cellists are pitted against each another in a "match" of musical gestures and instrumental techniques mediated by the percussionist. Thus, the percussive aspects of the string writing are adopted and transformed by the percussionist, who in turn also influences the cellos. Although there is little music here in the conventional sense of the word, I do feel that Kagel definitely makes a success of his venture. The work has a quality of humor and variety which is all too rare in this kind of writing and, what is even more uncommon, is the sense of continuity which helps considerably in holding the listener's interest. There can be no question that Kagel is a master of his trade, whatever it may be. And he is aided here by a most convincing performance. R.P.M.

KHACHATURIAN: Symphony No. 3 (Symphony-Poem 1947). RIMSKY-KORSAKOV: Russian Easter Overture. Chicago Symphony Orchestra, Leopold Stokowski, cond. For a feature review of this recording, see page 75.

KODALY: Adagio; Háry János: Intermezzo (arr. Szigeti)—See Bartók: Sonatina for Violin (trans. Gertler).

LAWES: Sonata No. 1, in G minor; Sonata No. 8, in D; Consort No. 8, in G; Six-part Consort Suite No. 1, in C minor; Five-part Consort Suite, in G minor. The Elizabethian Consort of Viols, Thurston Dart, chamber organ and cond. Argo ZRG 555, $5.95.

After the glories of the Elizabethan madrigal, English music had a difficult time pulling itself out of the Renaissance and adapting to the sharper colors of the baroque—this conflict is evident even in Purcell's music. William Lawes, who lived his whole life in the first half of the seventeenth century, illustrates this struggle graphically in his consort music. The three so-called Consort Suites on this disc (the six-part suite is here divided into two separate pieces) are in the dense, polyphonic style which characterizes so much of the English instrumental writing during the century. Scored for viols and organ continuo, the suites employ an old-fashioned cantus firmus over which the viols weave an uncadenced fabric of shifting pattern and design. Lawes is a strikingly original composer yet his dissonance and bold lines often get lost in the murky texture of his viol writing: this is particularly evident in the Six-part C minor Suite. On the other hand, in the two sonatas and, to a lesser degree, in the broken consort in G major, a strong baroque light illuminates the decisive and elegant writing which so earned the admiration of his contemporaries.

Thurston Dart and his crew perform with astonishing élan, particularly in the sonatas and the Consort No. 8 which call for brilliant virtuoso performances. The use of a triple harp, a new and popular instrument at the time, gives additional sparkle to a palette already bright with color. The pastel viols in their more subtle world of the Consort Suite are handled with equal skill. Argo has provided lively, up-close sound for the group—occasionally a little too close for comfort (do I really hear people breathing?), but the effect is still most satisfactory. S.T.S.

MENDELSSOHN: Elijah. Gwyneth Jones, soprano; Janet Baker, mezzo; Simon Woolf, treble; Nicolai Gedda, tenor; Dietrich Fischer-Dieskau, baritone; Wandsworth School Boys' Choir; New Philharmonia Chorus and Orchestra, Rafael Frühbeck de Burgos, cond. Angel SC 3738, $17.94 (three discs).

While I could get more excited about a first recording of a Schumann or Liszt oratorio, this first stereo *Elijah* in English deserves some attention, especially as it would seem to offer a "new approach," transfusing new blood into the old English oratorio tradition, in the persons of a German Elijah, a Swedish tenor, and a Spanish conductor (not to mention the New Philharmonia's German chorus master, Wilhelm Pitz). To be sure, we are past the days when the Mendelssohnian oratorio and its derivatives lay like an incubus on English musical creativity, so we probably don't have to feel so violent about that old tradition as did Shaw and his contemporaries. (G.B.S.: "*St. Paul* next Saturday. I shall go expressly to abuse it"—and, come Saturday, abuse it he certainly did: "I had as lief talk Sunday-school for two hours and a half to a beautiful woman with no brains as listen to *St. Paul* over again.")

Janet Baker: the British mezzo brings a moment of pleasure to Mendelssohn's Elijah.

At this distance, it is easier for us to perceive the good points of *Elijah*, but nevertheless the piece does have serious flaws, both musical and dramatic. One can place in the latter category the ineptly constructed libretto, which veers aimlessly between the respective dramatic conceptions of Handelian oratorio and Bachian Passion. The focus of the narrative continually shifts, and few scenes are allowed to develop effectively; only rarely, as in the confrontation of Elijah with the priests of Baal, is there an extended episode in which all the participant voices are given consistent roles and relationships. Elsewhere, the functions of soloists and chorus, and of the various types of musical setting—aria, recitative, arioso, chorus—frequently change. The point of view simply isn't defined, and no real decision seems to have been made about how this story will be told.

As for the music, the problem is primarily one of a composer self-consciously writing to fit a preconceived notion of what oratorio music should sound like—an effort that more often calls upon Mendelssohn's weaknesses (rhythmic and harmonic conventionality) than on his strengths (textural invention, melodic charm). Some of the bigger choruses are effective, however: the fine "Thanks be to God" that ends Part One, "Then did Elijah" (during which, ludicrously, the important event of Elijah's removal to Heaven is more or less unintelligibly announced), and "But the Lord from the North," which has a good orchestral introduction—but there is too often a facile placidity.

Some of the shorter arias ("If with all your hearts," "Lord God of Abraham") have definite virtues, including ingenious harmonic turns at the re-entry of the main thematic material. However, the Bach imitation of "It is enough" is merely embarrassing: the procedure of abruptly breaking off the middle section to present an abbreviated da capo makes excellent musico-dramatic sense in the *St. John* Passion, where it is a striking abrogation of an almost universal aria form—but a century later, in a work devoid of fullfledged da capo arias (only the *Messiah* imitation. "Is not His word like a fire?" comes close), it can be understood only if viewed as a conscious archaism.

That Frühbeck de Burgos' view of

"Scotch" Brand Cassettes prevent tape hangups

Here's the inside story.

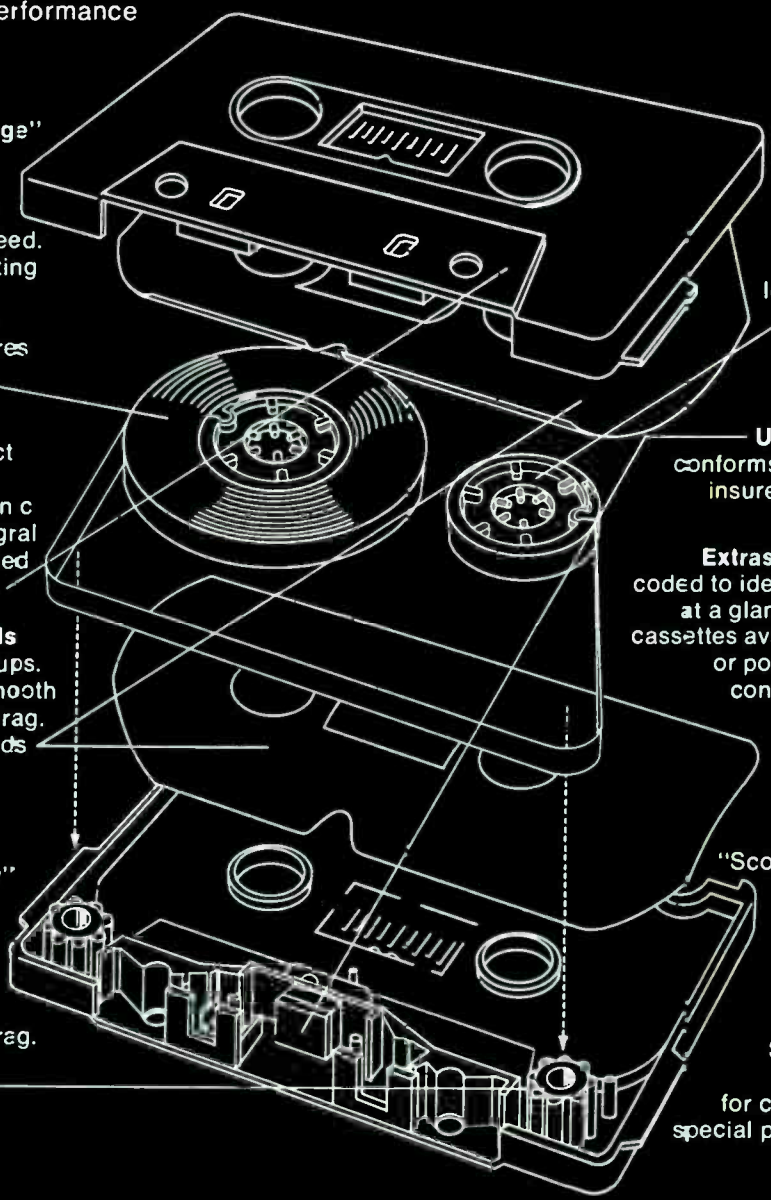
"Scotch" Brand builds in trouble-free performance with exclusive features:

Famous "Dynarange" Magnetic Tape provides highest possible fidelity at slow recording speed. A slick, tough coating affords smooth tape travel, resists oxide ruboff, assures long tape life.

Precision-molded case is high-impact plastic, features permanent ultrason c sealing, large integral window. Color coded for recording time.

Anti-friction shields combat tape hangups. Exclusive, ultra-smooth material reduces drag. Bowed shape guards against uneven tape wind.

Fixed tape guides help prevent "wow" and "flutter" often caused by imperfect roller guides. Splined design cuts friction and drag.



One-piece hub locks leader tape securely, elim nates "bump" that can distort tape ir winding.

Unitized pressure pad conforms to recorder head to insure bette- tape contact.

Extras: Cassettes are color coded to identify recording times at a glance. 30. 60, 90-minute cassettes available in album-style or postal-approved plastic containers. Plus C-120 in albums only.

-elpful booklet, "Recording Basics" is yours free with any "Scotch" Brand purchase from your nearest participating dealer. Or send 25¢ coin to cover handling to: 3M Company, P.O. Box 3146 St. Paul, Minn. 55101. Also ask your dealer for catalog of special premiums.

3M COMPANY

"SCOTCH" AND "DYNARANGE" ARE REGISTERED TRADEMARKS OF 3M COMPANY.

Elijah is not couched in quite these pessimistic terms seems clear from the approach that he, along with the EMI engineers, has taken. Most of the smaller choruses are presented with a distant, *sotto-voce* quality that further accentuates the prevalent placidity—although thereby giving the big pieces, which are more forwardly recorded, an extra if somewhat specious impact. Nevertheless, the tempos are well chosen and order is maintained; the chorus and orchestra sound very well when they are audible, and it's a shame that so much detail is lost, both because details are often Mendelssohn's strong points and because much of the time you can't understand a word the chorus is singing.

After years of hearing Dame Clara Butt and her ilk singing everything from "O thou that tellest good tidings" to "*Che farò senza Euridice*" as if it were "O rest in the Lord," it is a great pleasure to come upon Janet Baker, who does *not* sing "O rest in the Lord" as if it were "O rest in the Lord"; in fact, everything she does on these records is admirable. Gedda is quite good too, although there is a minor rhythmic contretemps in his first aria that should have been repaired, and Gwyneth Jones is better cast here than in anything else she has done (both her diction and vocal control could stand some improvement, however). Simon Woolf, as the little boy who watches the clouds, does well all the way up to a top A; Merit Badges in both meteorology and music for him.

That leaves Fischer-Dieskau's Elijah, a performance I would like to admire but cannot; he simply is not a dramatic baritone, and his intelligence only makes things worse, for he knows what degree of emphasis the music requires and resorts to all sorts of dubious expedients to provide it. The explosive consonants, the sliding into notes, the choppy nonlegato, and the pushed sound quality are familiar from his other forays into the Schorr/Hotter repertory, so I will not belabor the point—to hear what it should sound like, listen to Schorr's recordings from *Elijah* (Rococo 5260). I know that it must be monotonous singing the same 1,200 lieder and 100 opera and oratorio parts again and again, but the role of Elijah is not suitable for this voice and method.

So there you have it—a flawed performance of a flawed work. Within the limitations already mentioned, the sound on the review acetates was very good. I assume Angel will provide the usual text leaflet—it will come in handy for the choruses. D.H.

MOZART: Concertos for Horn and Orchestra: No. 1, in D, K. 412; No. 2, in E flat, K. 417; No. 3, in E flat, K. 447; No. 4, in E flat, K. 495. Gerd Seifert, horn; Berlin Philharmonic, Herbert von Karajan, cond. Deutsche Grammophon 139008, $5.98.

Since Dennis Brain, with Von Karajan and the Philharmonia Orchestra, showed record buyers how the Mozart horn concertos ought to sound (that was in the early Fifties), some of the best horn players in the business have taken their turn. It comes as a surprise, though perhaps it shouldn't, to realize how good most of them are: when you start to take your pick among London's Barry Tuckwell (with the London Symphony), RCA's Alan Civil (Royal Philharmonic), and the latest recording by Gerd Seifert with Von Karajan and the Berlin Philharmonic, you discover that your final choice must rest more on the orchestra than on the soloist, so closely do these horn-playing gentlemen match in excellence.

Proceeding on this basis, I still vote for Tuckwell and the LSO as the finest of the more recent versions. Seifert's horn is smooth and poised and his musicianship beyond reproach, and Karajan's orchestral aid, a model of sensitive participation. But the sheer bouncing vitality of the LSO is not to be equaled, and Tuckwell turns on a style that is just a bit beyond the sober Seifert. At this point it behooves me to say that Alan Civil *may* be the best horn player of all three, but the more proper and classical contribution of the Royal Philharmonic, with whom he plays, doesn't do for me what the LSO's unquenchable vitamins do. Incidentally, the mono-only Brain recording is still nominally available, and it is interesting to note how much Karajan's ideas have developed since he made that record. No comparison between that demure accompaniment and the present well-developed orchestral participation. S.F.

MOZART: Concertos for Piano and Orchestra: No. 6, in B flat, K. 238; No. 20, in D minor, K. 466. Vladimir Ashkenazy, piano; London Symphony Orchestra, Hans Schmidt-Isserstedt, cond. London CS 6579, $5.98. Tape: ⊂● L 80214, 7½ ips, $7.95; ⊂● M 67214, $6.95; ⊂● X 10214, $5.95.

One term applies to almost every aspect of this recording: warmth. Ashkenazy's tone is warm and round; the attacks themselves are all but inaudible. London's sound is humid and slightly diffuse, undoubtedly a factor in softening Ashkenazy's already unpercussive timbres. Schmidt-Isserstedt provides an expansive backdrop that sounds quite dreamy in this soft-edged acoustic.

All this warmth, however, tends to smother the music. The tempo chosen for the first movement of the D minor Concerto is brisk enough to impart a fair amount of thrust, but the prevailing warm sonorities mask whatever incisiveness was intended by the participants in this project. Throughout this movement one hears ravishing pianism from Ashkenazy—reflective, mature, and . . . warm. I would find it entirely winning were it not for the feeling of languor imparted by the too-constant, late-afternoon, orange-sky glow.

In the slow movement (*Romance*) the moist ambience is altogether fitting, and Ashkenazy plays sublimely. He achieves a flowing, lyric line rich in sentiment yet effortlessly elegant. It is, in a word, beautiful.

The finale also lacks drama, but here the failing is not as irksome as it was in the first movement. Ashkenazy plays down the uncomfortably major-key ending, evidently feeling that Mozart's inherent buoyancy is not convincing in the context of this concerto. His restraint in this regard adds needed weight to this movement.

The performance of the K. 238 Concerto is intimate and chamberlike, much preferable to the jaunty but sloppily accompanied Anda version on DGG. S.L.

MOZART: Quartets for Piano and Strings: No. 1, in G minor, K. 478; No. 2, in E flat, K. 493. David Hancock, piano; New Art String Trio. Turnabout TV 34192, $2.50.

In 1785 Mozart was commissioned by his friend and publisher Hoffmeister to write three quartets for piano and strings. The G minor proved to be the first, but it was not well received: the public held the music to be far too technical and excessively passionate, and the project was called off. Within the year, however,

Vladimir Ashkenazy: the pianist drenches Mozart in a midday summer sunbath.

A Great Pianist's Noncareer

by Harris Goldsmith

UNTIL 1964, ARTHUR LOESSER was but a name to me. Of course, I knew of his work both as a teacher and critic. I had also scanned his best-selling book *Men, Women, and Pianos* and had known of some hard-to-obtain records he had made for the now defunct Educo label. The moment of enlightenment came with a winged performance I heard him give of Beethoven's E flat Piano Quartet with members of the Yale String Quartet at that University's summer site in Norfolk, Conn. At a reception following the concert, Mr. Loesser entertained the guests with some vaudeville ballads that most of us had never even heard. He sat at the grand piano in the large, elegantly overdecorated room and let the music (and the words—how could he remember them all?) pour forth. I remember another occasion, several years later, when the distinguished pianist and lecturer made another unexpected visit to Norfolk and had every pianist in sight (there were many of them) gasping in astonishment at his playing. Watching this little man at close range (he looked slightly like an animated scarecrow) was quite an experience: his singular physique and unorthodox hand position, on the face of it, would seem to be an unlikely source for such great pianism. But there it was: the uncanny octave roulades, the quicksilver runs, the shimmer, the sparkling definition, the exciting projection, and, above all, the irresistible verve and musicality. Loesser's playing was completely successful because it was so sincere, natural, and unaffected. He was scholarly, but never snobbish. This man had all the vital ingredients for a sensational career—including the showmanship that seems to be so fashionable in some quarters today. His many other interests interfered with cultivating a performing career, and this, more than anything else, explains Arthur Loesser's shameful neglect outside of Cleveland, where he headed the Institute's piano department and served for years as music editor of the Institute's press. Loesser's death last January, at the age of seventy-four, was marked by perfunctory notices, but those who knew the man's great art and delightful personality feel the true tragedy of his passing; Loesser was the reincarnation *par excellence* of the eighteenth-century Enlightened Gentleman. I feel honored to have known and heard him.

The International Piano Library memorial preserves the major portion of Loesser's remarkable Halloween concert at Town Hall in 1967. (It is to be hoped that the performances of a Clementi sonata and Hummel's E flat Rondo, also taped on that occasion, will similarly be issued, for memory proclaims that the Hummel, in particular, was one of the brightest moments of that dazzling late Sunday afternoon.) This is a record to bring back memories for those who were at the concert; it is also, quite happily, proof of Loesser's great stature as an artist. I am particularly gratified to note that the microphone's withering, analytical ear heard the same sensational playing I did. It is all there, from the hilarity and high romping spirits of the Dussek—a hunt piece with barking dogs as well as horn and horses' hooves—to the jewel-like perfection of MacDowell's *To a Wild Rose*.

Chabrier's *Bourrée fantasque* is semi well known, but much of the material here is really bizarre and offbeat. Adolf Jensen's *Eros* is a poor man's *Revolutionary* Etude, and Ravina's silly little *Etude de Style*, Godowsky's *Gardens of Buitenzorg*, Paderewski's *Légende*, and Anton Rubinstein's Prelude and Fugue will only turn up again (if at all) via some old piano rolls. The Busoni Sonatina is quite serious in mien, but the Casella *Two Contrasts* is one of the most sophisticated spoofs in music history. Its two sections are entitled *Grazioso* (a horribly discordant paraphrase on Chopin's familiar A major Prelude) and *Anti-Grazioso* (part Prokofiev locomotion, part Chabrier—the self-same *Bourrée fantasque* Loesser had played minutes before—and a smidgeon of *Le Sacre du printemps*, in 1918 still at the apex of avant-gardism).

Yet for me, the most incredible of all these unlikely selections are Loesser's renditions of the Moszkowski Waltz and the Raff *Rigaudon*. Such fireworks, such grand flair—and such rapid, immaculate fingerwork, the likes of which I have heard only from a handful of other pianists (none of them, alas, alive today)! Mr. Loesser's affectionate comments to his audience are preserved on the record, and the sound quality is wonderfully full and realistic. The International Piano Library has supplied copious annotations (including a finely devised brochure and Mr. Loesser's own valuable notes for the recital). Anyone who cares about the piano and its legacy will rush to acquire this touching memento.

This excursion into esoteria notwithstanding, Loesser loved Bach above all other composers. Fortunately, the Cleveland Institute of Music recorded quite a few of his Bach performances. There is a complete *Well-Tempered Clavier*, and, I believe, all the Partitas and *English* Suites. The *French* Suites and *Italian* Concerto are the latest installments (but I hope not the last—at the time of his death, Loesser was readying the *Goldberg* Variations for performances in New York and Cleveland; perhaps he had already recorded them). The quality of the sound on this release is quite different from that heard in the IPL album: there is a *secco*, harpsichordlike plangency that is very appropriate for Bach. The performances are lovely. Loesser quite possibly preferred playing for people rather than making records. One or two little bobbles in this *Italian* Concerto indicate a slight nervousness on the pianist's part. Otherwise, the bite, the elegant ornamentation, the grasp of polyphony, and the sheer musical comprehension and joy of the interpretations make this two-disc album one of the most appealing as well as one of the most important contributions to recorded Bachiana.

These two releases, then, pay a much-needed homage to a great musician.

ARTHUR LOESSER: "Sic Transit Gloria Mundi" (Town Hall Recital, October 29, 1967). DUSSEK: La Chasse. FIELD: Nocturne No. 9, in E minor. JENSEN: Erotikon, Op. 44: Eros. RUBINSTEIN: Prelude and Fugue in F minor, Op. 53, No. 2. RAFF: Rigaudon, Op. 204, No. 3. PADEREWSKI: Légende, Op. 16, No. 1. CHABRIER: Bourrée fantasque. GODOWSYY: Java Suite: The Gardens of Buitenzorg. REGER: From My Dairy, Op. 82: Adagio and Vivace. CASELLA: Two Contrasts. BUSONI: Sonatina No. 2. MOSZKOWSKI: Waltz in E, Op. 34. MacDOWELL: Woodland Sketches, Op. 51: To a Wild Rose. RAVINA: Etude de Style. Arthur Loesser, piano. International Piano Library IPL 102. Available with a $10 contribution to the International Piano Library, 215 West 91st St., New York, N.Y. 10024.

BACH: French Suites: No. 1, in D minor, S. 812; No. 2, in C minor, S. 813; No. 3, in B minor, S. 814; No. 4, in E flat, S. 815; No. 5, in G, S. 816; No. 6, in E, S. 817; Italian Concerto, in F, S. 971. Arthur Loesser, piano. Cleveland Institute of Music CRC 2100, $7.50 (two discs). Available from the Cleveland Institute of Music, 11021 East Boulevard, Cleveland, Ohio, 44108.

Mozart had finished the E flat Quartet and found another publisher for it.

G minor is, of course, the key of the Fortieth Symphony and the K. 516 String Quintet, both of which bare the darker and introspective side of Mozart's psyche: indeed it is quite obvious that Mozart felt G minor to be his special vehicle for expressing troublesome feelings. A threatening atmosphere—vague, gnawing anxiety—envelops and permeates the first movement of K. 478, and even though the Andante and Rondo movements superficially indicate a sunnier ambience, the black imprint of the Allegro lingers as an ominous specter. The present ensemble seems mindful of all this and attempts to create a mood that is darkly aggressive but not hysterical. Thankfully they impress the remnants of this earnest passion upon the remaining movements, unlike much of their recorded competition.

The E flat Quartet is a far more spacious statement; its broadly sweeping opening bars sound more like a concerto than chamber music. Hancock and friends give us a strongly focused and intense performance that overlooks, to a slightly damaging extent, the piece's buoyant charm.

Unfortunately, Turnabout's sound is a most serious drawback here. The recording is heavy in the mid-bass, imbuing the piano with clarity-destroying tubbiness and rendering the strings' contribution difficult to perceive. The sound is, in fact, more objectionable than that heard on two classic pre-LP performances: the excellent Szell/Budapest account of both works (Odyssey 32 16 0139, originally recorded in 1946), or the sublime Schnabel/Pro Arte performance of the G minor (Angel COLH 42, recorded in 1934, now deleted). S.L.

MOZART: Quartet for Strings, No. 20, in D, K. 499—See Beethoven: Quartet for Strings, No. 1, in F, Op. 18, No. 1.

MOZART: Symphony No. 41, in C, K. 551 (Jupiter)—See Schubert: Symphony No. 8, in B minor, D. 759.

PROKOFIEV: Scythian Suite, Op. 20—See Shostakovich: Symphony No. 6, Op. 54.

PURCELL: Te Deum (1694); Jubilate Deo; In guilty night (Saul and the Witch of Endor); Man that is born of a woman (Funeral Sentences). Deller Consort, Stour Music Festival Choir and Orchestra, Alfred Deller, cond. RCA Victrola VICS 1407, $2.50.

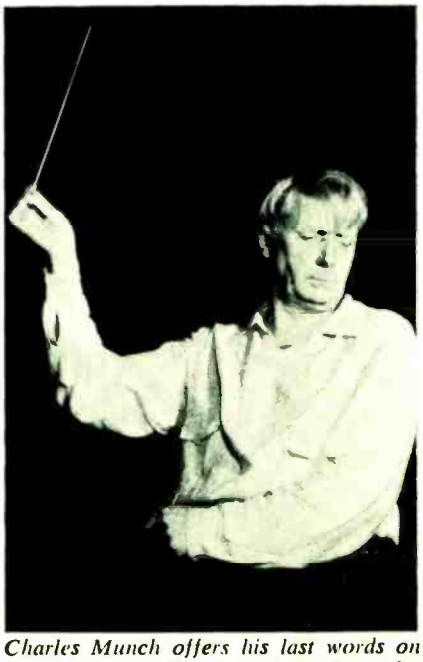
Purcell's music is unusually dependent on the countertenor voice, a commodity that has always been in short supply in in this country. Until a new breed is trained here, we will be pretty much dependent on English recordings to bring us the finest examples of this repertoire. Most of the music on Victrola's release centers around the familiar sound of Alfred Deller, who sings the alto solos in the *Te Deum* and *Jubilate Deo* (both written for St. Cecilia's Day 1694) as well as Saul in the brilliant dramatic *scena* beginning "In guilty night." In these and the superbly moving *Funeral Sentences*, the countertenor is surrounded by his consort and the choir and orchestra of the Stour Music Festival, another Deller project.

I have always found Deller's approach rather cold and remote. Instead of the robust enthusiasm that sparked Russell Oberlin's singing, Deller gives us a mannered, exquisitely drawn line, beautifully patterned but basically irrelevant to human experience. This can result in some masterful performances of works with little or no emotional content. In this instance, though, Deller has applied his ultrafastidious attitude as singer and conductor to some uncommonly dramatic and intensely human compositions. Saul's desperate predicament, the witch's terror, the awful invocation of Samuel, ought to chill our bones—instead, it chills our hearts. The biting chromaticism of the *Funeral Sentences* is also sung with such careful precision that it loses all meaning. The performers are no more satisfying when they pretend to be happy; their precise renditions of the joyful and triumphant *Te Deum* is all the more obviously contrived when contrasted with the readily communicated enjoyment of David Willcocks' ensemble on Angel S 36528. S.T.S.

RACHMANINOFF: Sonata for Piano and Cello, in C minor, Op. 19. CHOPIN: Sonata for Cello and Piano, in G minor, Op. 65. Paul Tortelier, cello; Aldo Ciccolini, piano. Angel S 36591, $5.98.

Rachmaninoff's Sonata dates from 1901—the year of the Second Piano Concerto—and like its star-status cousin it is a ripe and robust romantic gesture. The current performance is far freer in phrasing and more elastic in rhythm than the terse, sharply focused Shapiro/Wild essay on Nonesuch. Tortelier and Ciccolini share an expansive conception, stressing the big lyrical line; theirs is a performance of great sweep and over-all power. In contrast, Shapiro and Wild are more attentive to detail and attempt to propel the music from within; their power grows out of the accumulated bursts of energy from individual phrases. Angel's ripe and somewhat diffuse acoustic tends to reaffirm the expansiveness of the Tortelier/Ciccolini approach. Conversely, Nonesuch's ultraclean and echoless sound similarly complements the highly articulate statement by Shapiro and Wild.

Chopin's Sonata receives a freewheeling, impassioned performance, far grander than the earth-bound Piatigorsky/Firkusny RCA recording. Angel has provided brighter and more transparent sound here than in the Rachmaninoff. S.L.



Charles Munch offers his last words on three favorite Ravel orchestral works.

RAVEL: Boléro; Rapsodie espagnole; Daphnis et Chloë: Suite No. 2. Orchestre de Paris, Charles Munch, cond. Angel S 36584, $5.98. Tape: 8XS 36584, $7.98; 4XS 36584, $5.98.

Aside from Berlioz, Ravel was the composer with whom Charles Munch's recording career was most closely and fruitfully associated. A hasty search reveals at least three Munch *Boléros*, two *Rapsodies*, one coupling of the two *Daphnis* suites (without chorus, as here), and two recordings of the complete ballet. There well may have been more. Angel's new disc offers his last words on these favorite subjects and as such, the recording assumes a special value—and poignancy—as a memorial to a highly individual and great conductor. A few months before his sudden death in December 1968, while on an American tour with "his" new Orchestre de Paris, Munch was already molding the ensemble closer to his ideals than in the orchestra's first release, the Berlioz *Symphonie fantastique* of last February. The exceptionally talented personnel still need further group experience, but the enchanting tonal attractions here, especially in the first-desk solo passages, prove that this youngest of symphony orchestras already ranks high—and will eventually rank even higher—in world-wide symphonic standing.

Some industrious scholar will one day compare the various Ravel/Munch readings in minute detail; at present, most of his admirers will be content to shun comparisons and relish these interpretations for their own characteristic poetry and passion. It is perhaps enough for a reviewer to suggest that this *Boléro* might be passed by (its opening solos are superbly lyrical, but the performance lacks over-all crispness of rhythmic articulation and becomes distressingly unsteady in tempo) in favor of the truly magical *Rapsodie* and *Daphnis et Chloë* Suite. The recording itself seems a bit lightweight (which might account for the lack of climactic impact in the *Boléro*), but its crystalline transparency permits the glowing, kaleidoscopic orchestral colorings to shine through undimmed and undistorted. R.D.D.

*These magnificent stereo receivers have one thing in common...*Unbeatable Value!

75 watts*
LR-500TA
$179.95

150 watts*
LR-1000T
$239.95

220 watts*
LR-1500T
$299.95

LR-1500T

"High performance and an abundance of features . . . an excellent buy on today's market."

"HIGH FIDELITY"

LR-1000T

". . . it offers most of the refinements (and performance) typical of receivers selling for twice its price . . . clearly one of the best buys in audio."

"HI-FI STEREO REVIEW"

LR-500TA

". . . a unit with excellent tuner characteristics . . . I suspect that Lafayette will have a great many satisfied customers."

"MODERN HI-FI & STEREO GUIDE"

If you can believe the advertising, unequaled values in stereo receivers abound everywhere. Almost every receiver ad claims to offer more of everything for the money—more power, more features, more sophisticated circuitry, better performance...and so on. Not that we don't do the same ourselves. But with all these claims, it's becoming harder than ever to decide on a receiver. Who *can* you believe then? Well, we took our receivers to the experts to find out what *they* had to say. Their unbiased findings are summed up in the comments above.

Now who do you think offers the finest value in stereo receivers?

*IHF - 1db (in accordance with the high fidelity industry's latest test procedures for rating power outputs.

LAFAYETTE®

FREE!
1969 Catalog 690
Over 500 Pages

Featuring Everything in Electronics for
• HOME • INDUSTRY
• LABORATORY
from the "World's Hi-Fi & Electronics Center"

LAFAYETTE RADIO ELECTRONICS CORP.
Dept. 19079 Box 10, Syosset N.Y. 11791

Send Me The FREE Lafayette Catalog 690 19079
Name .....
Address .....
City ..... State ..... Zip .....

CIRCLE 41 ON READER-SERVICE CARD

RIMSKY-KORSAKOV: Symphony No. 1, in E minor, Op. 1; Cantata, "Song of Oleg the Wise," Op. 48. Vladimir Petrov, tenor; Mark Reshetin, bass; Chorus and Orchestra of the Bolshoi Theater (in the Cantata); Moscow Radio Symphony Orchestra (in the Symphony), Boris Khaikin, cond. Melodyia/Angel SR 40094, $5.98.

Can anyone who has read Rimsky's rather dull but informative autobiography, *My Musical Life*, ever forget the fabulous account of his first major composition? A boy of seventeen, ignorant of musical theory, harmony, and orchestration, Rimsky must have been hypnotized by the Svengalian Balakirev into embarking on something as ambitious as a symphony—cast, no less, in the improbable key of E flat minor. Even more improbable is the fact that the work was actually completed (although it took some five years, most of them spent while the composer was on naval duties at sea) and performed on December 31, 1865.

Many years later, in 1884, the matured and by then somewhat pedagogical composer revised the symphony and transposed it into the more normal key of E minor. We may never know what the original sounded like, but we can now hear the revision—and observe for ourselves the potent and freely admitted influences on Rimsky's early music of Schumann, Glinka, and others. The echoes are indeed evident here, yet the work has a fascination all its own, less perhaps for its surprisingly meager foreshadowings of late Rimsky scores than for its own disarmingly youthful romantic poetry, warmth, and athleticism. Khaikin and the Moscow Radio Symphony play the Symphony with infectious enthusiasm and vivid, unmistakably "Russian" coloring. The robust, open stereoism is notable for its "big" sound and heavy impact.

The filler is another discographic First: a Cantata on a Pushkin text, composed and first performed in 1899. It's done well enough here by the somewhat shaky but big-voiced bass, brilliantly dramatic tenor, and competent male chorus and orchestra. Yet, for all its superior craftsmanship it's considerably less interesting than the symphony. Rimsky himself would probably accept this verdict philosophically since he wrote after the work's first performance under his own baton: "Its success was slight, the composition won scant notice. . . . I think this is the fate of all cantatas, ballads, etc., for soloists and chorus with us [Russians]. . . . Very sad." R.D.D.

Young cadet Nikolai Rimsky-Korsakov—four years before his First Symphony.

SATIE: Piano Music (complete). Frank Glazer, piano. Vox SVBX 5422, $9.95 (three discs).

Until last year, there was only one record of Satie's piano music listed in Schwann, the decade-old Ciccolini on Angel. Recently, Ciccolini completed his project and was almost immediately joined by a growing list of pianists. Satie is clearly blessed with In-ness this year; who knows what the future holds. In any case, his recently acquired popularity is intimately connected with the growing interest in French music in general and with the fruitful reassessment of Debussy in particular (for which we owe many thanks to conductor Pierre Boulez).

Satie was an enormously talented musician, a keen social critic, a master parodist, and apparently as mad as a hatter. His piano music is droll yet strangely elusive. In a sense, it defies serious scrutiny; its attractiveness lies in its proto-Dadaist frame of reference, its consciously antiart attitudes. It is, if you'll pardon the expression, anti-establishment. This in itself offers a clue to its current state of grace.

Glazer performs the music in an appropriately straightforward manner without undue editorializing. Satie's humor speaks for itself and Glazer is wise not to reduce it to slapstick. In the comparatively longer pieces—the *Gymnopédies* and *Gnossiennes*, for example—he allows himself more freedom of expression, achieving a wistful and melancholic impression.

Vox's sound is mellow and laudably clear. This is a delightful set of records, one that offers welcome escape from the reality principle. S.L.

SCHUBERT: Symphonies: No. 1, in D, D. 82; No. 3, in D, D. 200; No. 4, in C minor, D. 417 (Tragic); No. 5, in B flat, D. 485. Menuhin Orchestra, Yehudi Menuhin, cond. Angel S 36551 (Nos. 1 and 3) and S 36592 (Nos. 4 and 5), $5.98 each.

Just over a year ago, I welcomed a coupling of Schubert's Second and Sixth Symphonies conducted by Yehudi Menuhin. Now here are the four other "early" Schubert symphonies to round out the cycle. In Nos. 1 and 3, there is some stiff competition from the Northwest German Philharmonic Orchestra under Georg Ludwig Jochum (brother of Eugen) on a budget-priced Monitor disc, as well as a lovely Crossroads account of Symphony No. 3 by the Czech Philharmonic led by Vaclav Neumann (its disc mate was the *Unfinished*). Menuhin's readings of these two symphonies are equally recommendable. In terms of style, his way with No. 3 is more akin to the Neumann than the Jochum version. Menuhin eschews some of the latter's intense, almost Italianate drive in favor of a more easygoing jollity. The sound he cultivates is rounder, ruddier, less pointedly linear than that which Jochum obtained; and while his performances are always highly sophisticated and refined, he does not, for example, disdain to endow Schubert's lusty brass scoring in the finale of No. 3 with its slightly raucous undergraduate beer-fest flavor.

Oddly enough, the Menuhin readings of the Fourth and Fifth are decidedly less stylish and poised. There is nothing wrong with his clearheaded, rather brisk tempos, but the playing is slightly ill at ease, and untidily balanced and proportioned. Take the Minuetto of No. 5, for example: Menuhin offers a sprightly basic tempo, but there is little or none of the magnificent *élan* and tension which makes Toscanini's version so fiery and intense. I also prefer the small forces that Toscanini used for this work—for once, the wind parts really tell. Menuhin's sonority, by comparison, is flabby. Similarly, Menuhin's vigorous, honest leadership in No. 4 does not erase the memory of a superlative Van Beinum/Concertgebouw disc: by such exalted standards, the present performance offers only sturdy meat-and-potatoes musical fare.

The smallish orchestra plays admirably in Nos. 1 and 3, decently but roughly in Nos. 4 and 5. Angel's closely miked recording, though with less dynamic contrast than the Jochum/Monitor disc, compensates with its rounder and warmer over-all texture. Menuhin, incidentally, inclines to be stingy vis-à-vis repeats—both Jochum and Neumann were far more generous in that respect. H.G.

SCHUBERT: Symphony No. 8, in B minor, D. 759 (Unfinished). MOZART: Symphony No. 41, in C, K. 551 (Jupiter). Philadelphia Orchestra, Eugene Ormandy, cond. RCA Red Seal LSC 3056, $5.98. Tape: R8S 1111, $6.95.

As a musician living in the city of brotherly love, I was hoping to exercise a bit of chauvinism in this review. I have a warm spot for the Academy of Music, a fine and very impressive concert hall. I would like to think that the Academy could also make a good recording studio, but after listening to this recording my hopes have been dashed. Hopefully, RCA will soon be able to improve on the dull, thick, opaque sound that characterizes this disc.

The sonic problems are particularly noticeable in the opening and closing movements of the *Jupiter*, for here the transparency of the orchestral fabric demands a simultaneous yet audibly independent statement of the score's various complexities. But everything is lost in

CIRCLE 17 ON READER-SERVICE CARD→

Have a heart-to-heart with your ears.

They'll probably tell you a lot of things you'll like to hear. Like how they can't tell the difference—the difference between the Craig 2405 Stereo Tape Deck with auto-reverse and the $400 super deck with auto reverse.

That's nice.

Because in addition to having lots of power and a wide, wide frequency response, the Craig 2405 is $110 less than the super deck.

Music to your ears. The 2405 from CRAIG. $290.

Craig Corporation, 2302 East 15th Street, Los Angeles, California 90021

the featureless wall of spongy sound which seems to absorb and obliterate every detail. Admittedly, the problem is not solely acoustical: Ormandy's inclination to favor the strings tends to flatten out the texture and compound the difficulties.

The Schubert *Unfinished* is somewhat more satisfactory, mainly due to the fact that this Symphony's texture is inherently more one-dimensional. As a result, the sheer beauty of orchestral tone produced by the Philadelphia's musicians can virtually carry the performance. But both works are available in so many more satisfactorily recorded versions that the listener would be better advised to look elsewhere. R.P.M.

SCHUMANN: Arabeske in C, Op. 18; Faschingsschwank aus Wien, Op. 26; Humoreske, Op. 20. Claudio Arrau, piano. Philips PHS 900181, $5.98.

The *Arabeske*, a short cameo of utterly delightful poetry, has always been popular with pianists. The other two works on this record are among Schumann's more esoteric and neglected *oeuvre*. Despite its pop-sounding name, the *Humoreske* is no trifle à la Dvořák. It is an opus of major dimensions and Schumann's intention was to depict moods (i.e., humors) of varying dispositions. Both *Faschingsschwank* and *Humoreske* are problematical works and difficult to bind together architecturally; they require a great deal of mood, rhythmic acumen, textural variety, and coloristic range. The average facile pianist who belts away at *Faschingsschwank* without first checking and channeling his effusiveness can make that score sound thick, heavy, and even lethally boring. Average pianists, though, rarely tackle the *Humoreske*: I wager that most of them have never even *heard* the work!

Claudio Arrau is, fortunately, not an average pianist. His approach to Schumann combines massiveness with lucidity, freedom with stringent literalness. Arrau has a big plushy tone capable of infinite color gradations and marvelous pianistic control that permits him to weight chords convincingly and articulate all configurations with complete clarity. He sometimes has an undue penchant for the *affetuoso* touch and the redundant *Luftpause*, although moments of metrical waywardness are kept to a minimum in these particular performances. Some may think Arrau's playing a mite too studied, though in this instance I found his performances to be an unalloyed joy.

Arrau's *Arabeske* might be taken as a complete antithesis to Horowitz' well-known interpretation on Columbia. Whereas Horowitz emphasized the music's melodic grace almost exclusively, producing a shy, rather coy "ethereal" effect, Arrau stresses the harmonic solidity beneath the melody with such insistence that the topmost line is nearly lost. I prefer Arrau's way, for the "tune" is so familiar that one tends to hear it even if it is covered—harmonic structure, however, is much more easily obliterated. A comparison of Richter's Angel edition of the *Faschingsschwank* is all to Arrau's favor. Richter tends to sound rather detached here: his reading is fast, disappointingly facile and unstructured, with all sorts of little perverse dynamic tricks. Arrau's more solid, beautifully spacious performance gives us the real Schumann *Sturm und Drang*. Richter provides more formidable rivalry in the *Humoreske*. His statement (on Monitor) compares with Arrau in its weight and breadth, and his playing is a bit more spontaneous.

Philips has given the pianist fine sound, but the processing on my review disc was just so-so: along with the basically excellent piano tone was a rather obtrusive surface background, and a slight warpage soured the tone on one side.

H.G.

SHOSTAKOVICH: Symphony No. 6, Op. 54. PROKOFIEV: Scythian Suite, Op. 20. New York Philharmonic, Leonard Bernstein, cond. Columbia MS 7221, $5.98.

Shostakovich's Sixth Symphony is perhaps the composer's first "mature" symphonic work that wholly satisfies the demands of the genre. Even the sarcasm and deliberate superficiality of the last movement are justified by the two preceding movements, which lead up to the finale in a fashion that is both musically and dramatically logical—unlike the *deus ex machina* heroics of the Fifth Symphony's finale, which appears to be an afterthought tacked on a fundamentally three-movement work. The Sixth is one of the few symphonies in which Shostakovich seems almost completely

A Fresh Voice for Schubert

by Peter G. Davis

A GREAT DEAL OF CARE has gone into this highly enjoyable recital. Werner Krenn is a young (mid-twenties) Viennese tenor whose principal recorded assignments to date have been in London's *La Clemenza di Tito* and *The Creation*. He possesses what appears to be a smallish voice of considerable sweetness and flexibility, somewhat unsettled as yet in mid-range but otherwise secure and well schooled. I would place him in the Peter Pears/Charles Bressler category—rather dry of timbre and a bit short on varied tonal color. But, like Pears and Bressler, he is a sensitive, natural, resourceful musician who knows precisely how to make the most of his vocal gifts.

The repertoire is fresh and adventurous (many of these songs have never been recorded before) and all the material is admirably suited to Krenn's voice and temperament—the dramatic songs have been sensibly bypassed in favor of the lyrical, reflective, and lightly humorous side of Schubert's genius. One notes, too, that the program has been arranged into three topical groups dealing with nature, music, and love, with two "specialty" numbers as encores. These latter items are the least successful performances: *Vom Mitleiden Mariä*, a song of touching austerity describing Mary at the foot of the Cross, requires a firm legato line that Krenn cannot command at present; and *Epistel*, a tongue-in-cheek tirade aimed at a recalcitrant correspondent and set as an Italian operatic spoof, is given a heavy-handed treatment complete with a shaky, awkwardly produced high C.

With those cavils duly registered, I can truthfully say that few recent lieder recitals have given me so much pleasure. Each song is top-drawer Schubert—the melodic invention flows in a consistent stream of spontaneous lyricism. In less musical hands the prevailing atmosphere of idyllic innocence might become cloying, but Krenn has such a felicitous way with the music that one can sit back and bask in his polished, elegantly phrased performances. The tenor is not one to peer into every crevice and cranny of a song text; he is content rather to suggest the over-all mood through purely musical means and allow the notes to speak for themselves. This direct approach works perfectly for such disarming, deceptively simple songs. London has clinched the success of this album by backing young Mr. Krenn with the seasoned artistry of Gerald Moore and providing a beautifully balanced engineering job. Hopefully, this fine team will collaborate on many more lieder projects. A separate leaflet provides detailed notes on each song, as well as text and translations.

SCHUBERT: Lieder: Beim Winde, D. 669; Der Jüngling an der Quelle, D. 300; An eine Quelle, D. 530; An die untergehende Sonne, D. 457; Geheimnis, D. 491; An die Laute, D. 905; An mien Klavier, D. 342; Trost im Liede, D. 546; Die Götter Griechenlands, D. 677; Die erste Liebe, D. 182; Das Rosenband, D. 280; Sprache der Liebe, D. 410; Versunken, D. 715; An die Entfernte, D. 765; Heimliches Lieben, D. 922; An die Nachtigall, D. 196; Vom Mitleiden Mariä, D. 632; Epistel, D. 749. Werner Krenn, tenor; Gerald Moore, piano. London OS 26063, $5.98.

"The finest loudspeakers I've ever listened to, regardless of size, type or price."

That's how Ronald M. Benrey, electronics editor of Popular Science, described a pair of **Rectilinear III** speaker systems in the May 1968 issue of his magazine, in an article on "The Stereo System I Wish I Owned."

Mr. Benrey went on to justify his ranking of the **Rectilinear III's**:

"They produce beautiful bass tones without boom, accurate midrange tones without a trace of coloration, and crystal-clear treble tones without a hint of harshness. And they do it at any volume, including 'window-rattling' sound levels."

Of course, one expert's opinion may differ considerably from another's. But here's what Julian D. Hirsch wrote in the "Equipment Test Reports" of Stereo Review, December 1967:

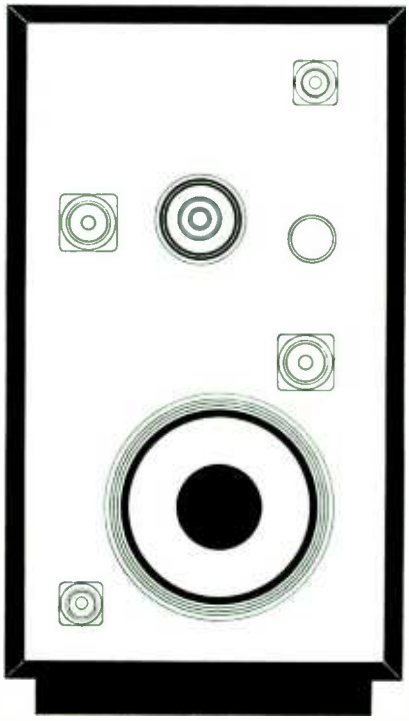
"The **Rectilinear III** ranks as one of the most natural-sounding speaker systems I have ever used in my home. Over a period of several months, we have had the opportunity to compare it with a number of other speakers. We have found speakers that can outpoint the **Rectilinear III** on any individual characteristics—frequency range, smoothness, distortion, efficiency, dispersion, or transient response. However ... none of the speakers combine *all* of these properties in such desirable proportions as the **Rectilinear III.**"

Summing up his test report, Mr. Hirsch concluded: "In our opinion, we have never heard better sound reproduction in our home, from any speaker of any size or price."

Of course, both Mr. Benrey and Mr. Hirsch write for the readers of popular, large-circulation magazines. But here's what Larry Zide wrote for the more specialized audience of The American Record Guide ("Sound Ideas" column, October 1968):

"The transient response of the speaker is superb... the overall quality is extreme in its fidelity to 'live' music. The bass is solid and firm, the midrange is clear and neutral, and highs are bell-like in their cleanliness.

"It all comes down to this: there are only a handful of speakers that I find completely satisfactory... I have had these **Rectilinear III** units for a month now. Lately I have found myself listening to them just for the pleasure of it. They are among the very best speakers on the market today."



Of course, all of the opinions above appeared in publications that accept advertising. But here's what Buyer's Guide magazine wrote in their August 1968 issue, just in case you're more inclined to trust a consumer review without ads:

"**Rectilinear III**... has had tremendous impact on the hi-fi industry... This speaker's virtue is the fact that it is the first and only full-range dynamic speaker system that possesses sound quality which is directly comparable to electrostatic speakers.

"... Flute and violin concertos as well as string quartet were reproduced with honest clarity... Piano and organ music were effortlessly reproduced in a manner that suggested the instruments were being performed live. Jazz and rock music were unpretentious and true sounding..."

To such unanimity from such varied sources we need only add the dimensions and price of the **Rectilinear III:** 35" by 18" by 12" deep, $279.00 in oiled walnut.

(For further information, see your audio dealer or write directly to Rectilinear Research Corporation, 30 Main Street, Brooklyn, N.Y. 11201.)

Rectilinear III

free of restraint—the first movement, for instance, unlike most of Shostakovich's other first movements, uses a fairly free form: an extended Largo composed of a number of themes and motivic fragments employed in a manner reminiscent of such composers as Sibelius, Miaskovsky, and, would you believe, Debussy.

Both the Shostakovich Sixth Symphony and the more familiar Prokofiev *Scythian* Suite badly need definitive recordings, and Bernstein, a conductor who has shown a great affinity for this type of music, should have been just the man for the job. Unfortunately, the disc is a major disappointment. The well-defined recorded sound, although not particularly rich, staves off total tragedy; and, in spite of Bernstein's fairly glib approach to the work, his performance of the *Scythian* Suite here is probably as worthy as any other currently available version. But the Shostakovich Sixth is a great letdown. Perhaps Bernstein has taken to heart a recent advertisement by Columbia stating that listeners need not "know the difference between an *Allegro con brio* and an *Andante misterioso* to enjoy Bernstein." That might possibly explain why the conductor takes the Scherzo some thirty beats per minute slower than indicated. This strikes me, however, as lethargy rather than interpretative liberty. But it's impossible to explain away the harsh entrances, the uneven rhythmic and dynamic balance, and the poor playing in the first movement—one violin goes shatteringly off pitch during the sustained passage that ends the movement. At least Bernstein's genuine largo tempo here makes his version of the Symphony marginally preferable to Kondrashin's, the only other recent recording of the work. But the performance by Boult on Everest is still the one to beat. R.S.B.

STRAVINSKY: The Spectacular Sound of Stravinsky. Scherzo fantastique, Op. 3; Fireworks, Op. 4; Firebird: Infernal Dance; Petrushka: Excerpts from Scene 4; Le Sacre du Printemps: Danse Sacrale; Scherzo à la Russe. CBC Symphony Orchestra (in Op. 3); Columbia Symphony Orchestra (in other works); Igor Stravinsky, cond. Columbia MS 7094, $5.98.

Once again, Columbia has ingeniously contrived to make Stravinsky collectors pay double. If you are interested in the very first recording of the *Scherzo fantastique*, or the composer's first stereo versions of *Fireworks* and *Scherzo à la Russe*, the chances are that you already own the three ballets represented here by snippets from the complete recordings—so this disc represents a $5.98 investment for twenty minutes of music. All of these "new" additions to Columbia's Stravinsky catalogue have been sitting around for more than five years anyway, along with enough other unreleased Stravinsky orchestral material to have made a full and interesting record.

The *Scherzo fantastique* and *Fireworks*, composed in succession during 1907 and 1908, form a link between those two key figures in Stravinsky's early life, Rimsky-Korsakov and Diaghilev. The earlier work was the last piece that the teacher saw: *Fireworks* was in the mail to him when he died. Its premiere impressed Diaghilev, bringing first a commission to orchestrate some Chopin, then the major task of *The Firebird*.

Both compositions share a basic *moto-perpetuo* vein alternating with contrasting material, but the later work is both more concise and more interesting (although its single "borrowing," from Dukas' *Sorcerer's Apprentice*, is more blatant than any of the *Scherzo*'s numerous eclecticisms). The contrast between skillful spinning-out of orchestral surface (Op. 3) and the use of that surface to embody rhythmic tensions (Op. 4) is beautifully illustrated here.

Unhappily, neither performance is really notable; there are bad balances, errors, and audible splices (particularly at No. 24 in the *Scherzo*, where the tempo changes disconcertingly). This sort of music certainly doesn't need Stravinsky's particular virtues as a conductor nearly as much as later works—but he gave many good performances of *Fireworks* with the New York Philharmonic (I have heard an excellent 1937 tape, and the 1946 recording, once on Columbia ML 4398, is also preferable to the new one). For the *Scherzo fantastique* there is no alternative, but for *Fireworks* I can recommend Ozawa's recent version (Victor LSC 3026, coupled with one of the best *Sacres*) or—if you like Respighi—the one by Frühbeck de Burgos (Angel S 36495, with the *Pines* and *Fountains*).

One other point in favor of this new record is the amiable *Scherzo à la Russe* with its intriguing canonic trio, written in 1944 for Paul Whiteman's band and later rescored for symphony orchestra. Here, the kind of rhythmic pointing that Stravinsky gets from an orchestra is really valuable, and I know of no better demonstration than a comparison of the opening bars with Ansermet's neater but slightly soggier reading. (London OS 25929).

The ballet snippets are all taken from the most recent recordings, using the latest revisions; thus, the *Firebird* excerpt is chopped from the 1945 Suite, not the complete recording. And while we're on that subject, let me correct a statement that I and others made in reference to Boulez' recent *Firebird* recording. I have now heard the composer's very first 78 rpm recording of the ballet, and it turns out to be not the usual 1919 version but, instead, the first recording of the 1910 Suite (with the *Berceuse* and Finale added but in the original ballet scoring). Incidentally, this means that Stravinsky never recorded the 1919 Suite, surely the most-performed of all his works! D.H.

SULLIVAN: The Pirates of Penzance. Valerie Masterson (s), Mabel; Pauline Wales (ms), Kate; Christene Palmer (c), Ruth; Jean Allister (c), Edith; Philip Potter (t), Frederic; John Reed (b), Major-General Stanley; George Cook (b), Samuel; Donald Adams (bs), The Pirate King; Owen Brannigan (bs), Sergeant of Police; Chorus of the D'Oyly Carte Opera Company; Royal Philharmonic Orchestra, Isidore Godfrey, cond. London OSA 1277, $11.98 (two discs).

Now that the D'Oyly Carte ensemble has re-recorded in stereo the eleven canonical G & S operettas, it was probably inevitable that they would start the cycle all over again. *Pirates* was a prime candidate for re-examination—the 1959 recording came at a time when the personnel was particularly weak and this replacement marks a considerable upgrading in vocal standards. Furthermore, the cast gives the complete dialogue a lively, pointed reading, which was hardly the case with earlier embarrassing efforts in this direction.

Valerie Masterson and Philip Potter

The pirates prepare to "marry with impunity"; from a 1939 D'Oyly Carte production.

are especially agreeable as Mabel and Frederic: they both have pleasant if modest-sized voices that suggest the "grand-opera-*manqué*" nature of the music very nicely (although I suspect that most G & S fans would like to hear these parts done by Sutherland and Corelli just once). Donald Adams repeats his Pirate King with far more swagger than ten years ago (Ghiaurov, anybody?) and Owen Brannigan, in a guest appearance as the timid Sergeant, has a fine time slyly underlining the paradoxes of his "Policeman's Lot" philosophy. The Major-General is in the capable hands of John Reed, who delivers the patter songs with his customary polished twinkle. Only the rather rusty-voiced Christene Palmer disappoints as Ruth; but these "Clara Butt" parts have languished badly since the days of Miss Bertha Lewis and Ella Halman.

The orchestra sounds slightly limp under Isidore Godfrey's flaccid direction. I know that Maestro Godfrey has been a D'Oyly Carte tradition since the year One, but it seems to me that a fresher musical approach, crisper rhythms, and more flexible instrumental phrasing could have completely dispelled the slightly stale odor that still lurks in the corners of this otherwise enjoyable, brilliantly recorded performance. Someone once suggested (whimsically, I presume) that the D'Oyly Carte needed an artistic jolt along the lines of an exchange agreement with Bayreuth—a Bridget D'Oyly Carte *Parsifal* and a Wieland Wagner *Mikado*. Tempting as that may sound, I'd settle for a carefully prepared musical performance of *Pirates* with a conductor of real stature—Colin Davis, for instance. P.G.D.

VERDI: Arias. Aida: Ritorna vincitor; Qui Radames verra . . . O patria mia; Don Carlo: Tu che, la vanita; Macbeth: Nel di della vittoria . . . Vieni, t'affretta!; Otello: Era più calma? . . . Mia madre aveva una povera ancella. . . . Ave Maria. Gwyneth Jones, soprano; Orchestra of the Royal Opera House Covent Garden, Edward Downes, cond. London OS 26081, $5.98. Tape: ●● L 90158, 7½ ips, $7.95.

It is not surprising that Gwyneth Jones has risen to high rank among the stars of Covent Garden and is now in demand in many of the world's opera houses. She has good looks, a potent stage presence, and a big, dramatic voice which she handles with skill and warm temperament.

These excerpts from four Verdi roles are eloquent testimony to the reasons for Jones's success. This is bold, big-league singing from an artist well on the way to her prime.

The *Aida* arias show at once her strengths and weaknesses. The planning of her initial phrases, the firm and even line-spinning is quite exemplary; but she is not entirely free from strain in the climb up to "*Numi, pieta, del mio soffrir*"—though at the very top things are happy once again. You do have a feeling that there is nothing whatever to spare: naught for her comfort, or

ours. The same aplies to *"O patria mia,"* but in this aria there is also a certain lack of total commitment and identification that is disturbing.

The best thing on the disc is the *scena* from *Don Carlo* which does not tax the extremes of the voice but requires a long-breathed evenness and consistency of legato, which Miss Jones delivers in full measure.

Lady Macbeth's letter scene does not come off so well, but this is perhaps because I cannot rid my ears of Callas in this material. It is the scene which establishes two characters, those of Macbeth and his wife, proclaims her ruthlessness and iron will, his vacillation. Miss Jones starts off by reading the letter in in a soft, low, almost stream-of-consciousness manner which seems to have little connection with what follows. These lines must be drawn with barbed wire, and Miss Jones has none.

Desdemona's scene is well-judged and sensitively sung, with convincing effect. The problem here, as with the entire disc, is that the recorded competition is so very fierce: not only Callas, but Price, De los Angeles, Tebaldi, Nilsson, Milanov (in the relevant excerpts). Nor can we judge the entire operatic *persona* of Gwyneth Jones: her looks and stage presence are not relevant. We have the voice alone, and under most severe laboratory conditions. She does very well, but there are misgivings.

Downes's work is sensitive, and the orchestra is marvellously caught. But the tempos, particularly in the *Aida* bits, seem very slow. G.M.

WAGNER: Der fliegende Holländer: Die Frist ist um; Die Walküre: Wotans Abschied; Die Meistersinger: Was duftet doch der Flieder; Tristan und Isolde: Tatest du's wirklich?; Parsifal: Wehvolles Erbe, dem ich verfallen. Theo Adam, bass-baritone; the Staatskapelle Berlin, Otmar Suitner, cond. London OS 26093, $5.98. Tape: ●● L 90155, 7½ ips, $7.95.

This is a peculiar record, strangely laid out in terms of program, and oddly inconclusive in its level of performance. There is no grouping, no sequence of excerpts from a particular role—so that we don't get any full picture, for instance, of Adam's Sachs. The *Tristan* selection is puzzling, both because it makes little effect out of context and because Adam is by no means a true bass.

Still, there are attractions, especially on Side 1, which pairs the extended *Holländer* and *Walküre* passages. Adam is in excellent voice, and the *Holländer* monologue is substantially better than the one included on the complete Klemperer performance. Adam is not a notable colorist with his voice; there is a general animation and vigor to everything he does, but not much in the way of specific commentary or illumination. Nevertheless, his big, brown *Heldenbariton* sounds very handsome and solid when it is at its steadiest, and both these challenges are met in a full-throated, satisfying way, with a much closer approximation of a true singing line than we are accustomed to hear from German heroic singers.

The overside is not so interesting. The best of it is Amfortas' great lament, which lies well for Adam, and reaches considerable intensity at *"Erbarmen! Erbarmen!"* Marke's lengthy exegesis on his bad luck is intelligently set forth, but not without a fair amount of quaver, and, as I've already noted, with a lightish timbre that doesn't quite square with the way the music is set.

Adam made his Metropolitan debut in the same role of Sachs, and I enjoyed that performance enormously, both for its increasingly persuasive vocalism and for the very natural, honest characterization. Taken alone, however, his *Fliedermonolog* makes only a middling case for the interpretation; there is some more wobble, and nothing terribly individual or poetic about the performance.

Suitner's accompaniments tend toward slowness, and toward emphases on isolated phrasing or instrumental lines that verge on the manneristic. The orchestra plays well, however, and the engineering is excellent. C.L.O.

recitals & miscellany

AMERICAN BRASS QUINTET. IVES: From the Steeples and the Mountains; Song for Harvest Season; Chromatimelodtune. BREHM: Quintet for Brass. BRANT: The Fourth Millenium. PHILLIPS: Music for Brass Quintet. Jan DeGaetani, mezzo (in the Song); American Brass Quintet. Nonesuch H 71222, $2.98.

From the Steeples and the Mountains is only forty-eight measures long, but it is one of Ives's masterpieces. In addition to the brass instruments, the composition calls for huge bells; when it was premiered by the New York Philharmonic under the direction of Lukas Foss in 1965, one of the bells had to be faked electronically, since no orchestral chime that low could be found. Here, in a masterstroke of recording technique, the carillon of the Riverside Church, no less, is played off against the brass instruments, and the huge climax really does exemplify Ives's description of the effect he wanted: "From the Steeples, the Bells!—then the Rocks on the Mountains begin to shout!"

This three-minute work alone is worth the price of admission. The other Ives pieces are not nearly so good. *Song for Harvest Season* runs all of a minute and a half and doesn't say much. The *Chromatimelodtune* is one of Ives's proto-12-tone works and is as grimly tormented as its title.

The other three items on the disc are all very interesting in their way. The best of them, to my ear, is the Phillips, which has some marvelous sonorities of the kind wherein scoring and harmony form an indissoluble and memorable whole. It also has much of the highly energized, dissonant, and vigorous counterpoint which brass instruments seem to call forth from contemporary composers.

Brehm's work has fewer sustained sonorities but more contrapuntal electricity and is continually interesting. The Brant piece illustrates its point all too literally. It is a dialogue between gibbering, mutilated earthlings and visitors from another planet. Its descriptiveness is entertaining, but the music lacks the spine-tingling power of Brant's *Galaxies* and *Millenia*. Performances are superb and so are the recordings. A.F.

JULIAN BREAM: "Classic Guitar." GIULIANI: Grand Overture, Op. 61; Sonata for Guitar, in C, Op. 15: Allegro. SOR: Introduction and Allegro, Op. 14. DIABELLI: Sonata for Guitar, in A. MOZART: Larghetto and Allegro, K. Anh. 229 (trans. Bream). Julian Bream, guitar. RCA Red Seal LSC 3070, $5.98. Tape: ●● R8S 1117, $6.95.

All the composers on this disc save Mozart were contemporaries of Beethoven (Diabelli was at one time, of course, his publisher), and as might be expected of men attuned to such an age they didn't kid around when it came to making demands on their soloist. While much of the writing here is decidedly keyboardish, so is most guitar music of the classic/romantic period (it is, after all, a style well suited to the instrument's capabilities). A certain amount of monotony sets in inevitably after forty or so minutes of this, but Bream's mastery remains, as always, something you can't turn your back on, and you therefore sit out the full measure of arpeggio passagework, predictable modulating, and rhetorical striding with equanimity and recurring attacks of enthusiasm.

In Bream's hands the scale figures in Giuliani's *Grand Overture* flower like Roman candles on the Fourth of July, and the Sonata makes one realize all over again how well this guitarist handles the very elemental features of his craft, like bringing out a melody line over broken-chord accompaniment. The Sor is so skillfully colored that a supporting woodwind seems to creep into the bass register at one point, and the Diabelli —the most extravagant work in the recital—gives free rein to echo effects, quick *forte/piano* contrasts, and threatening rumblings on the low strings. Bream goes all the way on this, and might be accused occasionally of exaggeration, but it doesn't bother me. The Mozart is a transcription from a divertimento for winds, and works beautifully. S.F.

PLACIDO DOMINGO: "Romantic Arias." HANDEL: Giulio Cesare: Svegliatevi nel core. MOZART: Don Giovanni: Il mio tesoro. SALVI: Il Duca d'Alba: Angelo casto e bel. HALEVY: La Juive: Rachel, quand du Seigneur. VERDI: Luisa Miller: Quando le sere al placido; Simon Boc-

canegra: O inferno! Sento avvampar. TCHAIKOVSKY: Eugene Onegin: Lenski's Aria. WAGNER: Lohengrin: In fernem Land. PUCCINI: Le Villi: Torna ai felici di. MASCAGNI: Iris: Apri la tua finestra. Placido Domingo, tenor; Royal Philharmonic Orchestra, Edward Downes, cond. RCA Red Seal LSC 3083, $5.98. Tape: R8S 1121, $6.95.

Placido Domingo's second aria disc (the first is on the London label) is certainly an interesting piece of programing, embracing a wide range of musical style, language, and vocal effect. And considering the variety of the demands made, this gifted young tenor brings off an impressive proportion of the material.

My impulse would be to say that the lyrical utterances are more fully met than the dramatic; *"Il mio tesoro"* is the most successful item on the record, while *"Rachel, quand du Seigneur"* is the least. The *Don Giovanni* aria, in fact, is given one of its great readings—warm and masculine in tone, precise in intonation, firm and flexible in its phrasing, and magnificent in its sustention of the long line. (The famous "McCormack phrase" is spun on one breath, at full voice, every note in place, with a lovely broadening at the end, and without the slightest hint of extension. Of course, it could be clever splicing, but let's assume otherwise.)

Still, one of the finest things on the disc is the *scena* from *Boccanegra*, which has great dramatic bite along with beauty of sound. Every item has a good share of liquid, youthful tone and of an extremely tasteful musicality. When there are faults, they are slight: an occasional weakness and huskiness at the bottom; a onetime resort to an unconnected non*mezza-voce* (in *"Angelo casto e bel"*); a tendency to ease into a phrase when it should build (as in the *"In fernem Land"*); or a pressing on the instrument in an attempt to secure more weight (this backfires, for the voice becomes slightly tremulous and actually sounds smaller—most noticeable in the *La Juive* aria). Except for the last, these are all sins of omission, and they are so fleeting they hardly interrupt one's enjoyment. For sheer beauty of tone and of lyrical phrasing, this is singing on a very high level.

Downes's accompaniments are incisive and vigorous in the Handel and Mozart arias, but tend to drag in the more overtly "Romantic" selections; Lenski's aria (the second one, and in Russian) rather stands still, despite the lovely vocalism.

The excellent *Duca d'Alba* piece, which was also recorded recently by Luciano Pavarotti, is of course credited to Donizetti, with an explanatory footnote. But since the otherwise ignored Salvi wrote it, let Salvi at least have his posthumous credit. Cheerfully recommended, for both the program and the singing.

C.L.O.

MAUREEN FORRESTER: "Lieder Recital." SCHUBERT: Suleika. BEETHOVEN: Die Ehre Gottes aus der Natur. SCHUMANN: Nur wer die Sehnsucht kennt. BRAHMS: Gestillte Sehnsucht; Geistliches Wiegenlied. WOLF: Weylas Gesang. STRAUSS, R.: Schlechtes Wetter; Ruhe, meine Seele. DVORAK: Seven Bohemian Songs. Maureen Forrester, contralto; John Newmark, piano; Pierre Ladhuie, viola (in the Brahms). Everest 3247, $4.98 (electronic stereo only).

Miss Forrester is an admirable artist and her work is always worth a close hearing. The present recital is intimately scaled, so we have only occasional evidence of the resources of power that she can emit in an auditorium like Carnegie Hall. Here she seems happiest in the Brahms, particularly the lullaby: and *Ruhe, meine Seele* is richly done. Her diction and German pronunciation are exemplary, as always.

The so-called *Bohemian Songs* by Dvořák appear in *Grove's Dictionary* as *Gypsy Songs*, Op. 55; perhaps someone at Everest thought the real title unbecoming to an image as sedate as Miss Forrester's. Anyway, she gives them spirit and a quick change of emotional scenery; and she generates, if not a gypsy swing, at least a Bohemian one. The middle song (simply called "Fourth" on the sleeve) is perhaps more familiarly known as *Songs My Mother Taught Me*.

Mr. Newmark's work is strong, sensitive, and supple. The viola of Mr. Ladhuie sounds hirsute in the lower registers, but good up high. Technically, everybody seems to be too close to his microphone, and there is little perspective. Why this had to be phony stereo—though good of its kind—I cannot imagine; nor is it clear why Everest chooses to print useless sleeve notes, where not even the

Maureen Forrester—painted by Jean Primrose, sister of violist William Primrose.

titles of the songs are translated—no question of texts or summaries.

Shape up, Everest: artists of this magnitude deserve better of you. G.M.

FRENCH ORGAN MUSIC OF THE LATE ROMANTIC PERIOD. FRANCK: Pièce héroïque; Cantabile. SAINT-SAENS: Preludes and Fugues, Op. 109: in D minor; in G. WIDOR: Symphony for Organ, No. 6, in G minor, Op. 42, No. 2: Allegro; Intermezzo; Symphony for Organ, No. 5, in F minor, Op. 42, No. 1: Toccata. Réné Saorgin, organ (in the Franck); Jean-Claude Raynaud, organ (in the Saint-Saëns); Xavier Darasse, organ (in the Widor). Turnabout TV 34238, $2.50.

Like many miscellanies, this record has highs and lows that make the total production difficult to assess. The two Franck pieces, for example, are gems and they are beautifully performed by Réné Saorgin. On the other hand, while the two Saint-Saëns Preludes and Fugues may be models of classical purity and restraint, I can only say that the D minor is as dry as the dusty archives from which it was dug out and the slightly livelier G major won't stir up much enthusiasm either. Since scores of these pieces were unavailable, I must assume that Raynaud's readings are accurate.

The Widor selections are very good: the Allegro from his Sixth Symphony is perhaps his best work and is the most ambitious piece included here. Darasse manages to generate considerable excitement, as he does with that perennial Easter Sunday Postlude favorite, the Toccata finale from the Fifth Symphony. The at least entertaining Intermezzo from the Sixth is also performed quite well.

The organ used here is a particularly fine example of the work of Astride Cavaillé-Coll, in the Basilica of St. Sernin, Toulouse. All three of the composers represented on the disc performed extensively on one of Cavaillé-Coll's instruments (Widor was the organist at St. Sulpice for sixty-three years, Franck at St. Clotilde, and Saint-Saëns at the Madeleine), and therefore all this music was conceived in terms of Cavaillé-Coll's tonal ideas.

Turnabout's sound is extremely rich and clear. Its jacket notes are misleading: the entire Sixth Symphony of Widor is not included, as they imply—the contents of the record are as listed above. C.F.G.

GUSTAV LEONHARDT: "Harpsichord Recital." CACCINI (arr. Philips): Amarilli. FARNABY: Spagnioletta. TOMKINS: Pavan and Galliard of three parts. ANON.: Daphne (from the Camphuysen Manuscript). FRESCOBALDI: From Book IV: Toccata No. 7; Canzona No. 3; Galliards Nos. 1-5; From Book III: Toccata No. 11. BACH (attrib.): **Prelude and Fugue in A minor, S. 895; Suite in F minor (fragment), S. 823; Prelude and Fughetta in D minor, S. 899. J.C. BACH: Sonata in D.** Gustav Leonhardt, harpsichord. Telefunken SAWT 9512-B, $5.95.

This is a wonderful idea, flawlessly executed. Gustav Leonhardt has selected four seventeenth- and eighteenth-century instruments of Dutch, Italian, German, and English provenance, each specially suited in character as well as in date and usually place of origin to one of the four groups of pieces included in the recording.

For the Caccini, Farnaby, Tomkins, and anonymous pieces he uses a delicate, "fluty" harpsichord built in Antwerp by Andreas Ruckers in 1648. The Frescobaldi group is played on a much more metallic-sounding Italian instrument built by an unknown hand in 1693. Both of these instruments are tuned in meantone temperament.

The pieces attributed to Johann Sebastian Bach are played on a fine, rather expressive instrument by Christian Zell (Hamburg, 1741), and the *galant* sonata by youngest son Johann Christian rings robustly out on a big, brilliant two-manual instrument built in London in 1775 by Jacobus and Abraham Kirckman for exactly this kind of music.

The music—particularly the first group—is full of charm, and Leonhardt's performances are, as usual, a model of sensitive musicianship allied with taste and style. Accompanied by a short but informative note on the instruments by the performer, this record cannot fail to enhance almost any listener's appreciation of the harpsichord and of its vast, varied literature.

The Italian instrument, by the way, is now in the collection of the Smithsonian Institution in Washington, D. C., and the Zell is in the East Frisian Countryside Museum, Aurich, Holland. The Ruckers and Kirckman instruments form part of Leonhardt's own magnificent collection. The Ruckers, it seems, is the selfsame instrument that appears in the famous Jan Steen painting (reproduced on the front of the record jacket) of a young woman playing the harpsichord. This is the sort of fact that, for some reason, I find extraordinarily exciting. There is some continuity in this world after all. B.J.

EZIO PINZA: "Aria and Songs." MOZART: Le Nozze di Figaro: Se vuol ballare; Die Zauberflöte: O Isis und Osiris: ROSSINI: Il Barbiere di Siviglia: La calunnia. DONIZETTI: La Favorita: Splendon più belle. BELLINI: Norma: Ite sul colle. VERDI: La Forza del destino: Il santo nome di Dio; I Vespri Siciliani: O tu, Palermo. PUCCINI: La Bohème: Vecchia zimarra. THOMAS: Mignon: De son coeur j'ai calme la fièvre. BOEHM: Calm As the Night. D'ESPOSITO: Anema e core. GOELL: Luna rossa. TOSTI: L'ultima canzone. Ezio Pinza, bass; various accompaniments (from originals recorded 1927-52). RCA Victrola VIC 1418, $2.50 (mono only).

This is a very uneven mixture. The program does not seem to have been selected with any great care, and certainly no freshening has taken place on the engineering front. But at least there is very little duplication of material on other LPs, and there are a few prime items.

Perhaps the very best of it is the noble voicing of the *Vespri Siciliani* aria, where Pinza's ability for alternating between dramatic singing of great force and brilliance and a rolling, mellow cantabile is well displayed. The *"Splendon più belle"* is also fine singing, and so is the *"Isis und Osiris,"* notwithstanding the flagrant German *in bocca Romana*. On the other hand, the *Norma* and *Forza* excerpts, though they were recorded in 1927 and are of course solid and representative, are not on a level with the other Pinza discs from the same operas (the great *"Ah! del Tebro"* from *Norma*, or the *"La vergine degl'angeli"* and final trio from *Forza*).

If we must have reminders of the post-*South Pacific* Pinza, then surely the *"La calunnia,"* which despite some top trouble is at any rate vital, could have served alone. There is no excuse for Calm as the Night, *Luna rossa*, or *Anema e core*—the songs are simply garbage, rendered more rancid by the arrangements and the thoroughly dreadful performances. The disc does end, though with a marvelous (early) *L'ultima canzone*, a *good* light song by a cultivated salon composer, sung to the last drop. C.L.O.

FRANCIS PLANTE: "Piano Recital." BERLIOZ-REDON: Serenade of Mephisto. BOCCHERINI-PLANTE: Minuet. CHOPIN: Etudes, Op. 10: No. 4, in C sharp minor; No. 5, in G flat; No. 7, in C; Etudes, Op. 25: No. 1, in A flat; No. 2, in F minor; No. 9, in G flat; No. 11, in A minor. MENDELSSOHN: Scherzo in E minor, Op. 16, No. 2; Songs without Words: in A, Op. 19, No. 3; in A, Op. 62, No. 6; in C, Op. 67, No. 4; in

E, Op. 67, No. 6. SCHUMANN: Romances: in F sharp, Op. 28, No. 2; in D minor, Op. 32, No. 2. SCHUMANN-DEBUSSY: Am Springbrunnen, Op. 85, No. 9. Francis Planté, piano. International Piano Library IPL 101. Available with a $10 donation to The International Piano Library, 215 West 91st Street, New York, N.Y. 10024.

Listening to these transfers is a rather eerie experience: here I am in the year 1969 eavesdropping on the playing of an artist born in 1839. To be sure, Francis Planté recorded these selections for French Columbia at the ripe age of ninety in 1929 (he still played an occasional concert for charity until a year before his death in 1934). There is a rather intriguing story behind the existence of these recordings, the sole documentation left by this champion of musical geriatrics. To celebrate his ninetieth birthday, Planté presented two full-length recitals, one in the afternoon and one in the evening, before an invited audience of friends. Each program was completely different, and contained, in addition to most of the short vignettes included here, such substantial fare as Beethoven's *Les Adieux* Sonata, Chopin's F minor Ballade, Scherzo in E, and A flat Polonaise. An official from Columbia/Pathé was among the guests and he managed to convince his company to record for posterity this historically important artist. Planté was recalcitrant about coming to Paris, so Pathé brought its recording equipment to Planté's villa at Mont-de-Marsan.

Some impressive evidence was gathered from those sessions. Even at ninety, Planté apparently had a vast supply of energy and could sprint up and down the keyboard with considerable aplomb, accuracy, and discipline. Judging from these restored discs, his tonal production had some of the typical *sec* quality characteristic of the French school of pianism—though, like Cortot, he tended to a rather massive, weighty sonority. I do not get the impression of particularly profound or poetic artistry from this playing (certainly nothing on the level of a Cortot), but Planté's performances are completely honest and, in some instances, urbane and exciting. There is, of course, an occasional ritard at the cadences, some breaking of the hands, and other occasional mannerisms of the period, but Planté's good taste never violated a composition's basic structure.

For me, the most satisfying items in the collection are the Schumann Romances and the Berlioz *Mephisto* transcription. The latter has tremendous swagger and galvanic endurance, while the two Schumann pieces profit from faster tempos and less mawkish interpretations than one usually hears today. The Chopin Etudes vary from sturdiness to dogged solidity. Despite Planté's exclamation of *"bien!"* at the conclusion of Op. 10, No. 7, must that piece be so aggressively accented on every downbeat? The repeated notes in the little Mendelssohn Scherzo are impressive even though that performance is a bit lethargic. The three florid *Songs Without Words* are more successful.

The International Piano Library is to be complimented on its presentation. The sound is remarkably ample and lifelike; a bit of the original surface noise is a small price to pay for the original vitality of these rare originals. The disc has been smoothly processed, and the dignified white jacket contains a lengthy, interesting note on Planté as well as complete discographic details. H.G.

ROYAL OPERA HOUSE COVENT GARDEN: "Anniversary Album." Soloists; Chorus and Orchestra of the Royal Opera House Covent Garden, Georg Solti, Rafael Kubelik, Edward Downes, Richard Bonynge, Sir William Walton, and Reginald Goodall, conds. London OSA 1276, $11.76 (two discs). Tape: ●● D 90152, 7½ ips, $14.95 (two reels).

Precisely what sort of anniversary is being celebrated by these discs is not quite clear. In his introductory notes for the album, Sir David Webster (Covent Garden's general administrator) comments that "we have been going ever since the war, for twenty-one, twenty-two, or twenty-two and a bit years." Since twenty-one is the traditional "coming-of-age" year, perhaps we can take these recorded performances as representative of Covent Garden on the threshold of postwar maturity—although the first theater on the

Sherrill Milnes: A Voice for Tomorrow's Golden Age

by George Movshon

HERE IS A VIGOROUS, confident new voice to prove again that the operatic art is a continuum, that while vocal history may not repeat itself, it certainly moves around in cycles. "Ah, but you never heard Battistini," we say, or our elders do (substitute Ruffo/De Luca/Tibbett/Warren, as appropriate). This record suggests that our descendants may one day also play the same game of one-upmanship: "Of course, you are too young to have heard Milnes. In the flesh, I mean. Yes, I know you can hear him from the computer at the touch of a button; it's not the same thing as live, you know."

If the foregoing seems to imply that Milnes stands in the great line of baritones in general (and Verdi baritones in particular), that is wholly intentional. He is not yet a finished artist, let alone a perfect one. But all the potential is there: a magnificent voice, a dramatic sense, a feel for the Verdian line, a splendid stage figure.

This recital disc makes an impressive document, offering as it does five languages and eight separate genres culled from two centuries of opera. Some of it is a little raw still, some of the effects are a bit too obvious, some of the French and Italian vowels are indifferently spoken. But apart from these small blemishes, this record proclaims a major recruit to the operatic forces of the day.

It is as a singer of Verdi that Milnes has become best known, so principal interest falls on the two extended scenes by that composer. In the *Forza* excerpt he summons up exceptional force in projecting Carlo's jealousy, doubt, resolution, and concluding cry of vengenance. The voice quality calls Warren to mind frequently (this was one of Warren's most satisfactory roles—during the very scene here recorded the baritone collapsed and died in 1960). The *Attila* recitative, aria, and *cabaletta* is not such a rare treasure as the aria Caballé recently revived from the same score; but it serves Milnes's sense of drama well enough, and he gets a lot out of it.

There is plenty of sonority in the *Abendstern* though Milnes does not shape it as elegantly as, say, Fischer-Dieskau; but 'twill serve. The Rossini aria is Tell's address to his son just before the decisive arrow shot. One wishes it had been sung in the original French, but even so Milnes does well by it. His way with Tchaikovsky is firm and forceful, the Russian words clearly enunciated. His French pronunciation is not quite perfect, and the words seem to come from too far back in the throat to make for flexibility. He should also watch a certain confusion of vowels: the disyllabic French *"vie"* comes out as *"vey-eh."* *"Vive"* (in Italian) tends to sound *"veh-veh"* and he turns the name Jemmy (Tell's son) into something mighty like the French negative *"Jamais."*

Anton Guadagno's conducting is satisfactory for much of the disc, although he drops the tension at a few unexpected places. In *"Scintille"* things slacken off badly before the final forte, as they do also in the *"Urna fatale"* passage from *Forza*. The Handel accompaniment is plodding, but Milnes and Guadagno find the right combination of intensity together in the *Tabarro* aria, a version as good as any I know.

In all, the disc is a pleasure to hear and to have, the notes (by Tony Randall) and enclosed bilingual texts a model of what is needed. Sherrill Milnes is a new and exciting artist who has every requirement necessary to become a historically great singer. Welcome.

SHERRILL MILNES: "Operatic Arias." HANDEL: Joshua: See the Raging Flames Arise. ROSSINI: William Tell: Mio figlio . . . Resta immobile. VERDI: Attila: Tregua è cogl'Unni . . . Dagl'immortali vertici . . . E gettata la mia sorte; La Forza del destino: Morir! Tremenda cosa! . . . Urna fatale. WAGNER: Tannhäuser: Wie Todesahnung . . . O du mein holder Abendstern. THOMAS: Hamlet: O vin, dissipe la tristesse. OFFENBACH: Les Contes d'Hoffmann: Allez! . . . Scintille diamant. TCHAIKOVSKY: Pique Dame: Prince Yeletsky's Aria. PUCCINI: Il Tabarro: Nulla! Silenzio! LEVY: Mourning Becomes Electra: Too Weak to Kill the Man I Hate. Sherrill Milnes, baritone; New Philharmonia Orchestra, Anton Guadagno, cond. RCA Red Seal LSC 3076, $5.98.

present site dates back to 1732 and a rich tradition of drama, ballet, and opera necessarily pervades the present company.

Of course the sixteen operatic excerpts performed here cannot hope to recapture the flavor of 237 years of musical history—nor, for that matter, was it possible to touch upon all the more significant peaks of the post-1947 Rankl/Kubelik/Solti years. What one does hear on London's two-disc commemorative album are studio-recorded scenes from current or recent productions, interpreted by what is presumably the cream of today's British singers. Whether or not the entire set will appeal to operagoers beyond the Thames is a question that begs a straightforward answer. The following number-by-number tally can only serve as a helpful guide.

Bizet: *Carmen*: Prelude to Act I. A potpourri has to start somewhere, so I suppose this boisterous, bright performance led by Solti is as good as anything.

Donizetti: *La Fille du régiment*: *"Salut à France."* I assume this excerpt comes from London's recent complete recording (the only item not especially recorded for the album). Joan Sutherland is in representative form: lovely tone, drooping phrases, agile coloratura, and incomprehensible French.

Berlioz: *Les Troyens*: *"Je vais mourir."* Covent Garden remains one of the few international opera houses with enough nerve to mount Berlioz' epic masterpiece and keep it in the repertoire. Dido's lament is movingly sung by Josephine Veasey and, for old-times' sake, conducted by Rafael Kubelik, who led the original production.

Mussorgsky: *Boris Godunov: Coronation Scene*. A showpiece primarily for the company's chorus and orchestra conducted by Edward Downes—and a splendid job it is (sung in Russian, no less). Joseph Rouleau deals rather gingerly with Boris' little solo.

Mozart: *Le Nozze di Figaro*: *"Dove sono."* With all the good will in the world, this simply won't do. Joan Carlyle makes a very pretty sound, but her poor intonation, callow phrasing, and annoying scoops are very hard to take.

Verdi: *Otello*: *"Fuoco di gioia . . . Brindisi."* Tito Gobbi, evidently as "guest artist," stars in this extended scene from Act I. Fortunately his matchless Iago is recorded in full elsewhere: on the excerpt offered here, his voice sounds appallingly threadbare.

Verdi: *Falstaff*: *"Ehi! Taverniere."* Some of the flavor of Geraint Evans' superb Falstaff comes across during the course of the fat knight's Act III monologue, but the baritone's voice has sounded much freer and more pliant in the opera house.

Puccini: *La Bohème*: Quartet from Act III. Elizabeth Vaughan, Maria Pellegrini, Jean Bonhomme, and Delme Bryn-Jones are the quarreling lovers; lively, but strictly for home consumption.

Britten: *A Midsummer Night's Dream*: Quartet from Act III. This excerpt introduces one disc side devoted to British opera, a remarkably vital commodity considering the general state of contemporary music drama. The singing here by

Elizabeth Robson, Anne Howells, Kenneth MacDonald, and Delme Bryn-Jones is unfortunately quite poor.

Britten: *Billy Budd*: "O beauty, o handsomeness, goodness!" Claggert's sinister soliloquy is magnificently sung and chillingly interpreted by Forbes Robinson. Why wasn't he on London's complete recording?

Tippett: *King Priam*: "O rich-soiled land." And why have neither of Michael Tippett's rich operatic scores found their way onto disc? This excerpt from his second opera presents Achilles' yearning, nostalgic complaint, rather effortfully sung by Richard Lewis but artfully accompanied by guitarist John Williams.

Walton: *Troilus and Cressida*: "How can I sleep?" A great success when it was new fifteen years ago. Walton's overripe score sounds a bit moldy now. Marie Collier is an awkward, oversexed Cressida, but Peter Pears adds a characterful bit as the mincing Pandarus and the composer contributes an authoritative presence on the podium.

Beethoven: *Fidelio*: "*Mir ist so wunderbar.*" A really clumsy performance of this miraculous quartet. The culprits are Gwyneth Jones, Elizabeth Robson, John Dobson, and David Kelly; Solti conducting.

Strauss, R.: *Der Rosenkavalier*: "*Herr Kavalier.*" Yvonne Minton's lusciously sung Annina augers well for her forthcoming Octavian on London's new complete recording. Solti wrings the big waltz tune for all its worth, although Michael Langdon's Ochs is a trifle undersung.

Strauss, R.: *Elektra*: "*Allein! weh, ganz allein.*" Elektra's exhausting monologue tries Amy Shuard to the limit. She survives the ordeal, even if occasional moments of forced, shrill tone mar the dramatic intensity of her performance.

Wagner: *Das Rheingold*: "*Abendlich strahlt.*" A rather lame finale. David Ward is a better Wotan than this thin, wobbly-sung excerpt would indicate. This embarrassing track should really have been omitted.

Well, there you have it. Frankly, I remember evenings at Covent Garden over the past ten years that left far more memorable impressions than anything recorded here. Perhaps the Royal Opera House's golden anniversary package will be luckier. P.G.D.

PAUL SACHER: "A Baroque Concert." SCARLATTI, A.: Sinfonia for Flute, Trumpet, and Strings, No. 2, in D. VIVALDI: Concerto for Flute and Strings, in G minor, Op. 10, No. 2 (La Notte). SAMMARTINI: Concerto for Soprano Recorder and Strings, in F. ALBINONI: Concerto for Flute and Strings, in G. Hans-Martin Linde, flute; Maurice Andre, trumpet; Collegium Musicum Zürich, Paul Sacher, cond. Archive 198466, $5.98.

A good batting average: three of these concertos really give you something to listen to. Scarlatti, besides capitalizing on the victorious spirits that come naturally with the mere presence of a trumpet, sets the two solo instruments off against each other nicely, and goes a step further in developing a strong interplay among sections of the string body itself. No measure is wasted.

La Notte is one of the works in which Vivaldi goes in for Nature and Color: the opening introspective communion between solo and orchestra is a wonderful piece of stage setting, and the storm rumblings which come later would identify the composer unmistakably even to anyone familiar only with his *Four Seasons*. Sammartini may give you all the soprano recorder you want to hear for sometime to come, but the work is lively enough in itself. The Albinoni is routine.

The performances are excellent—the soloists skillful, the tempos right, the rhythms crisp, the strings well phrased. S.F.

ERNESTINE SCHUMANN-HEINK: "Operatic Arias." MOZART: La Clemenza di Tito: Parto, parto. HANDEL: Rinaldo: Lascia ch'io pianga. GLUCK: Orfeo ed Euridice: Che faro senza Euridice. DONIZETTI: Lucrezia Borgia: Brindisi. MEYERBEER: Le Prophète: Ah, mon fils!, O pretres de Baal; THOMAS: Mignon: Connais-tu le pays. GOUNOD: Sappho: O ma lyre immortell. SAINT-SAENS: Samson et Dalila: Printemps qui commence: Mon coeur s'ouvre à ta voix. WAGNER: Das Rheingold: Weiche, Wotan, weiche; Rienzi: Gerechter Gott! Ernestine Schumann-Heink, contralto; various orchestras (from originals recorded (1906-09). RCA Victrola VIC 1409, $2.50 (mono only).

She made her debut in 1878. Fifty-one years later her voice was still in good enough condition to make a remarkable, if imperfect, recording of Waltraute's scene from *Götterdämmerung*. She learned how to sing Mozart from Hans von Bülow; Gustav Mahler and Cosima shaped her Wagner style; Brahms himself taught her his lieder and the *Alto Rhapsody*. Her *recorded* voice spans almost three octaves, from a low D to a high B natural that many sopranos today would envy; you may hear it on this record, in the lament of Fidès from *Le Prophète*. She bestrode the so-called Golden Age like a colossus.

Ernestine Schumann-Heink was a contralto and said so firmly. She once explained part of the distinction between her voice category and that of a mezzo-soprano: "The genuine contralto voice should have no break in its *middle* register, while the mezzo-soprano *has* a break in its chest tones.

She sang at the Met from 1899 to 1932, and the selections included in this recital—indispensable to anybody interested in the singing voice or in the history of performance style—catches her at or near her prime.

But the ears need a little help from the imagination in approaching recordings of this vintage. Though the technology is good enough for its period, you get nothing but a voice up front and the ghost of an orchestral accompaniment back there: no ambience, no perspective, no acoustical shadings whatever. These have to be provided by creative listening.

Ernestine Schumann-Heink—the colossal golden-age contralto with no sideways.

And remember, you are hearing an artist trained fully a century ago, in the style of that age, and they don't make 'em that way any more.

What you will hear with such mental adjustment is a remarkably firm and musical instrument, handled with outstanding judgment and taste, a serene and even flow of sound, each note at dead center (though she moves downward, occasionally, into a *tenuto*, there is never an upward scoop), and a musical personality of the utmost assurance. You may not get from Schumann-Heink the full languor of Delilah's music though her way is by no means unsexy; but she is supreme in anything requiring gravity, classical detachment, tragic elegance, or bold declamation. And the famous drinking song from *Lucrezia Borgia* is a coloratura knockout, ending in a breathtaking downward leap of twelve full tones.

Praise and honor to RCA Victor for such a reissue at budget price, and for the assurance it gives that they have not lost confidence in the potency of their own treasure house. Francis Robinson's sleeve-notes happily evoke memories of a majestic and well-beloved figure from the Met's own store of mythology. To quote one of his anecdotes, about Mme. Schumann-Heink's physical proportions, which were hardly less majestic than her voice: during an orchestral concert, her progress to the podium left such a trail of knocked-down music stands that the conductor asked why she didn't walk on sideways: "Gabrilowitsch," she answered, "can't you see I have no sideways?" G.M.

in brief

BACH: Chorale Fantasias, Sonatas, and Sinfonias from Christmas Oratorio, S. 248 and Cantatas Nos. 8, 12, 18, 31, 49, 75, 142, 182, and 209. Vienna Radio Orchestra, Robert Rudolf, cond. Westminster WST 17151, $4.79.

"Unfamiliar Masterpieces for Orchestra" is the rather misleading title of this disc: all but three of the cantatas represented here are currently available in at least two complete recorded versions. However, to have the instrumental portions of these works collected onto one record is an extremely pleasant way to sample a wide variety of Bach's orchestral music. Rudolf leads lively, precise performances, though his interpretations seem a bit neutral and lacking in personality. Close, transparent sonics with very good stereo separation. C.F.G.

BORODIN: Symphony No. 2, in B minor; In the Steppes of Central Asia. Philharmonia Hungarica, Othmar Maga, cond. Turnabout TV 34273, $2.50.

Nothing here prompts me to revise my earlier hearty endorsement of Ernest Ansermet's Borodin No. 2 on London. Neither the Philharmonia Hungarica nor Othmar Maga is remotely in the same class with the Orchestra de la Suisse Romande and its late great leader. Those interested in this budget-priced version will find a straightforward reading, rather brash in timbre and obvious in sentiment. P.H.

BRAHMS: Quintet for Piano and Strings, in F minor, Op. 34. Christoph Eschenbach, piano; Amadeus Quartet. Deutsche Grammophon 139397, $5.79.

This is a brave attempt to offer some heavyweight competition to Columbia's magnificent Serkin/Budapest edition, and I must say that the bravery is very nearly justified! The present team comes close in capturing the passion, the breadth, and marvelous grandeur provided by Serkin and his colleagues. Eschenbach, who on other occasions has proven to be a rather lyrical, lightweight pianist, here adds a bronzen solidity and dramatic fervor to his omnibus of virtues, and the string players dig in with gusto. I still marginally prefer Serkin and the Budapest, but either version is superb and compelling. H.G.

DVORAK: Quartet for Strings, in F, Op. 96 ("American"). BORODIN: Quartet for Strings, No. 2, in D. Quartetto Italiano. Philips PHS 900197, $5.79.

It doesn't take a Slav to play Slavic music. The Quartetto Italiano has harnessed its innate Mediterranean lyricism in the service of Dvořák, with more bite and a harder grip than the Janáček foursome on London. The Borodin Quartet on Side 2 is an entertaining work, *Kismet* themes and all. Even the naïve and dutiful developmental procedures have their charm, and the narrative-sounding finale is like a book you can't put down. The Quartetto does handsomely by it. S.F.

LALO: Symphonie espagnole, Op. 21. RAVEL: Tzigane for Violin and Orchestra. Itzhak Perlman, violin; London Symphony Orchestra, André Previn, cond. RCA Red Seal LSC 3073, $5.98.

Perlman's performance of the Ravel is a stunning display of violinistic prowess. While the violinist's basic approach to music is usually sedate and lyrical, in this writing he rightly perceives the need for greater savagery but without, however, neglecting the more yielding contemplative aspects that are more natural to him. I was a bit put off in the Lalo by RCA's ultraclose miking of the violin which gives Perlman's lush tone a cutting edge. I prefer the Szeryng/Hendl edition on RCA Victrola, a performance characterized by slightly tighter rhythms and a stronger profile. It also costs half the price. H.G.

MOZART: Symphonies: No. 21, in A, K. 134; No. 22, in C, K. 162; No. 23, in D, K. 181; No. 24, in B flat, K. 182. Berlin Philharmonic, Karl Böhm, cond. Deutsche Grammophon 139405, $5.98.

Böhm is an established master when the music is by Mozart, and it is scarcely surprising to find him fully exploiting the incipient drama and implied lyricism of these adolescent works. The Berliners play with admirable precision and radiant tone, and easily surpass the efforts of their recorded rivals, the Mainz Chamber Orchestra (Kehr) and Philharmonic Symphony of London (Leinsdorf). S.L.

RACHMANINOFF: Symphony No. 1, in D minor, Op. 13. U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov, cond. Melodiya/Angel SR 40084, $5.98.

Svetlanov and his orchestra pitch into Rachmaninoff's youthful symphony with great gusto, but their energy only serves to emphasize the rawness and stridency of the instrumentation. Both Sanderling (on the original monophonic MK pressing—avoid Everest's electronic stereo version) and Ormandy (on a recent Columbia disc and recorded in genuine stereo) are more sagaciously phrased and subtle in timbre. H.G.

JORGEN ERNST HANSEN: "Masterworks for Organ, Volume 7." Music by Cornet, Sckronx, Bull, Speuy, Luython, Sweelinck, and Van der Kerckhoven. Jorgen Ernst Hansen, organ. Nonesuch H 71214, $2.98.

The latest volume in Nonesuch's fascinating series of off-beat organ fare concentrates on composers active in the Netherlands during the seventeenth century. The music here is entirely representative of the various styles of the period and Hansen's performances are most elegant. The organ, a 1944 Marcussen patterned after North German baroque models, is an attractive early "opus" from a firm currently building many successful classic instruments in Europe. C.F.G.

A-7030U Unsurpassed sound reproduction at 15 or 7½ ips • Tape tension adjustment for reels up to 10½ inches • Dual-speed hysteresis synchronous motor for capstan drive, with unique electrical speed change • Two exclusive induction motors for reel drive • Effortless operation with solenoid control system • Optional remote control/pause control • Cueing button • Instant off-the-tape monitoring without interruption of recording • Sound-on-sound, sound-with-sound, echo, and built-in mike-line mixer • Automatic rewind and shutoff

Fly me to the TEAC statusphere.

Maybe you're not quite ready for this trip. The A-7030U stereo tape deck is a professional machine. If you don't run a radio station or recording studio, you don't really need it. But this deck is bound to appeal to the home-grown perfectionist. And what's wrong with a handy home living room sound studio? It's bound to be the first one on your block.

TEAC®

TEAC Corporation of America • 2000 Colorado Avenue • Santa Monica, California 90404

repeat performance A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BOITO: Mefistofele: Prologue. BERLIOZ: Roméo et Juliette, Op. 17: Romeo Alone and Grand Fete at the Capulets; Love Scene. Nicola Moscona, bass; Robert Shaw Chorale (in the Boito); NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victrola VIC 1398, $2.50 (mono only) [the Boito from RCA Red Seal LM 1849, recorded in 1954; the Berlioz from RCA Red Seal LM 1019, recorded in 1947].

A stunning performance of the *Mefistofele* Prologue in Heaven is the main attraction of this bizarre coupling. All the diverse elements of Boito's imaginative celestial scene—the brass fanfares and choruses of penitents, cherubim, seraphim, and heavenly hosts with the sardonic figure of the Evil One in their midst—are vividly brought to life by Toscanini and his responsive musicians. The conductor's taut control and superbly judged effects are mightily impressive even within the disc's cramped sonic limitations.

Side 2 offers fewer grounds for enthusiasm. Toscanini was an early champion of Berlioz' *Roméo*, programing excerpts from the Symphony as early as 1928 with the New York Philharmonic and giving the first twentieth-century performances in New York of the entire work in 1942. I find these two excerpts—recorded in Carnegie Hall the day after the complete Studio 8-H performance of February 16, 1947—rather uncommunicative and "uptight." Toscanini's complete set is somewhat better in this respect, but the modern versions by Davis, Monteux, and Munch all strike me as more poetic interpretations of this fascinating work.

DEBUSSY: Le Martyre de St. Sébastien. Phyllis Curtin (s), Florence Kopleff (c), Catherine Akos (c); New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch, cond. RCA Victrola VICS 1404, $2.50 [from RCA Red Seal LM 2030, 1957].

Debussy's incidental music to D'Annunzio's mystery play now comes in three recorded forms: a "complete" edition by Bernstein containing all the music with connective English narration (Columbia M2S 753); the orchestral sections alone conducted by Monteux (Philips PHS 900058); and Munch's reissue which consists of the unadorned instrumental and vocal portions. Aside from being the least expensive, the BSO version is probably the most desirable: while Debussy's contribution hardly adds up to a completely convincing musical statement on its own, we are at least spared most of D'Annunzio's sticky Christian eroticism. It would be a shame to lose the music altogether, for the preludes and vocal solos create an atmosphere of chaste, haunting beauty far more appealing than the sickly perfumed text.

Munch's performance is also beautifully executed: the diaphanous orchestral textures and cooly sensual melodies evidently appealed strongly to the late Boston maestro—this is certainly one of his very best discs. The original Victor pressing did include a brief spoken narration, quite elegantly delivered by Munch himself, but this has been painlessly eliminated from Victrola's rerelease. Spacious, airy sonics and perfect solo/choral/orchestral balances complement the fine performance.

DONIZETTI: La Favorita. Giulietta Simionato (ms), Gianni Poggi (t), Ettore Bastianini (b), Jerome Hines (bs), et al.; Chorus and Orchestra of the Maggio Musicale Fiorentino, Alberto Erede, cond. Richmond SRS 63510, $7.47 [from London OSA 1310, 1957].

Next to *Lucia*, *La Favorita* is probably Donizetti's strongest dramatic score—there are numerous fine solo scenes for all four principals and some of the ensemble writing (particularly the finale of Act II) has considerable power. The last act sustains a consistently high level of melodic inspiration and careful workmanship culminating in a deeply felt final duet for the doomed Leonora and her churchly lover. Like most bel canto works, however, *La Favorita* continues to defy operatic impresarios: where is one to find a mezzo, tenor, baritone, and bass sufficiently schooled in the idiom to do the opera justice?

The usual solution is to build a performance around one unusually gifted singer and let the rest of the cast shift for itself. That is more or less the case here: Simionato's rich mezzo, fluent technique, and sensitively nuanced vocalism stands head and shoulders above Poggi's coarse Fernando, Bastianini's ungainly Alfonso, and Hines's rather mealy-sounding Baldassare. Erede's village-band approach to the score adds a further distraction. Cetra's competing version, now on Everest, offers only Gianni Raimondi's stylish tenorizing as an antidote to the gusty *verismo* assaults on the music by Fedora Barbieri, Carlo Tagliabue, and Giulio Neri. The Richmond performance has been excellently recorded though; that bonus plus Simionato may be enough for charitable bel canto fanciers interested in hearing the opera.

DVORAK: Scherzo Capriccioso, Op. 66; In Nature's Realm, Op. 91; Carnival Overture, Op. 92; Othello, Op. 93. London Symphony Orchestra, Istvan Kertesz, cond. London CS 6574, $5.98 [from various London originals, 1967].

Four of the six concert overtures that filled out odd sides in Kertesz' Dvořák symphony cycle have been handily gathered on this disc. *Hussites* and *My Home*—the two missing works—are rather less interesting pieces, and London has sensibly restricted this collection to the trilogy *In Nature's Realm*, *Carnival*, and *Othello* preceded by the popular *Scherzo Capriccioso*. Dvořák lavished some of his most appealing musical ideas on these miniature tone poems and Kertesz' cheerful, vigorous performances coupled with London's handsome engineering provide a splendid tonic.

MOZART: Symphony No. 41, in C, K. 551 (Jupiter). HAYDN: Symphony No. 88, in G. Chicago Symphony Orchestra, Fritz Reiner, cond. RCA Victrola VICS 1366, $2.50 [the Mozart from RCA Red Seal LM 6035, 1956; the Haydn from RCA Red Seal LSC 6087, 1960].

Reiner's *Jupiter* proceeds surely along poised classical lines. The slow movement is a bit chilly perhaps, but otherwise the typically lean Chicago timbres and rippling instrumental sinew serve Mozart to perfection. The Minuet lilts irresistibly and the great contrapuntal finale could hardly be presented with more clarity and dramatic impact. Haydn's No. 88 also benefits from the measured stateliness of Reiner's sensible approach and the immaculate precision of his great orchestra. Both performances are, in short, highly recommended. The 1956 sonics for the Mozart lack the brilliant clarity that RCA's engineers usually accorded this conductor; the Haydn, however, has been superbly registered.

ROSSINI: Il Barbiere di Siviglia. Giulietta Simionato (ms), Alvino Misciano (t), Ettore Bastianini (b), Fernando Corena (bs), Cesare Siepi (bs), et al.; Chorus and Orchestra of the Maggio Musicale Fiorentino, Alberto Erede, cond. Richmond RS 63011, $6.47 (mono only) [from London A 4327, 1957].

This is not a bad *Barber*—with the above line-up the performance could not be totally devoid of interest. But among budget versions presently available, I prefer Heliodor's edition, which, despite its lack of big-name artists, is far more smartly paced and elegantly sung. Still, there are worthwhile moments here if the singers attract you. Simionato makes Rosina sound a bit matronly and she has an odd way of articulating coloratura, but the interpretation is full of life and good humor. Siepi and Corena have been the classic Basilio/Bartolo team for the past fifteen years and Bastianini's Figaro is one of his finest recorded roles. The

real lemons are Misciano, a hooty and excessively maudlin Almaviva, and Erede, whose conducting is sluggish and lacks dramatic point. The Heliodor disc comes in well-defined stereo, although the mellow clarity of Richmond's mono-only engineering is thoroughly pleasing.

SAINT-SAENS: Concerto for Violin and Orchestra, No. 3, in B minor, Op. 61. VIEUXTEMPS: Concerto for Violin and Orchestra, No. 5, in A minor, Op. 37. Arthur Grumiaux, violin; Lamoureux Orchestra, Manuel Rosenthal, cond. World Series PHC 9109, $2.50 [from Philips PHS 900061, 1965].

Grumiaux is the born interpreter of these two urbane, unfashionable concertos. His silken tone, patrician musicianship, and civil rhetoric almost turn a pair of minor charmers into music of substance. Both works are beautifully written for the instrument though, and collectors on the lookout for superior violin playing will not want to miss Grumiaux's artful performances. Rosenthal's accompaniments are first-class and the lucid sound is about the best World Series has ever offered.

SATIE: Socrate. Soloists; Paris Philharmonic Orchestra, René Leibowitz, cond. Everest 3246, $4.98 (rechanneled stereo only) [from Esoteric ES 510, 1952].

Erik Satie's peculiar talent reached its ultimate refinement in *Socrate*, a "symphonic drama" for four sopranos based on Plato's *Dialogues*. The austere harmonies, tenuous orchestration, and intentionally unexpressive vocal lines all radiate a kind of childlike innocence that can be quite moving if your sensibilities are in tune with Satie's. The final section, a twenty-minute monologue describing the death of Socrates, is a *tour de force* in how utter simplicity can be turned to telling account by a sensitive and original musical ear.

A new recording would be welcome although this old performance wears its years rather well. The four soloists have that typical thin, piping French soprano sound—not entirely inappropriate here—and Leibowitz caresses the music with great affection. Everest fails to include a translation for the French text and the incompetent rechanneling gives the voices an unnatural, overreverberant, double-image effect.

SCHOENBERG: Verklärte Nacht, Op. 4. VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis. New York Philharmonic Orchestra, Dimitri Mitropoulos, cond. Odyssey 32 16 0298, $2.49 [from Columbia MS 6007, 1953].

Mitropoulos molds *Verklärte Nacht* into a powerful, almost operatic statement—for sheer melodrama it even beats Stokowski's heated reading recently reissued on Seraphim. For instrumental finesse, however, the latter recording is my choice: in the New York Philharmonic's performance, practically every passage involving sixteenth notes emerges as an unintelligible smudge, while Stokowski's strings manage a fine balance of contrapuntal clarity and lush vertical sonority.

Matters aren't helped much here by Mitropoulos' coupling, either: Vaughan Williams' nostalgic pastorale is given a heavy-handed treatment complete with great sweaty climaxes out of key with the music's sweet-tempered nature. The sound is rather murky and overresonant.

STAINER: The Crucifixion. Richard Crooks (t), Lawrence Tibbett (b), Trinity Choir, Mark Andrews, organ. RCA Victrola VIC 1403, $2.50 (mono only) [from RCA Victor originals, recorded in 1929].

About the only places you can get away with Stainer's *The Crucifixion* these days are England and America's Bible Belt—in fact, quite a number of recordings have materialized from both quarters. Scoff if you must: this Victorian 1887 setting of the Passion may seem like the ultimate in high camp to today's musical sophisticates, but to thousands of parish choirs that can't manage Bach's *St. Matthew* at Easter time, *The Crucifixion* represents an eagerly anticipated annual event. Many collectors will already have a great sentimental attachment for this historic recording, which stars two of the era's most popular operatic personalities. Both Crooks and Tibbett sing with disarming simplicity and sincerity, and the chorus has just the right unprofessional congregational touch. If you really have a soft spot for this piece, you may want to investigate the more polished, up-to-date, official Church-of-England production on Angel with the Leeds Choir. It has nowhere near the flavor of Victrola's reissue though—even the ancient 1929 sonics seem absolutely right.

JOHN BROWNING: Piano Recital. BACH: Chromatic Fantasy and Fugue in D minor, S. 903. CHOPIN: Nocturne in D flat, Op. 27, No. 2; Grande valse brillante in E flat, Op. 18. SCHUBERT: Impromptu in B flat, Op. 142, No. 3. LISZT: Mephisto Waltz. DEBUSSY: Reflets dans l'eau. John Browning, piano. Seraphim S 60099, $2.49 [from Capitol P 8464, 1959].

This disc—John Browning's debut recording—is not quite what it was ten years ago. Instead of the *Chromatic Fantasy*, the program then included two Bach-Busoni chorale preludes, Chopin's Etude in G flat, Op. 10, No. 5, and the *Flight of the Bumblebee*. The substitution (presumably taped at the same sessions) is not altogether a happy one, for the pianist's facile and prissy playing rarely sees beyond Bach's notes. I much prefer the Schubert and Chopin items where Browning's feathery touch and lyrical bent are most welcome. The Liszt is understated—and none the worse for that—while the Debussy tone portrait glows in appropriately watery colors. For all the surface beauty of Browning's pianism, however, the recital remains more of an indicator to the future: a promising first recording by one of today's finest young concert artists.

PETER G. DAVIS

the lees side

HAIR IN EUROPE

MONTREUX, SWITZERLAND—I've seen *Hair* three times now. I saw the original Greenwich Village edition of the show, then the Broadway version. Recently Polydor records—which recorded the British version of the show—flew the London company, at a cost of over $50,000, to Montreux for a one-night performance of the show before television officials and performers assembled for the Rose d'Or Festival, which is devoted to TV variety shows.

For the city of Montreux, conservative and quiet, the show was a *scandale*. At least, it was before its presentation. Several days previously, the Protestant pastor telephoned festival officials to protest. Evidently, he'd heard about the nude scene in *Hair*.

Much has been written about that scene, which comes at the end of the first act, most of it silly. Groucho Marx said he went home and looked at himself naked in the mirror and tried to figure out why anybody would pay hard cash for such a sight. Jack Benny, who saw *Hair* in London, was quoted as observing that the scene passed so quickly that he didn't have time to tell if there was a good Jewish boy in the cast. These observations may be amusing, but they are irrelevant. The real nature and significance of the scene seems to have gone unobserved by everyone.

Before we get into that, I want to define my position on the "moral" issue of *Hair*: I don't think there is one. I've advocated sexual freedom since I first thought of it, at the age of twelve. The Neanderthal attitude of policemen and the courts to sex has disgusted me ever since, as a cub reporter. I heard a cop boasting of how he'd smashed a man's teeth in after observing what form of affection he was practicing on his girl in a parked car. In sum, I am not only not aligned with conventional sexual morality, I am opposed to it. What *Hair* seems so heatedly to advocate is something I've believed and practiced, in company with most adults I know, for most of my life. As for its eager advocacy of pot-smoking, I smoked it for years, until I discovered that champagne was a better high. I would estimate that half the adults I know smoke grass, and have for years. Perhaps the people who made and appear in *Hair* would like to think the "adult" world is uptight about the issue, but I don't think it is. *Hair* attacks only straw men, and by no stretch of the imagination is it daring.

In Paris, a riotously funny show called *Les Conciles d'amour* is causing a certain amount of talk—but less than *Hair* caused in New York. Its characters include God, portrayed as a dreary old man who only wishes he could die; Jesus, a blood-stained and whining wreck of a man who surrenders to anything God wants (saying, "*Oui, Papa*") when the latter threatens to send him back to the earth of men as a punishment; and Satan, who walks with a limp because he broke his leg in the Fall. These are seedy and disreputable-looking characters. Pope Alexander III, on the other hand, is luxuriously attired. God tells Satan he wants to find something suitable to punish the despicable human race. Satan comes up with an idea: syphilis. Syphilis appears on stage as a beautiful and voluptuous woman. The Pope goes after her, flinging open his robes to reveal a huge (plastic) organ covered with polka dots. He flings her down, and thus becomes history's first syphilitic.

Now that, I think we can agree, is a reasonably iconoclastic show. *Hair* by contrast tippy-toes around issues that are already passé. Even the staid *New York Times* recently carried an article in its magazine saying that grass isn't that bad for you! Comparing *Hair* to *Les Conciles d'amour* is like comparing Bob Newhart to the late Lenny Bruce.

Les Conciles d'amour, by the way, was written and first presented in 1906.

I think *Hair* has no real social or philosophic point to make that hasn't been made earlier and better; it's fighting a war that has long since been won. But is it musically interesting?

Not to me it isn't, and not to most people I know who know music. Said one musician, who'd worked the show in New York: "It isn't terribly good, musically, and it isn't terribly bad. It's just terribly ordinary." And it is. Galt MacDermott, who wrote its score, was trying ten years ago to be a jazz composer. Even then I found his music had all the flavor of distilled water, and just about as much color. It has acquired no distinctive character since then. *Hair* is, musically, dull beyond belief. Leonard Bernstein, Richard Rodgers, and Burt Bacharach have all put it down. That will mean nothing to the kids, of course. But maybe this will: John Lennon thinks it's dull. I do not know any musician who thinks it's good.

Hair has no story, it makes no point, and it has almost no music. When it went to Broadway, it was as uninteresting as it had been in the Village. And then somebody had an idea: have all the kids drop their pants at the end of Act I.

Now what's this? A meaningful confrontation? An effective protest? Hell no; it's a cheap old vaudeville device. When the comic couldn't get laughs in those days, he would drop his pants—a corny trick. And that's what I object to about *Hair*'s nude scene: It's corny.

But it worked. All the little old ladies from Iowa, who see all the shows when they visit New York, were willing to lay down good money in order to be able to go home and tch-tch about the naughtiness in *Hair*. And the show was transformed into a smashing success.

Montreux survived the presentation of *Hair*. A few people liked it; most of the professionals didn't. Michael Mills, the head of comedy for the BBC, a handsome and bearded man of fifty, said with a wry smile: "My trouble is that I'm too young for it, you see; I don't grasp its profundity."

A young Montreux matron, known as a flibbety social butterfly, gushed, "I thought the music was just *lovely*."

Lovely? Oh well, some people dig Lawrence Welk. And that's what *Hair* is: Lawrence Welk for hippies. GENE LEES

CIRCLE 2 ON READER-SERVICE CARD →

The sound system at Disney Studios is Altec.

So there must be something in it. There is. Great sound. In every Altec system. Take our Corona speakers. Finer sound in the price range you can't buy. They're only $85.50 each. But still, you get rich, full, clear sound. Better sound, in fact, than you can get in speakers costing as much as thirty dollars more.

Now along with the Corona is a companion FM Stereo Receiver. The 711B. 100 watts. We should mention, of course, that it has IC's, a FET front end, great sensitivity. All the things everybody else talks about. But what makes the 711B really different is the amplifier. (It's designed by the engineers that build sound systems for many of the motion picture, radio, TV and recording studios, and most Broadway theatres.)

At any rate, it's the amplifier that gives you clean, distortion-free sound from the tuner, tape deck or record player. And that, after all, is what high fidelity's all about. Then when you hear that sound through Altec speakers, you'll find you can't beat the system. And these systems start for as little as $549.00. Complete.

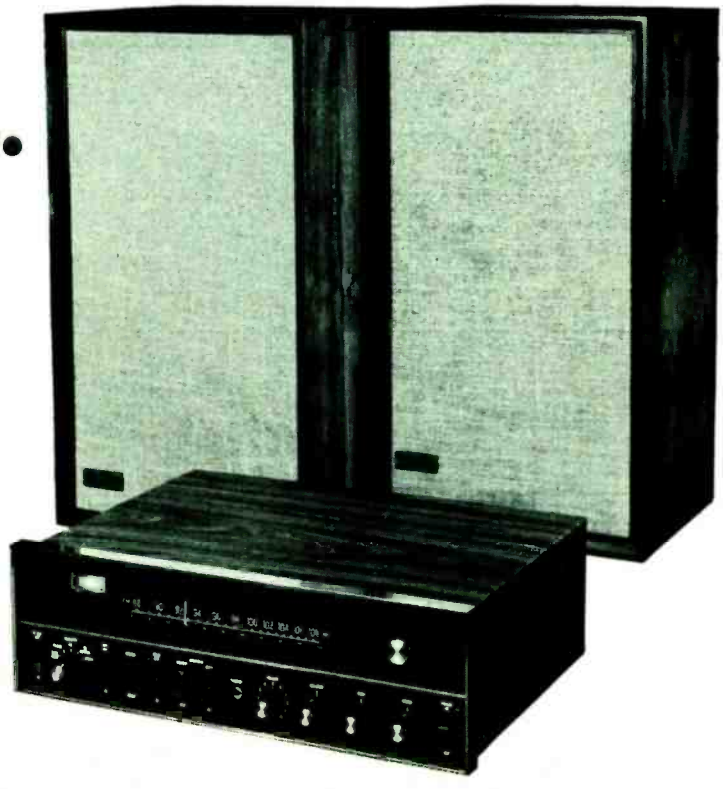
You can hear our story at the better high fidelity component dealers.

Write for our catalog, too. Altec Lansing, 1515 So. Manchester Ave., Anaheim, Calif. 92803.

ALTEC LANSING

A DIVISION OF LTV LING ALTEC, INC.

So is this.



the lighter side

reviewed by

MORGAN AMES

CHRIS CURTIS

R. D. DARRELL

JOHN GABREE

GENE LEES

JOHN S. WILSON

* symbol denotes an exceptional recording

BOB DYLAN: Nashville Skyline. Bob Dylan, vocals and guitar; rhythm accompaniment. (Nashville Skyline Rag; One More Night; Country Pie; Tonight I'll Be Staying Here With You; To Be Alone With You; five more.) Columbia KCS 9825, $5.98. Tape: HC 1151, 3¾ ips, $6.98; 1410 0670, $7.98; 1810 0670, $7.98.

Nashville Skyline is a good country and western album. It features a pleasant, innocent-sounding young baritone in a program of his own songs, many of them with nice, bouncy little tunes. The backup band is composed of some of Nashville's most talented studio men and there is a guest appearance by country-great Johnny Cash. The young baritone is Bob Dylan, of course, in his latest reincarnation as a sort of teen-age Dean Martin. Dylan seems to be reaching for some of Dino's dreamy insouciance through most of the album and on *Tell Me That it Isn't True*, at least, he actually sounds like Martin. He also echoes early Elvis Presley in several places, especially on *I Threw it All Away*. Only rarely does he resemble the old Bob Dylan.

Actually, we are confronted with two new Dylans on this album, the songwriter as well as the singer. Of the two, I prefer the performer. If singing is acting set to music, then it stands to reason that the good singer is one who tailors his vocalizing to the needs of his songs: these are happy songs and Dylan has on a happy voice.

If they were better songs, though, it might be a better album.

On *Nashville Skyline*, Dylan seems to be throwing himself whole hog into c & w the way he went into rock and before that into folk. But something is missing. These songs are convincing neither as authentic c & w nor as comments on country music. The humor of country songs like *I'll Be Your Baby*, for example, is almost wholly missing. But neither can Dylan successfully capture the maudlin self-mockery and mordant self-pity, the word games, the bottom-up view of life of good country music. It is a long way from these songs to c & w standards like *D-I-V-O-R-C-E* or *The Beer That Made Milwaukee Famous (Has Made a Wreck Out of Me)*.

Interestingly, the country songwriter whom Dylan most resembles is Hank Williams, one of the best; but Dylan's *Peggy Day* is no *Hey Good Looking*, nor is his *Tell Me That it Isn't True* another *You Win Again*. Dylan doesn't make it as a country composer, at least not yet. The question that really bothers me is why does he want to.

Elsewhere, I have expounded the theory that Dylan has been a kind of litmus for my generation (roughly between twenty-four and twenty-eight). As we switched from folk to rock, from public involvement to personal commitment, from mind to guts, Dylan sang our story—not as a bystander but because it was where he was at, too. *John Wesley Harding*, Dylan's last LP, seemed to confirm the thesis because, just as we began to find ourselves as a generation, settling into more or less permanent roles—in careers, as parents, in concrete commitment to the realization of ideals that we had more raucously championed in our political adolescence in the mid-'60s—so Dylan seemed to be realizing maturity as a human being and as an artist.

If the theory is correct, and I still hold that it is, *Nashville Skyline* may be another signal, like ABMs and welfare-budget cuts, that the Silent Fifties of the Eisenhower years may have a much more ominous repetition as the Silent Seventies. As a generation, Dylan may be demonstrating that we are in danger of turning off, of dropping out, of becoming so alienated by what we have spent a decade fighting that we will turn mindlessly to pretty tunes and spooning under the moon in June. More than anything else, the music on this record strikes me as being out of touch with objective reality and with itself. The point seems to be that if you can't get rid of an ulcer, at least you can drown it in warm milk.

But there may be another quite different lesson to be learned from *Nashville Skyline*. It seems obvious that you can't withdraw from the world as it is, as Dylan has done, without eventually losing touch with yourself, as Dylan sounds like he has in these impersonal and drearily mundane songs. Because, at least part of every man's sense of who he is and what he is comes from his understanding of where he is and what he can do about it. Dropping out isn't one of the options. J.G.

*

CHET ATKINS: Lover's Guitar. Chet Atkins, guitar; orchestra, Bill McElhiney, cond. and arr. (Zorba the Greek; The Look of Love; Estudio Brillante; nine more.) RCA Victor LSP 4135, $4.98. Tape: P85 1434, $6.95.

I have known for some time that Chet Atkins isn't simply a country-and-western guitarist. That's no great example of insight—anybody who isn't a bloody fool can hear it in his playing. Most of the best guitarists in jazz grew up in the South or near its borders (Wes Montgomery was from Indianapolis). I remember walking the streets of Louisville on summer nights, and being struck by the number of young men sitting on boarding house doorsteps, strumming guitars.

Unlike Johnny Smith, who began as a "hillbilly" guitarist, Chet Atkins stayed in c & w music, while listening for his own pleasure to jazz guitarists and classical music. Chet Atkins is no square. Two years ago, as I sat in his office in Nashville, he was playing blues even as he talked. I realized that he was at least half a jazz musician.

What I didn't realize—though I should have, having heard some of his country-and-western "finger-style" guitar—was

that he was into "classical" guitar, as many New York jazzmen are. In this album, it becomes perfectly obvious that Atkins has expended some time on the classical repertoire, if only as an exercise in amusement.

Most of the tracks are played on unamplified nylon-string guitar, and not one is a country-and-western tune. Chet draws from a wide variety of sources, from Tarrega to Bacharach, for his material. Forget that title, *Lover's Guitar*. This is simply excellent guitar work with string orchestra. The arrangements are by Bill McElhiney, and they're good.

Two years ago, Chet told me there was a fine future for young string players in Nashville. At that time, the string sections in Nashville recordings were miserable—out of tune, awkward, with the gruesome "white" tone amateurs get. This isn't true in this album; evidently some fine players have been lured to Nashville.

Soft of sound and mood, this is a fine album. Just lovely, in fact. G.L.

ALBERT KING: King of the Blues Guitar. Albert King, vocals and guitar; rhythm accomp. (Cold Feet; You're Gonna Need Me; Born Under a Bad Sign; Crosscut Saw; You Sure Drive a Hard Bargain; Oh, Pretty Woman; five more.) Atlantic ED 8213, $4.79. Tape: ●● X 8213, 3¾ ips, $5.95; ●● 88213 M, $6.95; ●● X 58213, $5.95.

FREDDIE KING: Freddie King Is a Blues Master. Freddie King, vocals and guitar; rhythm accomp. (Play it Cool; That Will Never Do; It's Too Late, She's Gone; Blue Shadows; Today I Sing the Blues; Get Out of My Life, Woman; six more.) Cotillion SD 9004, $4.79. Tape: ●● 89004 M, $6.95.

The continuing argument over who is King of the Blues devolves, for the moment, around several men actually named King, B.B., widely considered "champeen," is being strenuously challenged, especially in press releases and jacket liners, by Freddie and Albert, both of whom have new albums. Freddie plays and sings in the Fifties' r & b style of the Midwest and really isn't in contention, although *Blues Master* is a solid achievement and worth hearing.

Albert is another matter. He set out a couple of years ago to capture B.B. King's audience and he has done remarkably well at it. He claims to be the older guitarist's half-brother, has copied B.B.'s singing and playing, and has challenged B.B. to battles (a blues tradition, especially among Midwestern city bluesmen; B.B. creamed him). Albert has also been fortunate in having in critic Albert Goldman an apostle who has been throwing garlands his way at every opportunity and who contributes the breathless liner notes here.

Maybe this isn't much of a contest (there are, after all, many more deserving challengers), but it doesn't keep Albert from being interesting, both vocally and as an instrumentalist. Albert is less subtle and less versatile than B.B., but his expansive personality and his drive give his work spontaneity and immediacy. *Blues*

Guitar is an excellent album (in fact, better than a live performance, I think, because Albert's showing-off is distracting on stage). The only real miss on the LP is *I Love Lucy*, a song addressed to his guitar (by coincidence, B.B.'s last record featured the story of *Lucille*, his guitar: you begin to grasp the magnitude of Albert's problem). He also profits here from the tutelage of the staff of Memphis' Stax Records where the album was recorded.

In case you're confused by now, I recommend the record. J.G.

*

SIR DOUGLAS QUINTET: Mendocino. Doug Sahm, vocals and guitar; instrumental accompaniment. (I Don't Want; I Wanna Be Your Mama Again; If You Really Want Me to I'll Go; And it Didn't Even Bring Me Down; Texas Me; five more.) Smash SRS 67115, $4.79. Tape: ●● X 67115, 3¾ ips, $5.95.

One stratum of the rock subculture in the San Francisco Bay area is concentrated around escapees from the Lone Star State. A number of young Texan musicians have found a congenial home there and of these the best is Doug Sahm's blues-based, hard-rock quintet. And that's not bad when you consider that some of the other emigrés are Janis Joplin and most of Mother Earth.

Mendocino, the band's second release, is all bacon and turnip greens. Taken altogether it is practically a demonstration record for the strengths of rock: it is simple, direct, and intense. Sahm is a remarkably versatile rock songwriter—writing a good rock song within the conventional boundaries of form and content may be as difficult as writing a good haiku. He seems equally comfortable drawing on the blues and country music for inspiration. Almost any cut on the album is a potential hit single.

Like most good rock bands, the Sir Douglas Quintet is built around the voice of its lead singer, and Sahm uses his basically unpleasant voice brilliantly. The band is paced by his guitar work and that of pianist/organist Augie Meyer (Sahm has had special luck with keymen: Wayne Talbert was on piano on the first album).

As they used to say on liner notes a few years ago: "This record should be played at very high volume." J.G.

CATERINA VALENTE: Silk 'n' Latin. Caterina Valente, vocals; orchestra, Edmundo Ros, cond. (La Bamba; Azulao; Maria Elena; nine more.) London Phase 4 SP 44125, $5.98. Tape: ●● L 74125, 7½ ips, $7.95; ●■ M 14125, $6.95; ●● X 84125, $5.95.

Caterina Valente is one of the most frustrating singers to evaluate in all popular music. Her technical equipment is incredibly perfect. Someone once called her a singing machine. Machines are cold, and so at times is Miss Valente. And yet you cannot dismiss her; because often, even when she is being cold, there is fire in her work. Cold fire, that's what she has.

But sometimes she's warm, too—though rarely, in my experience, in English, one of several languages in which she works. Here she's heard in Spanish and Portuguese, and I like what I hear very much. The arrangements are tasteful, the material interesting (I guess it was Sergio Mendes who turned *The Fool on the Hill* into a Latin standard), and the Phase 4 recording is, as usual, impeccable. G.L.

WALTER WANDERLEY: When It Was Done. Walter Wanderley, organ; orchestra. (Open Your Arms; Ponteio; Capoeira; eight more.) A & M SP 3018, $5.79.

The electric organ can be one of the least attractive of instruments, particularly under the hands of a cocktail-lounge hack. Played by a musician of taste and talent, it has an enormous range of colors and interest. Walter Wanderley is the best I have ever heard on this instrument.

Wanderley never uses vibrato. I don't know much about the stops he does employ (Clare Fischer studied him for hours one evening, until he had it figured out), but he gets a clean, slightly

nasal brass sound quite unlike anyone else's. The effect is lyrical without a hint of the soupy sentimentalism of the cocktail organist. He has the inventiveness of the jazz musician coupled with the complex rhythmic sense of a Brazilian (Wanderley is, in fact, Brazilian).

On this album Wanderley also plays electric harpsichord, which widely extends his choice of instrumental color. Four voices are added on some tracks, strings and brass on others. Eumir Deodato and Don Sebesky did the arranging.

Wanderley has not always been well recorded in the United States. Some of his albums have been cheap commercial ventures to exploit his talents. This is probably the best album Wanderley has made in the States—clean, clear, honest, and enormously musical. The only track I dislike is the title tune, a saccharine bit of trivia by Jim Webb. The best track is Jobim's *Surfboard*, despite some squeaky-scratchy out-of-tune string playing in a few passages.

Mort Goode's liner notes are scattered with inaccuracies. He refers to Walt Disney's "famed Mexican parrot," Ze Carioca. A Carioca, as anyone remotely interested in Brazilian music knows by now, is a native of Rio de Janeiro, which is hardly in Mexico. Goode says that *Ponteio* is a folk song from the south of Brazil, composed by Edu Lobo. It isn't a folk song, and the style is that of northeastern Brazil, which is quite a different affair. Goode also says of this track, "We hear a new sound as Wanderley combines unison organ and fluegelhorn." Wanderley was using trumpet and trombone leads on organ to create the sound of a brass section as far back as eight years ago. The sound can be heard on the Atlantic album *Boss of the Bossa Nova* by João Gilberto. G.L.

*

HARPERS BIZARRE: 4. Ted Templeman, John Petersen, Dick Yount, and Dick Scoppettone, vocals and instrumentals. (Soft Soundin' Music; Something Better; All Through the Night; nine more.) Warner Bros./7 Arts WS 1784, $4.79. Tape: ●● WST 1784-B, 3¾ ips, $6.95.

"Gentle" is an adjective thrown around in the rock world to describe music that is hestitant or lacking in energy. Sometimes it is simply pinned on players too nervous or stoned to show anything but indifference. There are a few performers in rock who wear gentleness well. One is Britain's Donovan.

Another is this American group, Harpers Bizarre. Hard-liners accuse them of playing chicken rock. Wrong. Behind their sweet, soft sound lies high-level musicianship and thoughtful planning. They can also sing most groups out of the business. Their albums (this is the fourth) are among the most dependably musical in rock.

My favorite track here is *Witchi Tai To* by Jim Pepper. It seems to be based on an American Indian chant, compellingly sung, simply but beautifully arranged by Perry Botkin, Jr.

The group has a surprising and original way of treating songs by bluesmaster Otis Redding (*Knock on Wood, Hard to Handle*). Also fine are Lennon/McCartney's *Blackbird* and Kenny Rankin's *Cotton Candy Sandman*.

It's a charming album. *Witchi Tai To* sounds better every time. M.A.

*

HOWARD TATE. Howard Tate, vocals; instrumental accompaniment. (Ain't Nobody Home; Part-Time Love; How Blue Can You Get; Get It While You Can; I Learned It All the Hard Way; Look at Granny Run Run; six more.) Verve 6-5072, $4.79.

It is possible to have hit records, to sell discs by the hundreds, thousands, even millions, and still remain unknown to most of the public, unseen on TV, unprofiled in *Time*. How many readers of HIGH FIDELITY, for example, would recognize Hank Snow or Muddy Waters, let alone Ike and Tina Turner or Jack Greene? McLuhan's media revolution is still controlled by too few interests to allow for much universal experience.

It is also more than possible to release great records that, because of

poor timing or lack of promotion, drop immediately and resoundingly from sight. Any reviewer on this staff could probably reel off twenty-five titles he thinks are masterpieces that failed to sell 2,500 copies.

When an album fails—especially in pop, country, and r & b, where the whole name of the game is sales—it is usually gone for good. An album that is critically well received will sometimes be carried as a prestige item despite low demand, but not nearly frequently enough. And, barring later success on another label, almost never does a record company feel enough faith in and/or loyalty to a performer to repackage and re-release an album that didn't make it the first time out.

All this being so, I hope the Good Fairy of the Music Business sees fit to grant Verve a gold record or some other suitable reward for re-releasing Howard Tate's *Get It While You Can* (originally 6-5022; the re-release carries two additional cuts and some "psychedelic" cover art that is as inappropriate in its way as the original purple cover—nobody's perfect). Tate has had several hits on the r & b charts, but his natural audience, if he can get to them, would seem to be much larger. He is in the tradition of blues shouters like Jimmy Rushing, Joe Turner, and B. B. King (King's mid-1950s recordings), all of whom he resembles slightly, though as a young man in his twenties, he is not afraid to use modern soul techniques when they benefit him. He is equally unafraid to include standards like *How Blue Can You Get* and *Everyday I Have the Blues*, which should help him open a lot of doors. Among contemporary bluesmen popular with white audiences, he is most like James Cotton, and he runs circles around rivals like Lou Rawls and O. C. Smith. If Johnny Hartman sang r & b, this might be how he'd sound: Tate has that much taste.

I'll skip making bad puns about showing Verve, but I do think the label deserves a round of applause for sticking by this album. J.G.

✻

EDU LOBO: Presenting Edu Lobo, Edu Lobo, vocals; chorus and orchestra. (Ponteio; Reza; Canto Triste; seven more.) Philips PHS 600297, $4.98.

The music of northeastern Brazil is quite different from that of Rio de Janeiro, on which the bossa nova movement is based. Both have African roots, but in the Northeast they sink deeper. And there is an Indian overlay, hints of the pentatonic scale intruding on the diatonic, as blues notes do in much North American music, though in a different way.

Edu Lobo is an enormously gifted young composer of popular music (the distinction between "popular" and "serious" music, apparently almost nonexistent to Villa Lobos, has grown even fainter in Brazil since then) who has based much of his work on the style and sound of northeastern Brazil. His *Ponteio*, a prize-winner last year in Brazil's popular music festival, is one of the most exciting songs I've ever heard: churning, disturbing, vaguely sinister at moments, complicated, simple, and rhythmically relentless. *Reza*, which the Tamba 4 recorded in their *Samba Blim* album, is also Lobo's.

In this album, made in Brazil, Lobo sings his own songs. He has an attractive voice with a certain soft charm. But what makes him distinctive is his ability to sing complex rhythmic subdivisions and syncopations with impeccable time and overwhelming swing. If you like Brazilian music, by all means get this one. G.L.

✻

HENRY MANCINI: A Warm Shade of Ivory. Henry Mancini, piano; orchestra and chorus, Henry Mancini, arr. (Meditation; Watch What Happens; By the Time I Get to Phoenix; eight more.) RCA Victor LSP 4140, $4.98.

This is Henry Mancini's first album as a pianist. No Art Tatum, he is exactly what you would expect—warm, smooth, sensitive, and thoughtful, a man who never makes bad choices.

Underneath the piano lies a rich tapestry of orchestration that denotes Mancini's true artistry. The cellos sing, the French horns soar. Each instrumental line flows, all connecting in the graceful process that is orchestration at its best.

For reasons hard to understand, only one Mancini song is included (*Moment to Moment*). After all, Mancini is one of our finest melodists. *Days of Wine and Roses* is far superior to *Cycles* or the Theme from *Romeo and Juliet*. As for *Dream a Little Dream of Me*, Cass Elliott's hit version ruined the song for me. Perhaps the selection was made on the basis of current popularity. Or maybe Mancini is tired of orchestrating his own songs. That, however, is my only quarrel with the album. By way of compensation, Mancini has included two lovely Michel LeGrand songs, one by Antonio Carlos Jobim, one by Luis Bonfá, and one of Leslie Bricusse's occasional worthwhile moments (*When I Look In Your Eyes*). My favorite track is *In the 'Vee Small Hours*.

This is not an album that knocks you down to get your attention. But the more you go back to it, the more you hear, and the more you are charmed. While there might be a certain pull in hearing a tortured talent, there is a greater satisfaction in hearing the work of a talent like Mancini's, which has learned to express itself freely.

Don't be put off if your Uncle George enjoys this album as much as you do. There's a universality about Mancini that is missing in others, even some of those in his league. M.A.

ENCORES FROM THE '30s, VOL. 1, 1930-1935. Epic L2N 6072, $9.96 (two discs).

A collection like this can make you laugh or make you groan. It can also, if it holds any memories, transport you with both its wonders and its awfulness. Wonders? What band today projects the tight, compact drive of Frankie Trumbauer and his Orchestra (a studio group) playing *Happy Feet* with a wonderfully unself-conscious and properly peppy vocal by Harold Arlen? Or, speaking of Arlen, who can sing his *I Gotta Right to Sing the Blues* with quite the world-weary assertion of Lee Wiley—young Lee Wiley with that dusky voice, fresh and blossoming—on a (can you believe it?) previously unissued record made in 1933? On the other hand, if you throw up easily, there is the stimulus of Harry Richman ("Oh, thay!") thinging *I Love a Parade*; the incredible archness of Carl Brisson ogling his way through *Cocktails for Two*; Lanny Ross giving a stiff-arm to *Stay As Sweet As You Are*; Al Jolson struggling through *You Are Too Beautiful* seel-ah-bul by seel-ah-bul.

For good and for bad, this collection has the flavor of the period it covers. Incredibly, most of it is good. There are the obvious and expected goodnesses, aside from the Trumbauer and Wiley records, of the Boswell Sisters in one of their most intricately calculated arrangements; Mildred Bailey with the Dorsey Brothers; Ethel Waters with the same brothers; Lyda Roberti enlivening an Eddy Duchin record; Fats Waller leaping out of a Ted Lewis piece; the subtle charm of a guitar duet by Carl Kress and Dick McDonough; Fred Astaire's early, very early, tapping feet and wispy voice; the poignance of Helen Morgan; the surprisingly good hot piano of John Scott Trotter with Hal Kemp's orchestra. Great, just great.

And there's balance—Ruth Etting, who had her own bag, making the mistake of doing *Falling in Love Again* so that all you can think of is Dietrich; the strangely forgotten fullness of Ozzie Nelson's orchestra surviving Ozzie's mincing singing; young Kate Smith—

she had some real spirit in 1932; Victor Young's arrangement of *Star Dust* for Isham Jones, the recording that turned a pseudo-hot tune into one of the most popular ballads of the twentieth century. With all its ups and downs, this is a fine summation of a period—even the warts are interesting. J.S.W.

in brief

ANDERS AND PONCIA: Warner Bros./7 Arts WS 1778, $4.98.

This duo is already successful as writer/producers (Ronettes, etc.) and as singers (Vidals). Their first effort under their own names is insensitive and dull, threaded with rock of the '50s when the pair had their formative success. The liner notes are much better than the album. M.A.

THE ASSOCIATION: Goodbye Columbus. Warner Bros./7 Arts WS 1786, $4.98. Tape: ●● WST 1786-B, 3¾ ips, $6.95.

If the film is as good as this soundtrack, it's worth seeing. Both feature the vibrant, flowing vocal sound of The Association, several good songs, and fine scoring by Charles Fox. Side 1 is partially spoiled by a grating segment of dialogue from the film. M.A.

BEE GEES: Odessa. Atco SD 2-702, $9.58 (two discs). Tape: ●● F 702, 3¾ ips, $9.95 (double-play); ■ X 41702, Vol. 1 & 2, $5.95 each; ■ J 8702, $9.95 (double-play); ●● X 51702, Vol. 1 & 2, $5.95 each.

A posh but flatulent set from the kings of whipped-cream rock. There's nothing here like *New York Mining Disaster 1941*, not even *Massachusetts*. Strictly for friends of the family. J.G.

TOMMY BOYCE & BOBBY HART: It's All Happening on the Inside. A & M SP 4162, $4.98.

Boyce and Hart are primarily notable for the money they've made writing hits for the Monkees, songs which are gobbled up by eleven-year-old Girl Scouts. They sing as they write, with all the profundity of a tire iron. M.A.

VIKKI CARR: For Once in My Life. Liberty LST 7604, $4.79. Tape: ●● STL 7604-B, 3¾ ips, $6.95.

With a voice like mauve velvet, Miss Carr should be a bigger name than she is. She hasn't found an "image" thus far, but this album, recorded "live" at New York's Persian Room, helps. G.L.

THE FAMILY OF APOSTOLIC. Vanguard Apostolic VSD 79301/02, $11.58 (two discs). Tape: ●● F9302, 3¾ ips, $9.95 (double-play); ■ J89302, $9.95 (double-play).

If there is an urban music distinct from rock, c & w, and r & b, then it is probably the eclectic, folk-derived music of the Holy Modal Rounders, the Incredible String Band, and the people who wander in and out of John Townley's Apostolic Studios. Why, there's even a Krummhorn here. J.G.

FRIENDS OF DISTINCTION. RCA Victor LSP 4149, $4.98. Tape: ■ P8S 1443, $6.95.

This new vocal group is making single charts with *Grazin' in the Grass* (from this debut album). The sound is exciting and musicianly, with everything from rock to r & b to jazz-like ballads. Excellent. M.A.

JOEL GREY: Black Sheep Boy. Columbia CS 9794, $4.98.

Musical comedy star Joel Grey records for Columbia, and look what a marvelous idea they dreamed up for him: an album of new-pops, including *Scarborough Fair/Canticle*, an' like that! How's that for creativity? G.L.

PETER NERO: I've Gotta Be Me. Columbia CS 9800. $4.98. Tape: ●● CQ 1136, 3¾ ips, $6.98; ■ 1810 0638, $6.98.

Pianist Peter Nero has moved over to Columbia, and look what a marvelous idea they dreamed up for him: an album of new-pops, including *Scarborough Fair/Canticle*, an' like that! How's that for creativity? (Dear Len Marcus: I know the Peter Nero review is virtually the same as the Joel Grey review, but then the Peter Nero album is virtually the same as the Joel Grey album. In fact, to save us work and costs, I propose that you keep this basic

review and we'll just change the name of the artist as labels continue, month after month, to do the same sort of thing. How's that for creativity?) G.L.

THE GROUP FEATURING VANGIE CARMICHAEL. Pete S1108, $4.98.

A fine example of new-breed studio singing on current material such as *Both Sides Now* and *Son of a Preacher Man*. No one is "featured" so who the hell is Vangie Carmichael? M.A.

HOWLIN' WOLF: This is Howlin' Wolf's new album. He doesn't like it. He didn't like his electric guitar at first either. Cadet Concept LPS 319, $4.79. Tape: 8 837-8319, $6.98.

The premise of this dismal album is, apparently, if the Cream can profitably imitate Howlin' Wolf then he can profitably imitate the Cream. The production shows as much respect for this great Chicago bluesman as the title. J.G.

"SPIDER" JOHN KOERNER and WILLIE MURPHY: Running Jumping Standing Still. Elektra EKS 74041, $4.79. Tape: ●● X 4041, 3¾ ips, $5.95; 4 X 44041, $5.95; 8 M 84041, $6.95; ●● X 54041, $5.95.

Running Jumping etc., is sort of Koerner, Glover, and Ray '69. It's the happiest record I've heard in months. J.G.

LEADBELLY: Huddie Ledbetter's Best . . . His Guitar—His Voice—His Piano. Capitol DT 1821, $4.98 (rechanneled stereo only).

These are the best available recordings of the great bluesman, now "electronically enhanced for today's stereo phonographs," but worth it for all that. J.G.

MOBY GRAPE '69. Columbia CS 9696, $4.98. Tape: ●● CQ 1059, 3¾ ips, $7.98; 4 1410 0409, $5.98; 8 1810 0409, $6.98.

The album is notable for its straightforward liner notes by producer David Rubinson, explaining the problems the group has encountered, both from within and without. I rather like it. M.A.

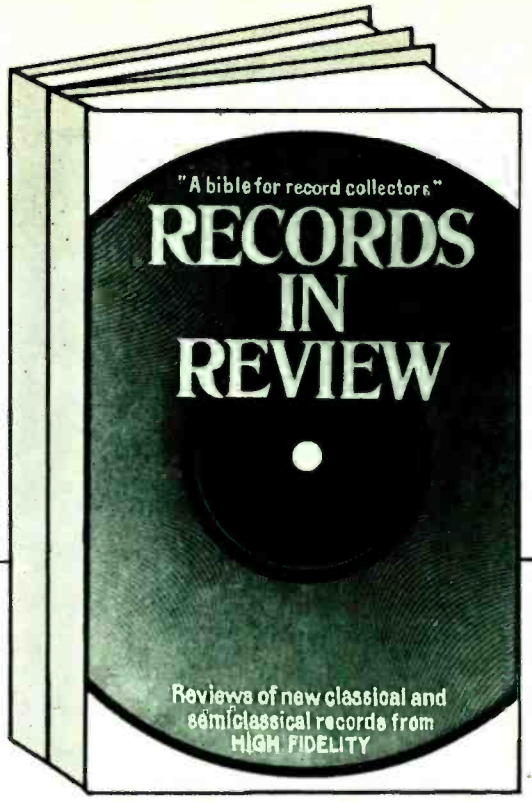
THE RASCALS: Freedom Suite. Atlantic SD 2-901, $9.58 (two discs). Tape: ●● F901, 3¾ ips, $9.95 (double-play); 4 X 41901, Vol. 1 & 2, $5.95 each; 8 M 81901, Vol. 1 & 2, $6.95 each; ●● X 51901, Vol. 1 & 2, $5.95 each.

There was a fleeting moment (on Side 2 of *Time/Peace/The Rascals Greatest Hits*) when the Rascals seemed to be finding their own thing. They have apparently decided to stick with imitations of Smokey Robinson, et al., and it must be admitted that they do them very well. Over-all, though, this probably qualifies as the most pretentious rock album of the year and nobody can say that was easy to bring off. J.G.

JIMMY SMITH/WES MONTGOMERY: The Further Adventures of Jimmy and Wes. Verve 8766, $5.79. Tape: ●● X 8766, 3¾ ips, $5.95; 8 88766 M, $6.95; ●● X 58766, $5.95.

The death of any important jazz artist

THIS YEAR, RECORDS IN REVIEW MAKES A DOUBLE DEBUT



Coming August 10: two handsome volumes of reviews from HIGH FIDELITY.

In each convenient book you'll find hundreds of current reviews of stereo and mono records, reviews of classical and semi-classical music exclusively, to help you build a truly distinguished collection of the music you enjoy most.

Complete and authoritative, the kind of standard reference work that gains in value with the passage of time, RECORDS IN REVIEW includes such noted critics as Nathan Broder, Alfred Frankenstein, and Harris Goldsmith—reviewers who stand high in their fields. Composition, performance, fidelity are discussed in detail; new recordings compared with earlier releases.

To best aid you in record selection, reviews are organized alphabetically by composer, for quick, easy reference. Frequently recorded composers are further sub-divided by such categories as Chamber Music and Vocal Music. And, there is a special section on Recitals and Miscellany, followed by an Index of Performers.

With so many records being issued each year, a reliable source of information is a necessity. What better source than reviews from the magazine that has been called "a bible for record collectors"!

Reserve your copies of RECORDS IN REVIEW today. Use coupon below, or write:

Wyeth Press, 2160 Patterson Street, Cincinnati, Ohio 45214

Wyeth Press
2160 Patterson Street
Cincinnati, Ohio 45214

Please reserve the following copies of RECORDS IN REVIEW:

- ☐ Thirteenth Annual @ $9.95
- ☐ Fourteenth Annual @ $9.95

- ☐ Bill when shipped, plus mailing charges.
- ☐ I enclose payment (check or M.O. only). Publisher pays mailing costs. Include sales tax where applicable.

Name _____

Address _____

City _____

State _____ Zip _____

is inevitably followed by a sudden burst of love from the record companies. A & M has issued (legitimately enough, since he was under contract to them) further Wes Montgomery material since he died. Meantime, Riverside and Verve repackage and reissue him to cash in on his taking off. It is possible to get tired even of Wes Montgomery, and this album is one too many. G.L.

jazz

BIG BANDS UPTOWN: Vol. 1 (1931-1943). Don Redman (Chant of the Weed; Trouble; Why Pick on Me; Shakin' the African; I Heard). Claude Hopkins (Chasing All the Blues Away; King Porter Stomp; Monkey Business; Zozoi). Benny Carter (Pom Pom; Serenade to a Sarong; Night Hop; OK for Baby). Lucky Millinder (Apollo Jump; Mason Flyer; Little John Special; Shipyard Social Function). Decca DL 79242, $5.79.

Decca's Jazz Heritage Series has been moving along in such an orderly chronological fashion that this rather jumbled collection by four big bands comes as a surprise. It could be viewed as a sampler—one band in the early '30s, one in the mid-'30s, one in 1940, and one going into the early '40s. But a sampler of what? These were diverse bands, recorded over a period of a dozen years when the big band concept was going through considerable change.

Decca has enough material in its files by each band—except Carter's—for full individual LPs (Carter's eight 78 sides could have made up one side of an LP, but now there are only four left—does this presage another similar mish-mash collection?). The four sides by Redman and Carter each represent one session, the earliest available to Decca in each case, so to this extent chronology and potential completeness have been served. But the Hopkins representation is made up of parts of two sessions while the Millinder sides have apparently been picked at random.

As for the records themselves, this is classic Redman—his theme, *Chant of the Weed* (a badly balanced recording), a pair of Don's marvelously relaxed, rhythmically spoken vocals, and the great driving swing of this brilliant band on *Shakin' the African* and *I Heard*. Hopkins' band lacks the open swagger of Redman's but there is a close, gutty drive to its playing, which focuses on the smooth saxophone section and vibrant solos by Edmond Hall on clarinet and baritone saxophone. There is considerable surface noise on the Hopkins sides—so much, in fact, on the latter portion of *Zozoi* (at least on my copy) that it sounds as though it were taken from an original disc that had been played with a bent pin.

The Carter sides gleam with the polish that was always a characteristic of any band Benny led; as a concomitant of this polish, though, there is an antiseptic quality that makes his work less exciting than the more raw-boned performances by the Redman and Hopkins bands. Millinder's band, a Savoy shouter, worked out of jumping riffs—somewhat lumpily on *Apollo Jump* but with smooth assurance on the other titles. There are some fine glimpes of the bubbling alto saxophonist, Tab Smith, on these sides as well as a driving sample of Dizzy Gillespie, *circa* 1942. J.S.W.

GARY McFARLAND: America the Beautiful, an Account of Its Disappearance. Marvin Stamm, Snooky Young, Ernie Royal, Bernie Glow or Richard Williams, and Randy Brecker, trumpets; Garnett Brown, trombone; Harvey Phillips, tuba; Ray Alonge and Jim Buffington or Earl Chapin, French horns; Jerome Richardson, Romeo Penque, Wally Caine, Danny Bank, Joe Farrell or Hubert Laws, and Ray Beckenstein, reeds; George Ricci or Harvey Shapiro, cello; Al Brown, viola; Gene Orloff and Aaron Rosand or David Nadien, violins; Warren Barnhardt, piano; Eric Gayle, guitar; Jerry Jemmott or Chuck Rainey, bass; Bill Lavorgna or Bernard Purdie, drums; Warren Smith, percussion. Skye 8, $5.79.

To be a successful "jazz composer" during the past fifteen years has been, in effect, to be a master of the banal. A pattern was set sometime back in the Fifties, associated primarily with the Basie band (or was it Kenton?), and since then everything has sounded the same. Monotony. There have been

Classified Advertising

Classified Rates: 60¢ per word per insertion; $6 minimum per ad, noncommissionable, payable in advance. Initials, street address and city and state must be counted. No charge for zip codes. No dealer or manufacturer advertising allowed. Deadline: 5th of 2nd month preceding date of issue. Mail classified advertisements to: Classified Advertising Dept., High Fidelity, 165 West 46th Street, New York, N.Y. 10036.

WANTED: E-V Marquis or Aristocrat Enclosure. Walnut. Factory assembled. Will pay $100 plus express. J. E. Smaltz, 15030 Westover Rd., Elm Grove, Wisconsin 53122.

FOR SALE: Marantz 10B. Best offer over $400.00. Edwin Hoffmeister, Route 4, Rolla, Mo. 65401.

occasional bright, off-pattern lights. Gary McFarland has been one—a particularly interesting one because he has worked very much within the style of the monotonous copiers but has usually managed to be fresh and distinctive. This takes a very special talent—anybody can be hog-wild different.

America the Beautiful is the best thing McFarland has done yet. It is a superb development of traditional large group jazz devices—almost a summation of what has been created to this point. He uses strings with striking skill and imagination—and this has been a consistent weak point of jazz composers. He uses rock coloration, relating it to a jazz context. His brass is brilliant, high, low, and full. The only weakness of this composition—and it becomes a weakness simply because of its length—is his repetition of a sort of "good-guy/bad-guy" theme in contrasting, musically, the beauties and horrors of our countryside. This is a forty-minute statement that could have been said as well—better—in twenty minutes.

J.S.W.

CAL TJADER: The Prophet. Cal Tjader, vibraharp; orchestra, Don Sebesky, arr. and cond. (Souled Out; Warm Song; The Prophet; five more.) Verve 6-8769, $5.79. Tape: M 88769, $6.95.

Cal Tjader is a wry, easygoing man who would be the last in the world to claim great originality for his work. But there are two things he can claim: there is a graceful and understated lyricism to his playing; and he is one of the most consistently satisfying musicians in jazz—or if you prefer, in the case of this album, jazz/pops.

The purists in jazz may rebel against this kind of right-down-the-middle album, but as far as I am concerned, if jazz is to prosper in this country, it must relate to the audience (whoever *they* may be!) in a more direct way than most of this music did in the early 1960s. Cal is making a contact with people in a way his onetime employer, George Shearing, did; but he's not falling into the trap of the trite as Shearing, an immensely gifted musician, did.

I went with Gerry Mulligan recently to hear a fine Dixieland group, and he remarked as we were listening, "How nice to hear music that makes you *smile* again." Cal does that, but in a modern idiom. His wit is present in several tracks, particularly in his own tune *Souled Out* —even the title is a typical Tjader pun. The album is open, accessible, and enjoyable. Cal's solos are inventive, skillful, warm. Don Sebesky's arrangements are sure-handed, unobtrusive, yet there.

No challenges here; just quiet pleasure.

G.L.

WILD BILL DAVISON: Wild Bill at Bull Run. Wild Bill Davison, cornet; Slide Harris, trombone; Tommy Gwaltney, clarinet; John Eaton, piano; Steve Jordan, guitar; Keter Betts, bass; Bertell Knox, drums. (Georgia on My Mind; Rosetta; Blue Turning Grey Over You; five more.) Jazzology 30, $5.95 (Jazzology Records, P.O. Box 748, Columbia, S.C.).

The first Manassas Jazz Festival, held in May 1966, paved the way for this performance in a high school auditorium in Manassas the following September. Because of the proximity of Manassas to Washington, D.C., Wild Bill Davison is surrounded by Washington musicians who are not often heard on records. And thereby hangs the basic interest of this disc, for these are jazz musicians who have distinctive musical personalities and who should be more readily available on discs. Some are known beyond Washington—Bertell Knox and Keter Betts for their years with Charlie Byrd; Steve Jordan for his work as rhythm guitarist with such swing bands as Benny Goodman and Artie Shaw; Tommy Gwaltney from an earlier New York career on vibes and clarinet and, lately, as operator of the jazz club, Blues Alley, in Washington.

But what of Slide Harris, a trombonist in his sixties, who uses a plunger with a mixture of melodic grace and humor that puts him in a class with Vic Dickenson? He is certainly a "discovery" if that is a term that can be applied to someone who has been playing since he was eighteen. And there is pianist Johnny Eaton—not to be confused with the pianist Johnny Eaton, a Princeton man, who formed the American Jazz Ensemble with clarinetist Bill Smith and has gained considerable

acclaim for his work with taped music and a synthesizer. The present Johnny Eaton is out of Yale. James P. Johnson, Teddy Wilson, and Ralph Sutton. He is an excellent ensemble pianist and his solos roll along with a swinging flow that gives contemporaneity to a blend of the stride and swing schools.

Gwaltney is an eclectic clarinetist who makes particularly good use of gutty, low register passages that carry tinges of the late Pee Wee Russell. Jordan pops up every now and then with a solo passage that is a delightful reminder of a school of chorded guitar playing that has been all but lost since the electricity was turned on.

And, of course, Wild Bill, a model of consistency, adds his gruff personal touch to every selection. The only weak point on this record is the mannered and very unnecessary singing by Johnson "Fat Cat" McRee, Jr. But since he was the one who organized and produced the session, my distress at his singing is more than balanced by my appreciation for the rest of the disc. J.S.W.

GEORGE LEWIS: For Dancers Only. Cuff Billett, trumpet and vocals; Pete Dyer, trombone; George Lewis, clarinet; Graham Peterson, piano; John Coles, banjo; Terry Knight, bass; Barry Martyn, drums. (Ciribiribin; Coquette; South of the Border; Breeze; six more.) GHB 37, $4.98 (GHB Records, P.O. Box 748, Columbia, S.C.).

It is ironic that one of the freshest, most successful of all George Lewis recordings should have been issued just at the time of his death. The essentials of the refreshing surroundings in which Lewis finds himself on this disc include a band that is presumably Barry Martyn's English group. (Producer George Buck's liner notes are filled with glowing generalities about Lewis and the relation of New Orleans jazz to dance music but they tell us nothing at all about these performances.) Also Lewis presents a program that gets him away from the repertory that he and his New Orleans colleagues tend to repeat over and over beyond even willing endurance.

Martyn's band manages to avoid the tinny sound and puppet-jerk rhythm that afflicts most English traditional jazz bands as well as the vague searches for tempo and key that characterize the opening chorus or two of the recordings of many New Orleans bands. The band plays well and knows where it's going right from the start. Lewis relaxes in this setting, playing with the rich, singing warmth that is expected of him and venturing out a bit beyond the patterns of his playing with New Orleans groups in the customary repertory.

There is an easy, unpretentious air about the entire set that is a considerable part of its charm. There is no virtuosity for virtuosity's sake, no razzle dazzle, no uproarious climaxes. Just a relaxed and rhythmic group of performances through which Lewis can flow amiably and winningly. J.S.W.

*

DUKE PEARSON: The Phantom. Jerry Dodgion, flute; Bobby Hutcherson, vibraharp; Duke Pearson, piano; Sam Brown and Al Gafa, guitars; Bob Cranshaw, bass; Victor Pantojo and Potato Valdes, congas; Mickey Roker, drums. (The Phantom; Blues for Alvina; Bunda Amerela; Los Ojos Alegres; Say You're Mine; The Moana Surf.) Blue Note 84293, $5.79.

Duke Pearson has the somewhat old-fashioned virtue—as composer, arranger, and pianist—of being a melodist. His writing and his playing are full of warm, singing sounds. On this disc, he has combined a Latin rhythm section with a front line built around Jerry Dodgion's flute and Bobby Hutcherson's vibes—a nice balance on which to develop the charming and comfortably catchy tunes he has written.

The flow of Dodgion's flute is a particularly apt vehicle for Pearson's melodic lines. Hutcherson serves as a bright supporting accent but, as a solo instrument, his vibes possess the monotony of color that burdens most vibists (always excepting Red Norvo who finds resources in the instrument that escape other musicians).

The dominant personality, however, is Pearson, who has a light but firm touch and a fascinating talent for skirting the banal. On his ballad, *Say You're Mine*, Pearson is soloist, backed by Bob Cran-

shaw on bass and Mickey Roker's drums. This song offers a prime example both of his felicitous gifts as a composer (no jazz musician except Duke Ellington seems to have as rich a well of original melody as Pearson) and of his gently compelling style as a pianist—a style that combines easy, melodic expression and persuasively rhythmic phrasing that is very similar to John Lewis'. This is a happy set, a thoroughly engaging mixture of persuasive rhythm and melody, ranging from the slinky, exotic, building intensity of *The Phantom* to the bright, sunny *Bunda Amerela*. J.S.W.

✻

LES McCANN: Much Les. Les McCann, piano; orchestra, William Fischer, arr. and cond. (Doing That Thing; With These Hands; Burning Coal; three more.) Atlantic SD 1516, $5.79. Tape: ●● C 1516, 7½ ips, $7.95; ●● M 81516, $6.95; ●● X 51516, $5.95.

There is one thing to remember about Les McCann—that he swings. And one thing to note—that he's grown since he made his first records for World Pacific in Los Angeles. And one thing to celebrate—that at Atlantic, he is at last being properly recorded. That's something that should be noted about Atlantic: the company's curious capacity to take artists who have failed or merely muddled through at other labels (Aretha Franklin is the classic case) and by letting them do what they want to do, letting them be what they *are*, instead of trying to "direct" their work, come up with winners.

Joel Dorn produced this album, and he's captured here what I know to be Les McCann's true qualities. In the days of World Pacific, McCann appeared to be some sort of pretentious clown. Then, at Mercury's Limelight label, he seemed merely to be a dispirited mediocrity. On this album, you hear what he is: groovy.

The blues influence is still there. But Les has become a sensitive ballad player as well. His tone has deepened, become more crystal, and he's learned to touch a piano somewhat in the manner of Bill Evans. (What a pervasive influence Evans has become!) This side of McCann's playing is evident in *Benjamin*, which he wrote, and in *With These Hands*, which he also sings. McCann made a vocal album for World Pacific years ago. It was quite good. I suspect he hasn't too much confidence in his singing, which is a shame, because it's warm and soft and good.

This album is done with strings—overdubbed, I suspect, after the original sessions; what is called "sweetening" in the business these days. Bill Fischer's string writing has great virility and strength.

A fine Les McCann album, broadly representative of his abilities. G.L.

CANNONBALL ADDERLEY QUINTET: In Person. Cannonball Adderley, alto; Nat Adderley, cornet; Joe Zawinul, piano; Vic Gaskin, bass; Roy McCurdy, drums. (Zorbá; The Scene; six more.) Capitol ST 162, $4.98.

Julian Cannonball Adderley and his brother Nat are in a certain vanguard of jazz as it is—if it is at all. They play from a place that is no longer vital in music, but they play beautifully.

The album has two distinct sides. Side 2 includes *Somewhere*, on which Cannonball shows that gutsy melodism that is so charming. Other tunes range from roots to "outsky" to an attempt at going Greek (*Zorbá*).

Side 1 is another story. It opens with a roaring twelve-minute track called *Rumpelstiltskin* by pianist Joe Zawinul that features powerful explorations by Cannonball on the Varitone octave divider. But the spark of the side, and the album, comes from two guest appearances, reported—apparently accurately—to be spontaneous. Lou Rawls sings a blues and never sounded better (*I'd Rather Drink Muddy Water*, first recorded with Les McCann). Nancy Wilson sings Buddy Johnson's lovely *Save Your Love For Me*, which she first recorded years ago with Cannonball. Nostalgia pops out of every note, and the audience goes wild.

Cannonball raps over the mike a bit too much for my taste, so that audience rapport becomes some form of jazz insularity. Nevertheless, everyone on the date sounds great, making you wish you'd been there that night. M.A.

the tape deck

BY R.D. DARRELL

Electronic Bach. Once it was Bach-Busoni . . . then Bach-Stokowski . . . and now the electronic age brings us Bach-Carlos-Folkman-Moog. Ready or not, here's the open-reel edition of "Switched-On Bach"—devised by Walter Carlos with the musicological assistance of Benjamin Folkman and realized on the synthesizer invented by Robert Moog (Columbia MQ 1042, 7½ ips, 40 min., $7.98; also 8-track cartridge 18 11 0092, $7.98). At its worst (an unconscionably jerky *Jesu, Joy of Man's Desiring*), Carlos' electronic Bach proves to be every bit as synthetic, ugly, and unstylistic as the detractors claim. But when everything clicks, the "performances" are piquantly fascinating. Even in between these extremes, the variety of timbres and dynamics that Carlos coaxes from Moog's synthesizer holds great promise for future work in this area.

I once wrote a study of electronic instruments suggesting that their "new" (i.e., nonimitative) tones might be better suited to baroque and prebaroque music than the more familiar tonal qualities of conventional instruments. Perhaps that is why I'm willing to accept such stylistic heresies as the anachronistic "noise" cadenza inserted between two movements of the third *Brandenburg* Concerto. Whether you agree or not, I can safely guarantee that the sounds captured on this tape will at least raise your blood pressure, either in anger or delight. In any case, "Switched-On Bach" should be heard, both for its sheer technical fascination and for Columbia's extraordinarily brilliant (if completely dehydrated and airless) recording.

Carmina Burana via Cassette. Following announcements by both Columbia and RCA of their forthcoming entrance into the cassette field, the repertory available in this third and exciting addition to the world of tape will shortly increase on a grand scale. While waiting for the inevitable deluge, I have been pleasantly surprised by the technical advances revealed in one of Angel's first classical cassettes: Orff's familiar showpiece *Carmina Burana* (4XS 36333, $5.98)—a warmly lyrical performance led by Frühbeck de Burgos that I reviewed in its open-reel format in the December 1966 "Tape Deck" column. Comparing the new arrival with Jochum's more recently recorded cassette of the same work for DGG (923 062, $6.95), I am convinced that the fine Angel performance is outclassed by Jochum's more clearly articulated and dramatically impressive edition. Sonic honors, however, are won by Angel, which has slightly less surface noise (perhaps the greatest weakness of the cassette medium at present), and boasts markedly superior dynamic and frequency ranges. In fact, this cassette suggests that 1⅞-ips, ⅛-inch-wide tapings may reach technological maturity sooner than most objective engineering critics had suspected.

Operatic Tape Firsts. Three current open-reel releases explore some enticing territory well off the beaten path of the standard operatic repertory. Even the relatively best known of these tape firsts, Richard Strauss's *Ariadne auf Naxos*, represents special-order caviar seldom encountered in the opera house. Connoisseurs familiar with this curious but quintessentially Straussian work in one of its earlier disc versions—especially the 1955 recording conducted by Karajan for Angel—may not claim interpretative superiority for Angel's new version led by Rudolf Kempe and starring Gundula Janowitz in the title role (Y3S 3733, 3¾-ips, triple-play, approx. 119 min., $17.98). But the up-to-date engineering, notably transparent even by today's highest standards, is an aural delight throughout. The excellent sonics particularly enhance the Dresden State Opera Orchestra's admirable realization of the superbly contrived score in which felicitous inner details abound. My only real complaint here is that the text booklet is available only on written request and after a considerable wait—a serious handicap for a work that requires a close knowledge of plot and dialogue.

Moving back a couple of centuries from the 1916 *Ariadne*, London offers a pairing of two obscure baroque operas: *Griselda*, written in 1722 by Handel's great rival, Giovanni Bononcini, and *Montezuma* (1755), one of the many operas Karl Heinrich Graun wrote for his patron—and in this case librettist—Frederick the Great (London/Ampex EX+ LOD 90145, 2 reels, approx. 58 and 60 min., $14.95; notes and texts supplied with the reel). Only the overture and ten vocal excerpts from *Griselda* are performed here by Joan Sutherland, with Lauris Elms, Monica Sinclair, et al., the Ambrosian Singers, and the London Philharmonic under Richard Bonynge, but there's enough music to suggest that Bononcini was a considerably more short-winded and routine composer than his more famous competitor. Both the music and (in this performance) the rather extravagantly embellished arias are less immediately appealing than Graun's more engaging melodies, which are also far more discreetly ornamented by the singers. Miss Elms, a soprano new to me, proves to be a real discovery—I even prefer her here to the variable Miss Sutherland. Bonynge conducts both works with rather relentless vivacity, and the robust recording seems more closely miked than is usually the case with London.

Jumping forward to 1933, we come to Kurt Weill's *The Seven Deadly Sins* (Deutsche Grammophon/Ampex EX+ DGA 9308, 33 min., $8.95; notes and texts supplied with the reel). In its own special way this opera/ballet is as stylized as baroque-era Italian opera; the acid bite and humor of the text and music, however, set it worlds apart from the gracious gallantries of the eighteenth century. Gisela May stars in the dual role of Anna I and Anna II, and her forceful performance is apparently a deliberate imitation of the young Lotte Lenya.

Peter Schreier leads the male "barbershop" quartet ensemble, and Herbert Kegel conducts the Leipzig Radio Symphony Orchestra.

Operatic Potpourris. Volume 2 of RCA's "Great Moments from Grand Opera" includes one overture (to Mozart's *Don Giovanni*), one choral-orchestral selection (the Grand March from *Tannhäuser*), and eleven operatic scenes or arias by Donizetti, Flotow, Gounod, Mascagni, Puccini, Rossini, Saint-Saëns, and Verdi, starring Bergonzi, Bjoerling, Caballé, Del Monaco, Moffo, Nilsson, Peerce, Price, Stevens, Tebaldi, Tucker, Vickers, and others (RCA Red Seal TR3 5042, 3¾-ips, 79 min., $10.95; also Stereo-8 R8S 5053, $9.95). Some of the selections are more generously proportioned than is customary for such collections (nearly fourteen minutes for the *Turandot* Act II excerpt); and many of the recorded performances (largely drawn from releases no older than a decade or so) are first-rate; but most serious opera-tape collectors will probably have (or should have) the complete works from which these excerpts are derived. As with "Great Moments," Volume 1 of August 1967, this second shotgun anthology is aimed at a mass-public target.

Much more distinctive is Victoria de los Angeles' collection of hauntingly lyrical *zarzuela* arias, delicately accompanied by the Spanish National Orchestra under Frühbeck de Burgos (Angel 8-track cartridge 8XS 36556, $6.98). It's such an irresistible charmer that I hope an open-reel edition will soon be available to place alongside the memorable 1967 Caballé/RCA *zarzuela* reel.

Equally impressive is Beverly Sills's virtuoso display in coloratura arias by Bellini and Donizetti, with the Vienna Volksoper Orchestra and Akademie Chorus under Jussi Jalas. Westminster/Ampex has released this recital in all three formats (reel WTC 7143, $7.95; 8-track cartridge WTM 87143, $6.95; and cassette WTX 57143, $5.95). I have heard only the cassette edition which probably does less justice to the seemingly so-so orchestral playing than the open-reel version. But it certainly proves that Miss Sills's extraordinary executant skills have scarcely been exaggerated.

The new Sony savings plan: $119.50

A Really Spectacular Buy. The new solid-state stereophonic Sony model 252-D is loaded with exciting quality features including sound-with-sound! Handsomely mounted in a low profile walnut wood cabinet. Here is the most tape deck recorder for the money. And it's a Sony!

Four-Track Stereophonic and Monophonic Recording and Playback. Seven-inch reel capacity provides hours and hours of stereo enjoyment. Stereo headphone jack for private listening. Automatic sentinel shut-off. Two VU meters. Pause control. Three-digit tape counter. Record interlock. Separate record selector buttons. Vertical or horizontal operation.

Scrape Flutter Filter. Special precision idler mechanism located between erase and record/playback heads eliminates tape modulation distortion. This feature formerly found only on professional studio equipment.

Non-Magnetizing Record Head. Head magnetization build-up—the most common cause of tape hiss—has been eliminated by an exclusive Sony circuit which prevents any transient surge of bias current to the record head.

Sound-with-Sound. A versatile feature that enables you to record on one channel while listening to the other. Ideal for learning or teaching foreign languages as well as perfecting diction, singing and instrumental music.

Instant Tape Threading. Exclusive Sony Retractomatic pinch roller permits simple one-hand tape threading. An automatic tape lifter protects heads from wear during fast forward and rewind.

Vibration-Free Motor. An important new Sony development utilizing "floating" shock absorber action to isolate completely any motor vibration from the tape mechanism.

Sony Model 252-D. Just $119.50! For your free copy of our latest tape recorder catalog, please write to Mr. Phillips, Sony/Superscope, Inc., 8144 Vineland Avenue, Sun Valley, California 91352.

SONY SUPERSCOPE

You never heard it so good.

SUBSCRIBERS—PLEASE NOTE:

Please include a HIGH FIDELITY label to insure prompt service **whenever you write us about your subscription.** The numbers and letters on the label are essential in helping our Subscription Department quickly identify your records.

Use this form for **CHANGE OF ADDRESS:** Please let us know at least 6 weeks before you plan to move. For faster, more accurate service, attach magazine address label in space provided, fill in your name and new address, and mail to:

HIGH FIDELITY
Subscription Service Department
2160 Patterson Street
Cincinnati, Ohio 45214

ATTACH LABEL HERE

OLD ADDRESS

New Address:

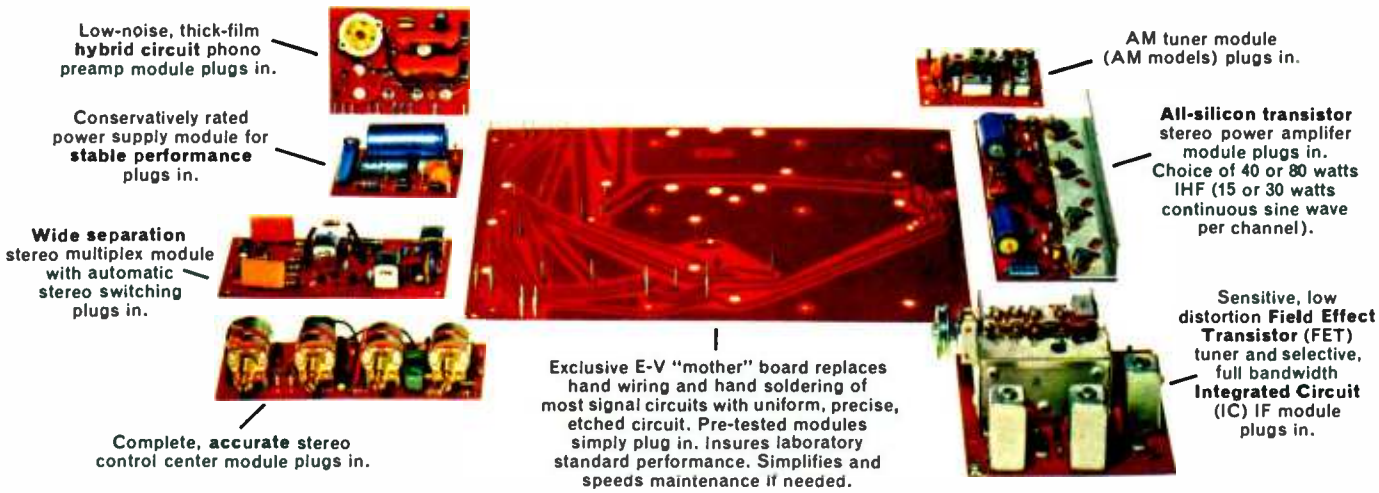
name

address

city

state zip

ADVERTISING INDEX



Electro-Voice invents the wireless!

Model E-V 1282 shown with CWR1 walnut case, $22.00 extra.

E-V 1181 40 watt stereo FM modular receiver – $199.95
E-V 1182 40 watt AM/stereo FM modular receiver – $222.00
E-V 1281 80 watt stereo FM modular receiver – $244.00
E-V 1282 80 watt AM/stereo FM modular receiver – $266.00

All power ratings are IHF dynamic power at 8 ohms. (40 watt units equal 50 watts music power ± 1 db. 80 watt units equal 100 watts music power ± 1 db.)

FREE! Call anytime day or night (800) 243-0355 toll-free for name of nearest Electro-Voice high fidelity specialist. In Connecticut call (collect) 853-3600.

ELECTRO-VOICE, INC., Dept. 794H, 619 Cecil St., Buchanan, Michigan 49107

CIRCLE 25 ON READER-SERVICE CARD

Electro-Voice®

A SUBSIDIARY OF GULTON INDUSTRIES, INC.

match your auto-turntable to the quality of a Sherwood 6000

The No-Compromise "Sound Center" for Limited Space.
Now get maximum performance in a mini-space! Sherwood's new 6000 is the full-feature, 120-watt music power AM/FM "STEREO SOUND CENTER" that provides unlimited choice of matching components. Choose *any* automatic turntable*—*any* magnetic cartridge. Mount perfectly on the pre-cut oiled walnut cabinet. Choose *any* speaker. Big or little, low or high efficiency. Your Sherwood 6000 has the power to spare for clean, pure, wall-to-wall sound. Compare features. FET FM tuner for ultra-sensitivity. Front-panel tape dubbing and headphone jacks. Stereo *and* mono extension speakers. As the high-performance heart of the finest component system, the Sherwood 6000 takes no more space than "compromise compacts." It's the modern solution to big sound in small space. Features: 120 watts music power, 1.8 μv IHF sensitivity, −95 db crossmodulation rejection, automatic FM stereo switching, zero-center tuning meter, front and rear panel tape inputs/outputs, mono speaker output. Perfect match for your 6000—Sherwood's new Berkshire II speaker system: slim 9" deep cabinet with 12" woofer, 5" mid range, 160° "omni-polar" tweeter, 28-22,000 Hz response.

Sherwood

INNOVATORS IN FINEST QUALITY TUNERS / AMPLIFIERS / RECEIVERS / SPEAKERS
4300 North California Avenue, Chicago, Illinois 60618
Write Dept. 7H.

*Any of the Dual (current models) or Garrard SL55 or SL65.

CIRCLE 55 ON READER-SERVICE CARD