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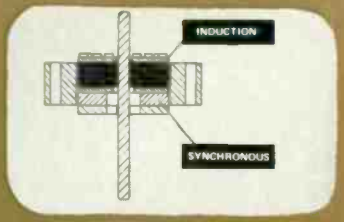

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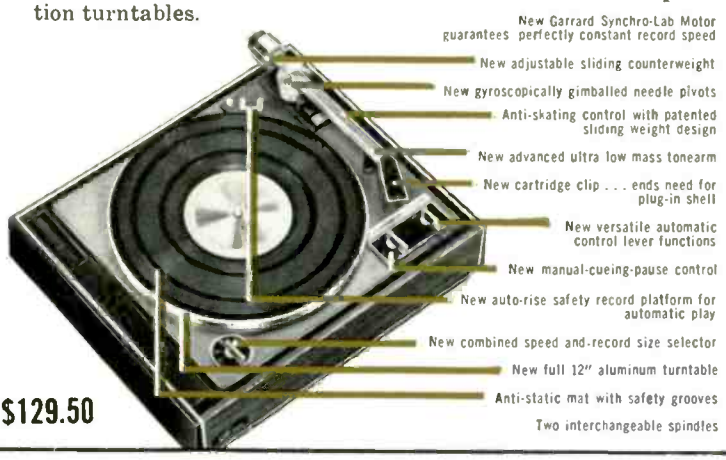

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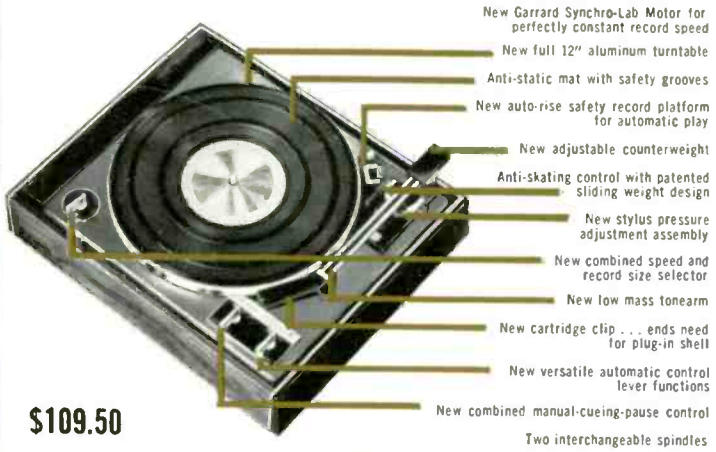

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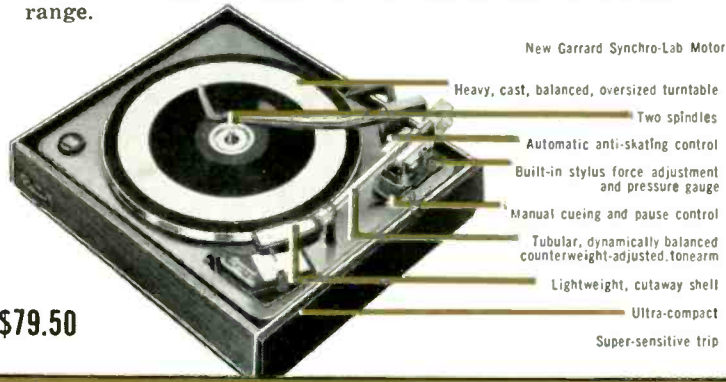

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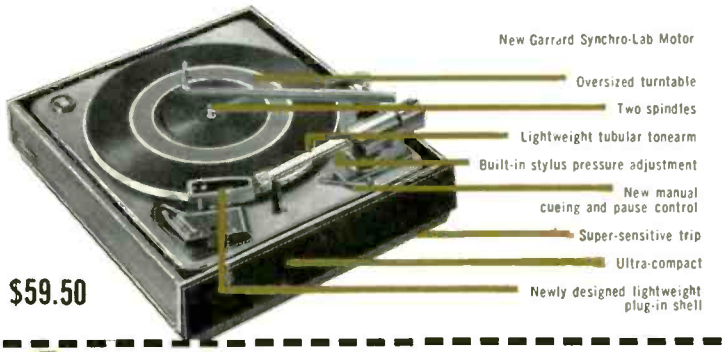

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HiFi/Stereo Review

DECEMBER 1967 • VOLUME 19 • NUMBER 6

THE MUSIC

THE EQUIPMENT

THE REVIEWS

THE REGULARS

COVER: HIGH ALTAR OF THE ANTONITE CHURCH AT ISENHEIM, ALSACE, BY MATHIAS GRÜNEWALD: ANGEL CONCERT AND NATIVITY (DETAIL); PHOTO PETER ADELBERG

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EDITORIALLY SPEAKING

By William Anderson

CHRISTMAS ON DISC

OF ALL the forms of "occasional" music, Christmas music, I suppose, may be ranked among the most perishable. On disc, at least, most of it has a life of about three weeks, after which it is tucked away to moulder in the closet with the Christmas bulbs, the holly wreaths, and stacks of greeting cards. Along about this time every year (mid-October) therefore, it is hard not to admit to a little grudging admiration for the record-industry's a-&-r men as they courageously enter this rather slender—and temporary—market with armloads of recorded Christmas cheer. A good part of it, certainly, is eminently forgettable, but amidst the dross there are always a few nuggets of pure musical gold, recordings that deserve a better fate than the wastebasket of Christmas Past. Herewith is a quick rundown (with commentary) on some of the releases various Santa Clauses managed to get to my turntable before press time.

ROGER WAGNER CHORALE: *A Christmas Festival.* ANGEL (S) S 36016. Listening to this one, you might think that the sonic splendor of the divided-choir music of Andrea and Giovanni Gabrieli (uncle and nephew) is all the reason we needed for the invention of stereo. I could argue the point, but not very well with those beautiful sounds still warming my ears. Another delight here is Daniel Pinkham's big, bold *Christmas Cantata.*

AN ENGLISH CAROL CHRISTMAS. Vaughan Williams: *Fantasia on Christmas Carols.* **Hely-Hutchinson:** *Carol Symphony.* CAPITOL (S) SP 8672. Vaughan Williams probably did more for English folk song than anyone alive or dead. What he did is just right for me—as in the Christmas carols (which are folk songs too) offered here. The Hely-Hutchinson piece is well done in that bouncily exuberant Eric Coates-ish style I have learned to avoid, but my taste is not yet perfect.

PHILADELPHIA BRASS ENSEMBLE: *A Festival of Carols in Brass.* COLUMBIA (S) MS 7033, (M) ML 6433. If stereo was invented for Gabrieli, then perhaps high fidelity was invented for the brass choir. All the familiar carols are here, rousingly blown, in sound as crisp and ringing as twenty below.

JULIE ANDREWS: *A Christmas Treasure.* Christmas carols arranged by André Previn. RCA VICTOR (S) LSP 3829, (M) LPM 3829. I am not one of your "Julie Andrews can do no wrong" types—a little Mary Poppins goes a long way with me. Absolutely no fault here, however. Her steely bright voice and elegant diction are paired to perfection with André Previn's witty arrangements—tongue-in-cheek eclectic, with echoes of Handel, Mozart, Bach, and Scarlatti. This one makes me sorry the vocabulary of superlatives is so worn—"brilliant" is too tame. How about A+ for everybody?

BRITTEN: *A Ceremony of Carols.* **HONEGGER:** *Christmas Cantata.* CROSSROADS (S) 22 16 0154. As much as I respect it, I find that over-familiarity has taken the edge off my enjoyment of Britten's *Ceremony of Carols.* The Honegger piece, however, on the *serious* side of Christmas, is beautifully crafted and grandly moving, much too good for a mere three-weeks' stand.

ED AMES: *Christmas with Ed Ames.* RCA VICTOR (S) LSP 3838, (M) LPM 3838. Make it big in any field these days, and sooner or later some record company will come knocking at your door asking you to cut a disc—usually for Christmas. Invited so far have been stars of TV westerns (Lorne Greene), comics (Jim Nabors), MC's (Mike Douglas), senators (Everett McKinley Dirksen will be out this season with one called "The Whole Christmas Story"), and Ed Ames, Dan'l Boone's Indian sidekick on the telly. Nothing wrong in trying, of course, since all have large and faithful followings who may buy their records. Most of these shoemakers should stick to their lasts, however, including Ed Ames. His is a big, round, pleasant voice, but nothing much seems to happen musically in his Christmas carol program.

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LETTERS TO THE EDITOR

The Critics Confess

● I was appalled by your critics' double article: "The Critics Confess: My Ten Favorite Composers" (September) and "The Critics Confess: Ten Composers I Hate" (October). No truly intelligent critic in my field—art—would make public statements on major painters, sculptors, or architects comparable to those on major composers by your writers.

Words fail *me* as well as William Flanagan when I listen to the tragedy of *Die Meistersinger* or the morose comedies of the *Ring*, but I am willing to admit that the fault may lie in me and not in Wagner. One may not mark Berlioz, Verdi, or Tchaikovsky as personal favorites, but to dismiss them from the ranks of geniuses capable of communicating both the profound and the sublime in the human spirit is preposterous.

Only George Jellinek and David Hall seem to have the intelligence to qualify their "hates" (though Eric Salzman shields himself with his "Lord Knows I've Tried").

The education of listening, as opposed to hearing, should result in, if not a degree of love, at least a degree of respect for the qualities imparted by each important composer to his art.

GEORGE A. RODETIS
San Diego, Cal.

● I have been grieved before by human perfidy, but the absence of one name on your critics' lists of favorite composers wounds me more than I can say. How can you have so neglected my own particular favorite, George Frideric Handel? Here's hoping I see you in a more favorable light on "that day."

THE MESSIAH
Cincinnati, Ohio

Although it is against our policy to print letters unsigned or bearing fictitious names, we make this one exception—just in case, Cincinnati?

● Your feature "The Critics Confess: My Ten Favorite Composers" was most courageous and illuminating. For braving the exposure of going into print with the results of this soul-searching, congratulations to all your critics.

I was naturally curious about a few of the exclusions. If the matter were simply one of musical taste, I wouldn't presume to write; but considering the nature and degree of external criteria (social, historical) invoked on behalf of the composers who were chosen, and perceiving that these criteria would be equally valid for many who weren't, I feel compelled to plead for certain of the latter. For instance, Prokofiev. Surely the greater part of his output contains music that is meaningful for today's listener. As a symphonist, he is a logical spiritual successor to Mahler.

And there is Weber. What composer in history could be more pivotal for the thoughtful critic, a more satisfying synthesis of greatness and pure musical enjoyment? If one had asked Wagner, Berlioz, or Schumann in their critical capacities for an opinion, the answer would have been "none greater!"

C. E. CRUMPACKER
Brooklyn, N. Y.

● I suspect that you published the article "Ten Composers I Hate" in order to affect the blood pressure of your readers. Rest assured mine went up several notches. I bit my tongue and smiled bravely when Tchaikovsky, Orff, Nielsen, and Sibelius were denounced. I popped my cork, however, when I saw Schubert's name on William Flanagan's list, with the dubious explanation that his music is just *"Kitsch."* Anyone who is familiar with *Die Winterreise* or the *Wanderer* Fantasy will join the chorus of protest against such a judgment.

Schubert's fame is not dependent upon my opinion or anyone else's; I write this letter to you to calm my nerves and to reduce my blood pressure.

HOLZER LUTHER
State College, Pa.

● Re the article "Ten Composers I Hate," I am curious to know if that was a *padded* wall that James Goodfriend spoke of when he said, "The greater part of his (Verdi's) music drives me right up the wall."

PHYLLIS GORDON
Baltimore, Md.

For Mr. Goodfriend's further comments on composers, critics, loves, and hates, see his "Going on Record" column this month, page 42.

● After recovering from my shock I was really rather amused by the article "Ten

(Continued on page 8)

A closer look at the KLH* Receiver.

Reception

On both AM and FM, the KLH* Receiver is designed to provide effective reception characteristics. On FM, its excellent IHF sensitivity (2.5 microvolts) is supplemented by quick limiting that provides 40 db of quieting at 4 microvolts and full suppression of background noise at well under 10 microvolts. Stations that "come in" at all are almost certain to be fully listenable. And effective sensitivity is increased still further by excellent selectivity, which prevents strong stations or spurious signals from interfering with reception of weak stations.

On AM, the receiver is designed to provide a maximum of musical pleasure from a less-than-ideal medium. To do so required steering a careful middle course between very wide bandwidth (fine for getting optimum high-frequency response on the few really good broadcasts, but prone to interfering whistles and "hash") and the easily-engineered narrow bandwidth characteristic that provides neither trouble nor musical sound. We think you will find our choice audibly right. Because of excellent selectivity and AGC characteristics, you will also be able to pick out stations quickly and comfortably on the crowded AM dial.

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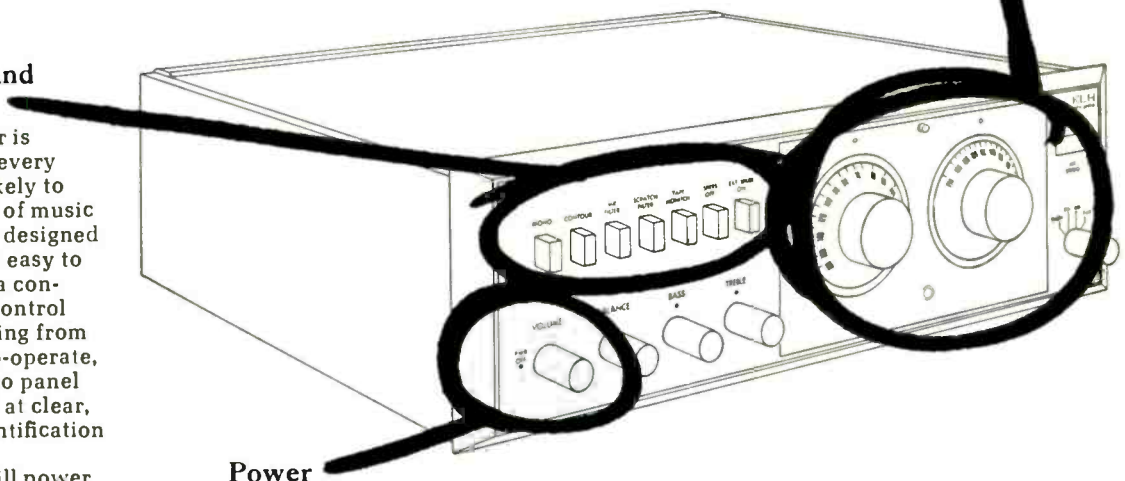

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The receiver will power two stereo pairs of speakers, together or independently. It has a front-panel headphone jack, and the provisions for speaker shut-off permit listening to headphones in one room and speakers in another. There are rear-panel outputs and inputs for tape recording, and an extra set of inputs for connection of a second recorder or other music source.

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Composers I Hate." Having read some of the more biting comments to my wife, I had to laugh and ask, "Really, who's left?" Then after some thought, the realization came that I, too, had the same opinion about most of the composers mentioned, but I could hardly "hate" them. For instance, I discovered Richard Wagner about two years ago and am utterly fascinated by his music. Perhaps he isn't much of a librettist; I *think* it's silly to try to wed words to music, anyway, but I *feel* entirely different about the wedding.

I do not understand how a critic can do justice to a composer's music if he actively likes *or* dislikes it; in this I disagree with Mr. Flanagan.

ROY V. CHILDS
San Francisco, Cal.

Mr. Flanagan replies: "Mr. Childs' mildly bemused tone suggests he well realized the critics' Hate Lists were rooted in calculated irreverence. A composer must have considerable statue to 'win' either hatred or adulation. (What's the point of 'hating,' say, César Cui?) But while my own comment ('the composer-critic has . . . qualifications for evaluating with unassailable justice the performance of music he actively loathes') was intended as self-mockery, there is a defensible truth lurking behind it. I think Wagner was a genius; I 'hate' him for having happened to music. But I don't think I need 'like' his artistic intentions to understand *them—all too well. It was, hopefully, my understanding of them, separated from my personal feelings, that made it possible for me to refer to Wagner as a 'great composer' in a review of Debussy's* La Mer *published in the same issue."*

● Three interesting lists result from your critics' choices of their ten favorite composers and ten composers they dislike the most. Cancelling out one "minus" vote against one "plus" vote and ignoring for the moment all those left with no more than one vote one way or the other, the following are the most liked: Debussy, Mozart, J. S. Bach, Beethoven, Chopin, Ives, Mahler, Mendelssohn, Monteverdi, Moussorgsky, Purcell, Schubert, and Stravinsky. These are the least liked: Reger, Messiaen, Bellini, Bruckner, Falla, Franck, Hindemith, Puccini, Scriabin, Telemann, and Wagner.

More revealing, perhaps, of how very subjective such lists are, is a consideration of all those who received some plus and some minus votes, who might be called the most controversial: Berlioz, Debussy, Fauré, Gluck, Mahler, Nielsen, Rachmaninoff, Ravel, Schoenberg, Schubert, Sibelius, Richard Strauss, Stravinsky, Verdi, and Walton.

HARMON H. GOLDSTONE
New York, N.Y.

Hi-Fi Hearing

● I read with interest the query of C. B. Clemmons and Larry Klein's reply in your October "Hi-Fi Q & A" section. Like Mr. Clemmons, I have a hearing deficiency: my audiogram is a U-shaped curve displaying a 30-db loss at 2,000 Hz, and very little loss below 500 Hz or above 5,000 Hz. But I derive immense pleasure from my stereo rig.

I agree with Mr. Klein's answer. Since there is no correction for my hearing loss at a "live" concert, any such correction in my home would detract from, rather than

(Continued on page 10)

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enhance, the realism of playback reproduction. I believe that a person with such a *partial* hearing loss can reliably apply the same criteria for judging the quality of components as a person with perfect hearing (the reproduction should sound as similar to the original as possible)—provided, of course, that no frequencies are completely lost to him, in which case contouring would be of no help anyway.

It all boils down to the question of what a recording is supposed to do.

RICHARD L. FABER
San Diego, Cal.

Lanza

● After reading George Jellinek's review of the new RCA Victor release "Mario Lanza Sings His Favorite Arias" (September), I find myself left with a half-disgusted feeling. Does Mr. Jellinek realize that the late tenor is still the number one male classical vocalist? Does he realize that Lanza is still regarded as "America's most beloved tenor" eight years after his death? Does he realize that Lanza was the first singer in recording history to sell two and a half million albums? And does he realize that Lanza was the first vocalist in the history of Victor Red Seal to receive a golden disc (for *Be My Love*)?

Remind Mr. Jellinek that the public is what makes a great singer, not the critics. And the public loved and still loves Mario Lanza.

FRED F. PHILLIPS, JR., *Vice President*
Mario Lanza Memorial Club
Wilmington, Del.

● I read the review of Mario Lanza's new album in the September issue. All I can say is that it was a very fair review. There were many good points, and much praise of the talent of the late, very versatile tenor, in the review. Keep up the good work.

MARVIN S. KANTER, *Head Representative*
Mario Lanza Memorial Club
Wilmington, Del.

Is there trouble a-brewin' down at the Memorial Club?

● I have just read George Jellinek's review of "Mario Lanza Sings His Favorite Arias." I'm sorry, but I can't agree with him.

Mario Lanza opened up new worlds to me when, as a girl of twelve, I sat in a movie theater and heard him sing opera and popular songs. I could never go to the Metropolitan Opera House or La Scala, but Mario brought opera to me. I have all of his records and many by other tenors; Lanza did something different, unforgettable, unbelievable.

Why should he have sung like a metronome, or a monotonous snob? He sang from his soul—he poured out his heart.

MARLA COSA
Pacific Palisades, Cal.

War on Musical Poverty

● In reply to William Anderson's most provocative and stimulating editorial "The War on Musical Poverty" (September), I wish to go on record as one who takes neither listening nor music for granted. And after reviewing Mr. Matthews' article, I'm beginning to wonder whether St. Cecilia has a heavenly corps decidated to the care and nurture of potential good-music listeners after John Calvin "elects" them. Diligent effort on my

(Continued on page 12)

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CIRCLE NO. 40 ON READER SERVICE CARD

part, from high school through two degrees in college, failed to result in a music appreciation course, and I have likewise not been able to get one "on the outside." But if Mr. Matthews' description of "music depreciation" is par for the course, then I thank my lucky stars that I *didn't* get into one.

What have I done for good music lately? First, listened to it. Then I periodically introduce it to the children in my speech and hearing classes. There are records in my collection specifically for this reason, and occasionally tapes, too. Kids can get involved in music without worrying about critics' reviews of same. I find that they can listen to good music and enjoy it if nobody puts anything in their way.

I am convinced that there are many potential music lovers the country over who have not yet been tapped or cultivated, perhaps because of the very stereotypy so excellently documented by Mr. Matthews.

CAROL WEBB
Davison, Mich.

● "Music educators, music lovers, music haters" may violently contest the stand of Messrs. Anderson and Matthews regarding "music depreciation," but if I may, I'd like to toss a rose among the brickbats. Though my mother was a music teacher (years back—not "progressive") and I played various instruments in orchestra and band for fourteen years, I have had little classroom time in music. Yet I find myself a natural addict.

My wife, however, doesn't have this background. After we married she started to become more interested in music, and to widen her horizons she innocently enrolled in a college "Musical Understanding" course. It soon became apparent that the purveyor of this course had devised a set of nice, cozy musical rules. Scant attention was paid compositions, composers, or music history for themselves; only such fragments were called to light as could prod the forced march of theory.

Being good at memorization, she passed, but that was two years back, and I'm still trying to pick up the pieces—to convince her that, after all, good music need not be deadly drudgery. We're yet young, so there's hope she'll recover—possibly with some help from HIFI/STEREO REVIEW.

WILLIAM L. MILLARD
Sacramento, Cal.

● Re William Anderson's editorial on "laughing all the way to the bank": Who is Jesse Crawford?

BRUCE MITZIT
Carbondale, Ill.

Immensely popular organist Jesse Crawford is represented in the current recordings catalog by some twenty discs.

● I am a teen-ager who was hooked on music very much the same way as Mr. Matthews, and I also encounter the problems mentioned by the author among my friends. When there is a music-appreciation test they come to me and I have to tell them such things as the difference between a 2/4 meter and a 4/4 meter in the *Nutcracker* Suite. I found out that one or two hours are not enough to explain this concept, especially if there are orchestration, movements, and musical markings (*allegro*, *andante*, etc.) to worry about too.

Maybe Mr. Matthews could give me an easy and *painless* way to explain these things to my friends in an hour and also to make them like it. I listen to Berlioz's *Symphonie fantastique* and I like it. My friends listen to it and they think it is junk. Maybe a shot of opium would help?

SAMUEL BAROK
New York, N. Y.

"Tapes for Troops"

● Ever since the war started in Vietnam, I've wondered how I could in some way bring a little pleasure to our boys over there. The door was opened for me when I read the July "Tape Horizons" column by Drummond McInnis. I was so interested in his remarks about "tapes for troops" that I wrote to Headquarters of the First Logistical Command Special Services and offered my help.

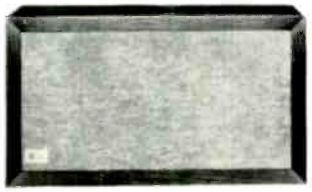
Thanks to your magazine, my first 7-inch reel of music was mailed today.

EARL T. DOWNS
San Diego, Cal.

Momente

● I will not argue with Eric Salzman's assessment of Karlheinz Stockhausen's *Momente* (August) as a serious work, for in his liner notes Stockhausen gives a detailed account of his intentions and explains that *Momente* is not a piece composed in jest. Also, I have met Stockhausen, and I found him to be almost radically serious in his musical views. But in a way he is rather unusual: most of the other revolutionaries of this century (Ives, Orff, Berg, and Varèse, to

(Continued on page 18)



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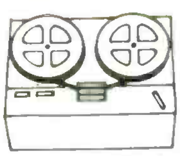

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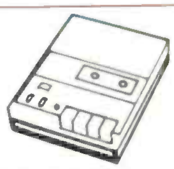

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CIRCLE NO. 100 ON READER SERVICE PAGE

name just a few) have been able to understand the misconceptions of the public and to adjust to them; Stockhausen has not.

In *Momente*, the composer has attempted to create an intrinsically serious "cosmic experience" by means of some of the most ridiculous devices in music, such as hand-clapping, voice-gurgling, and the like. If Stockhausen wishes to impress or move the listener, why does he not avoid such obviously funny tricks? In his more profound works, such as *Déserts*, Edgard Varèse is able to keep his audience from laughing simply by removing the temptation to do so. How can Stockhausen expect his listeners to take his work seriously when he provides so many temptations to laugh? I have never laughed at Schoenberg, Varèse, Webern, or even Berio, yet within a few minutes of putting the needle on the *Momente* disc, I was almost on the floor with laughter.

Secondly, I would like to ask what leads Mr. Salzman to believe that this is a live performance? In his review, his sole reason for this conclusion seems to be that there is applause. However, if Mr. Salzman would look carefully at the diagram accompanying the recording, he would see that *Momente* opens with an i(m) moment, which could be identified as a basically informal movement, consisting of stomping and clapping. Thus, it would seem probable that all the hand-clapping is part of the action of the chorus and that the performance on the disc is not a live one.

C. C. ROUSE
Baltimore, Md.

Mr. Salzman replies: "My statement about this being a 'live' performance has nothing to do with the 'composed' applause mentioned by Mr. Rouse and by me in my review. I stated clearly that this applause is part of the piece. The recording derives from a performance on the Cologne radio and, as is well known, Stockhausen now insists that he did not approve the release of this particular tape, a controversy which has received somewhat greater attention in the press than it deserves. A better version could be imagined; in the meantime, what we have is astonishing enough.

"As for Mr. Rouse's tendency to fits of hysterics, I can only say, never mind what Stockhausen says, have a good time. At least in the privacy of one's own living room, one does not disturb other listeners, and I for one find it perfectly possible to have a good 'cosmic' laugh at a perfectly serious work of art (Kafka is one of the funniest writers I know, just as Lewis Carroll is one of the most serious)."

Ives' *Robert Browning* Overture

● I'd like to supply a footnote to Eric Salzman's review of Ives' *Robert Browning* Overture (August). The four pages supplied by Harrison and Cowell are almost certainly m. 318-330 inclusive, pages 70-73 of the Peer score, plus the first measure of page 74. That is the one section not in Ives' manuscript score. What Ives has for this section is a fairly precise sketch of the repeated-note instruments (the parts marked *sf* or *ff* in the score: gradually more and more come in); Harrison and Cowell have extended the *mezzo-forte* parts (flutes, oboes, bassoons, cellos, and violas until they join the *ff* parts; violins and percussion throughout) by analogy with their figuration in measures 312-317. So the attractive final echo of the Adagio *is* Ives (though Stokowski's repeated bell isn't; and Ives would have preferred a real bell to Gould's rather piddly chime), and at least the skeleton of the "four pages," which precede the final "blast," is Ives' as well.

May I say too that I am a great admirer of Mr. Salzman's writings on twentieth-century music?

WAYNE D. SHIRLEY
Music Division
Library of Congress
Washington, D. C.

"The Dolby"

● I would like to second the opinion in Mr. Woolworth's letter (October) concerning the Dolby system. John Milder occasioned my introduction to this technique, via the Nonesuch sonatas and the Vanguard Stravinsky reviewed in the July issue. I have since bought some of the new Checkmate records, and I prize them, even though I already own other performances of these pieces. This technique is such a gigantic step forward that I would not hesitate to replace my entire collection with Dolby versions as they became available.

In regard to your reply to Mr. Woolworth that restricting one's purchases to Dolby records is a drastic limitation to musical experience and enjoyment, I submit that this is a limitation actually imposed by the recording companies who are holding back on what would be a quantum jump in reproduction fidelity. To anyone who has heard the Dolby records it is perfectly obvious that all other records have already become obsolete. It is like comparing LP's with 78's. Why spend money on products that belong to a technologically dead era?

WALTER GRANT
Franklin, Mich.

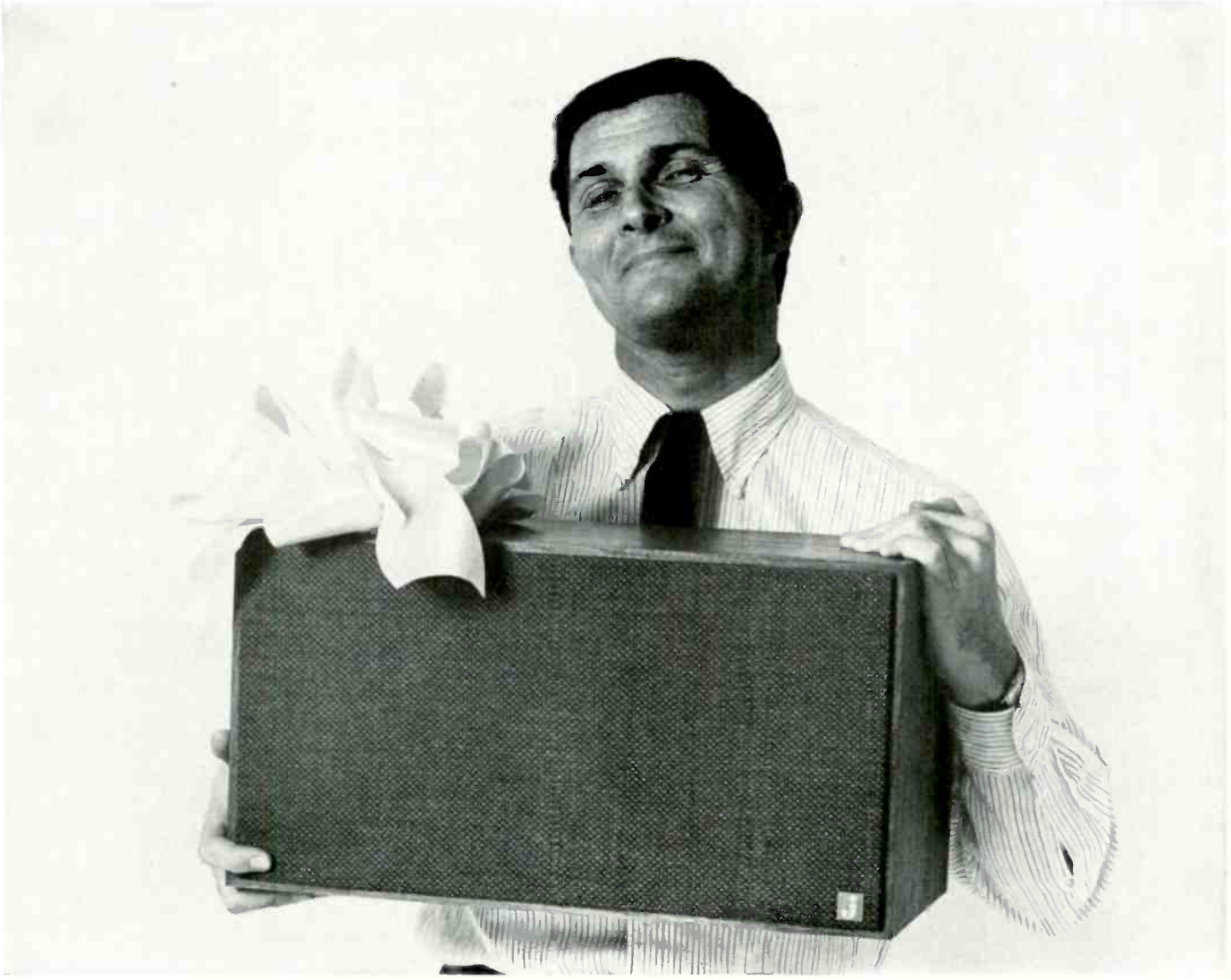
Salzman, Toscanini, Rubinstein

● Eric Salzman's "The Fear of God—and Toscanini" (July) was a masterpiece! While I'm sure that Mr. Salzman's views may well be deemed heresy by many readers, he did the younger generation a great service. Those of us too young to have heard Toscanini in person are faced with a seemingly uncompromising legend. It is a question of exactly how much devotion is due. Mr. Salzman's sharp analysis of the legend—in both its good and bad manifestations—does service to those of us wishing to place the genius of Arturo Toscanini in clear perspective.

G. L. NAIR
Music Director
The Peddie School
Hightstown, N. J.

● I must congratulate Eric Salzman for his review of Rubinstein's Chopin Mazurkas disc (September). Dare anyone make a derogatory remark about the elite—and Rubinstein yet? Well, the hero worshippers will no doubt be dismayed to hear that the giants (of the keyboard in this case) also have their quirks. It's about time that someone finally brought to attention the *negative* as well as the positive aspects of an artist who is otherwise classed (by most record reviewers, anyway) as irreproachable. I imagine the influx of indignant correspondence will be overwhelming. Courage, Mr. Salzman.

ED SOWINSKI
New York, N. Y.



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

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

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

When precision like this is combined with rugged reliability proven over the years, it's no wonder that most leading audio editors and record reviewers use a Dual in their own stereo systems.

Among the many exclusive Dual features these professionals appreciate are the variable speed control and the single-play spindle that rotates with the platter, exactly as on manual-only turntables.

These and other advanced Dual features are described on the opposite page. But as with all audio equipment, nothing can take the place of an actual demonstration. And as you will then learn, nothing can take the place of a Dual.

Elastically damped counterbalance with vernier adjustment for precise zero balance. Other Dual refinements include nylon braking on shaft to prevent slippage, and damping between counter-balance and shaft to reduce tonearm resonance to below 8 Hz.

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Dual's Tracking-Balance Control (anti-skating) equalizes tracking force on each wall of the stereo groove, eliminating distortion and uneven wear on stylus and record that result from skating. The direct-dial anti-skating control is applied in a continuously variable range and is numerically calibrated to the tracking force dial. You don't undercompensate or overcompensate. This precision is in keeping with the extremely low bearing friction (under 40 milligrams) of Dual tonearms, which can thus skate freely even when tracking as low as ½ gram.

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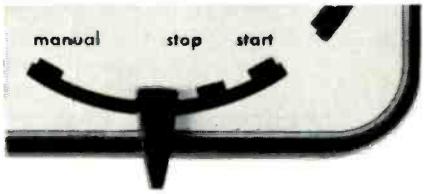
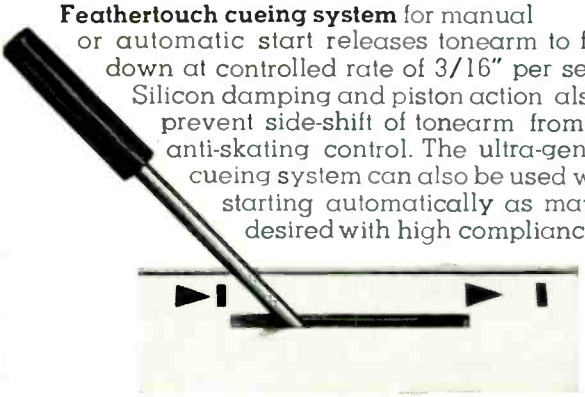
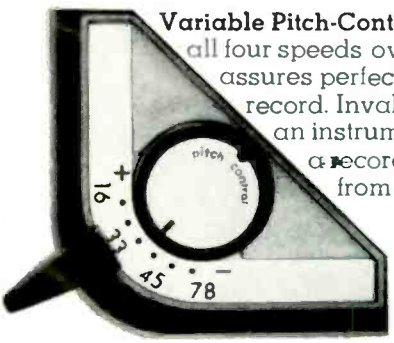
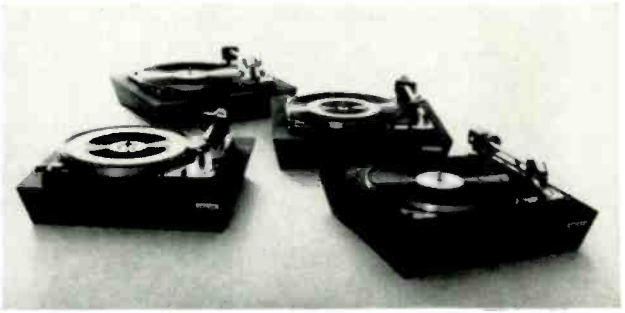


Feathertouch cueing system for manual or automatic start releases tonearm to float down at controlled rate of 3/16" per second. Silicon damping and piston action also prevent side-shift of tonearm from anti-skating control. The ultra-gentle cueing system can also be used when starting automatically as may be desired with high compliance styli.





Variable Pitch-Control lets you vary all four speeds over a 6% range, and assures perfect pitch with any speed record. Invaluable when playing an instrument accompanied by a recording or when taping from off-speed records.



Which three Duals won't you buy? There are four Dual automatic turntables: the 1010S at $69.50, the 1015 at $89.50, the 1009SK at $109.50 and the 1019 at $129.50. Each is in every respect a Dual, with Dual precision engineering throughout. The essential difference is in features and refinements that nobody else has anyway. It may take you a little time to select the one Dual with the features you'd want for your system. But by making it a little more difficult for you to choose one, we've at least made it possible for everyone to own one. A Dual.

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Dual

CIRCLE NO. 95 ON READER SERVICE CARD

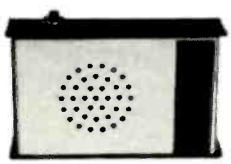
NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

● **Allied**'s Model 1040 stereo tape recorder, the first of a new line of hi-fi products to be released under the Allied brand name, records and plays four-track stereo and mono at speeds of 7½, 3¾, and 1⅞ ips. An instant-stop feature permits "edit-as-you-go" operation. The same single control lever is used for rewind, stop, play, and fast forward. Features include a push-to-reset digital tape counter and two VU meters. The 10-watt (peak) solid-state stereo amplifier drives a pair of detachable speakers. A stereo headphone may be plugged into the front-panel headphone jack. A fold-down panel conceals the recording-level controls, record interlock, and various input jacks. The recorder and speaker fold into a compact portable unit approximately 13½ inches high, 18½ inches wide, and 10 inches deep.

Automatic tape lifters avoid head wear during rewind. Volume and tone controls are provided for each channel. There are two microphone and two auxiliary inputs. Outputs include connections for headphones, speakers, and provision for using the 1040 as a deck feeding an external hi-fi system. Frequency response is 30 to 18,000 Hz, and flutter and wow are less than 0.15 per cent at 7½ ips. Price, including speakers and two microphones: $169.95.

Circle 174 on reader service card



● **Eico** has added two solid-state wireless microphone kits to their Eicocraft line—an AM wireless mike and an FM wireless mike. Step-by-step instructions are included with each kit, and only a soldering iron, screwdriver, and wire cutters are necessary for assembly. Each kit contains all parts, including microphone, printed-circuit board, and housing. The only additional item required is a standard 9-volt transistor battery.

When the wireless mike is assembled, it is possible to broadcast voice, music, and any audio signal to a nearby hi-fi system or radio. The wireless microphone is tuned to a vacant frequency on the respective AM or FM radio or hi-fi system. Transmission range is 50 feet or more, depending on antenna length. The assembled kit is no larger than a pack of cigarettes. Price of either the AM or FM unit: $9.95.

Circle 175 on reader service card

● **Lafayette**'s LRC-60 stereo music center incorporates a 60-watt AM/stereo FM receiver with a field-effect-transistor front end and four integrated-circuit amplifiers in the i.f. strip. A BSR McDonald 500 four-speed automatic stereo turntable with a Pickering V15/AC-3 stereo cartridge is mounted on top of the receiver. All components are housed in an oiled walnut cabinet. The automatic turntable has a cueing and pause control and plays 7-, 10-, or 12-inch records at 16⅔, 33⅓, 45, or 78 rpm. The amplifier section delivers 60 watts (IHF) music power. Speakers of 8 to 16 ohms can be accommodated. Frequency response is 20 to 20,000 Hz ±1 db.

The FM tuner section has a sensitivity of 1.8 microvolts (IHF) and a capture ratio of 1.25 db. Features include a D'Arsonval tuning meter, automatic FM stereo/mono switching, and a stereo-indicator light. It has front-panel jacks for a microphone, stereo headphone, and tape-output. Rocker switches control scratch filter, tape-monitoring, and loudness compensation; there are separate bass and treble controls for each channel, and remote speaker switching. Overall size is approximately 16½ inches wide by 7 inches high by 16 inches deep. Price $219.95.

Circle 176 on reader service card

● **Ampex** has published a ten-page, full-color brochure (A67-24) on the new Ampex Micro Series cassette tape player/recorders. Descriptions and specifications for the Micro 20 portable monaural recorder/player, Micro 50 stereo player/recorder deck, and the Micro 85 stereo player/recorder system are included in the free brochure.

Circle 177 on reader service card

● **Elpa** has announced the availability of a new two-speed (33⅓ and 45 rpm) Thorens turntable, the Model TD-150. The new unit can be used with a wide variety of separate tone arms and integrated tone-arm/cartridge assemblies. The TD-150 has a 12-inch, 7½-pound non-magnetic platter. It is belt-driven by a pair of low-speed synchronous sixteen-pole motors that have a common rotor shaft. The tone-arm mounting board and platter share a spring-loaded suspension system designed to minimize vibrations and acoustic feedback. The tone-arm mounting board is also easily replaceable. The unit is approximately 15½ inches wide by 13 inches deep, and it has a total height of 3¼ inches. Price: $85. The base shown is $10 additional.

Circle 178 on reader service card

● **Arvin**'s tape-cartridge machine will play both four- and eight-track cartridges, stereo or monophonic. The player is activated by insertion of the cartridge. Channels change

automatically at the end of each program or may be selected manually. At the end of the tape, the cartridge is ejected and the entire unit turns off. The player has a

(Continued on page 27)

When we put this four layer voice coil in the new E-V FIVE-A we knew it would sound better...

we never dreamed it would lower your cost of stereo by $94.00, too!

The voice coil is the heart of any speaker. A coil of wire. It moves the cone that makes the music. And in most speakers, that's all it does. But in the new E-V FIVE-A we've found a way to make this little coil of wire much more useful. Instead of one or two layers of wire, we wind the E-V FIVE-A woofer coil *four* layers deep.

Voila!

Now the coil actually lowers the natural resonance of the 10" E-V FIVE-A woofer. And lower resonance means deeper bass with any acoustic suspension system.

In addition, with more turns of wire in the magnetic field, efficiency goes up. But it goes up faster for middle frequencies than for lows. This means we must reduce the amount of expensive magnet if we are to maintain flat response.

It's an ingenious approach to woofer design, and it works. E-V engineers point out that their efforts not only resulted in better sound, but also cut $47.00 from the price of the E-V FIVE-A.

So now you can compare the $88.00 E-V FIVE-A with speakers costing up to $135.00 . . . and come out $94.00 ahead in the bargain for a stereo pair! The difference can buy a lot of Tschaikovsky, or Vivaldi, or even Stan Getz. And after all, more music for your money is at the heart of high fidelity!

Hear the E-V FIVE-A at leading audio showrooms everywhere. Or write for your free copy of the complete Electro-Voice high fidelity catalog. It is filled with unusual values in speakers, systems, and solid-state electronics.

P.S. If you think the E-V FIVE-A woofer is advanced—you should hear the tweeter. But that's another story.

high fidelity systems and speakers • tuners, amplifiers, receivers • public address loudspeakers • microphones • phonograph needles and cartridges • organs • space and defense electronics

ELECTRO-VOICE, INC., Dept. 1274F; 616 Cecil Street, Buchanan, Michigan 49107

CIRCLE NO. 16 ON READER SERVICE CARD

Electro-Voice®

Take a long look... at the new shape of progress from Electro-Voice.

At E-V we'll go to unusual lengths to make better sound products. For instance, we created a microphone seven feet long. It solves long distance sound pickup problems for radio and TV. On the other hand, we needed less than 3-1/2" of height to design a 65 watt FM stereo receiver. And we keep putting bigger and bigger sound in smaller and smaller speaker systems.

And even the products that don't look radically different, sound different. That difference is what high fidelity is all about. Hear it today at leading soundrooms everywhere. Or send coupon below for free literature. It's full of progressive sound ideas for you.

A. Model 643 highly directional "shotgun" microphone. Widely used at football games, news conferences, motion pictures. $1,560.00 list.

B. Model E-V 1277 65-watt* FM stereo receiver, complete with cabinet, yet just 3-3/8" high. Solid state, of course. $280.00

C. Model E-V 1179 55-watt* FM stereo receiver. Tuning meter, full-time stereo light, many extras. Just $210.00.

D. Model E-V FIVE-A two-way speaker system. With four-layer voice coil for better bass at lower cost. $88.00.

E. Model E-V SEVEN-A two-way speaker system. Takes up just 19" of shelf space, yet delivers sound rivalling a much larger system. $66.50.

F. Model SP12B An old favorite that has been kept up to date with scores of detail changes through the years. $39.00

G. Model LT8 3-way speaker. The modern way to provide full-range sound in every room of your house. $33.00.

*IHF output at 4 ohms.

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☐ Please send free high fidelity literature. ☐ Please send free microphone literature.

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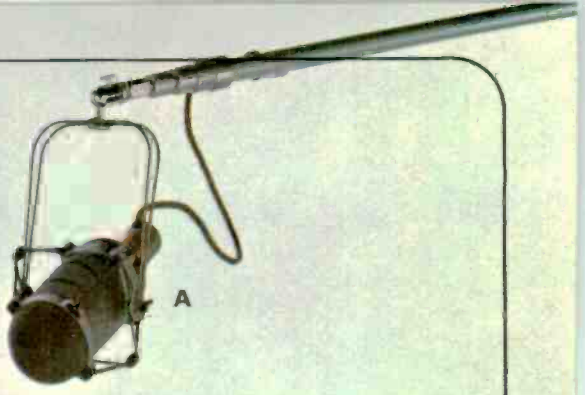
You Can't Beat The System!

Today, Electro-Voice is a vital part of every high fidelity music system. The E-V contribution starts in the recording and broadcast studio, where engineers have learned to rely on Electro-Voice microphones and monitor speakers.

Our experience in satisfying these critical professionals helps us to design the very finest tuners, amplifiers, receivers, and loudspeakers for your home. Every step of the way, E-V offers engineering leadership coupled with the highest standards of craftsmanship.

There's a place for Electro-Voice in almost every part of your high fidelity system. A postcard will bring you our latest literature. You can't beat it when it comes to choosing better sound!



A. Model 668 "Brain on a Boom" unique cardioid microphone with 36 different response curves. $495.00 list.

B. Model E-V 1244 65-watt* stereo amplifier. No taller than a coffee cup—no larger than this page. $140.00.

C. Model E-V 1255 FM stereo tuner with full-time stereo indicator, spot-of-light tuning. Just $160.00.

D. Model E-V 1278 65-watt* AM/stereo FM receiver with enclosure built on at no extra cost. $315.00.

E. Model E-V FOUR is our finest compact. A co-ordinated three-way system with 12" woofer. $138.00.

F. Model E-V SIX with big system sound from its huge 18" woofer in remarkably small space. $333.00.

G. Model 12TRXB versatile 12" three-way speaker mounts anywhere for custom sound at modest cost. $69.00.

H. Model 15TRX the finest 15" three-way speaker you can buy. Smooth response from 25 to 20,000 Hz. $130.00.

*IHF output at 4 ohms.

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Let's play pin the button

If she catches you, you buy the White Horse—the Scotch of the Good Guys. What's so Good Guys about it? This. You just don't argue about the taste of White Horse. Either you like it or you love it. So Good Guys pour it. Good Guys drink it. Some even play "Pin the Button" for it. Want to try? Ask at your tavern for Good Guy Buttons. After that, you're on your own.

The Good Guys are always on the White Horse

TO ORDER SET OF 6 GOOD GUYS GLASSES, WHEREVER LEGALLY PERMISSIBLE, SEND $5 CHECK OR MONEY ORDER TO WHITE HORSE, DEPT. 3-A, P.O. BOX 16F, MT. VERNON, N.Y. 10559/BLENDED SCOTCH WHISKY—86 PROOF—BROWNE-VINTNERS CO., N.Y.

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

built-in 6-watt solid-state stereo amplifier. The two 6 x 4-inch oval speakers in separate enclosures may be installed up to 16 feet apart. All units are finished in walnut-grain vinyl. The model comes as a complete unit, or the player and the speakers may be purchased separately. Price of the 97C38 complete system: $159.95. Price of the 97P38-A amplifier-player component (less speakers): $139.95.

Circle 182 on reader service card

● **David Clark** announces the addition of two new models to its stereo-headset line—the Clark/-1000 and the Clark/250. The Clark/1000 (shown) has a frequency response beyond the measurement capabilities of the standard 6CC coupler test setup, and it is designed to eliminate spurious tonal coloration. The headset has 14-karat gold-plated hardware, braided nylon-reinforced cord with gold-plated standard stereo three-contact plug, walnut-grain domes, and matching walnut-grain carrying case. Price: $85.

The Clark/250 uses many of the design principles of the above unit and has a volume control built into each ear cup. Its frequency range is 20 to 17,000 Hz. Price: $29.95.

Circle 183 on reader service card

● **Wharfedale**'s new series of Achromatic speaker systems has as its top-of-the-line the Model W90D. The bass range of the W90D is divided between two 12½-inch woofers, each having a 9½-pound magnet assembly and a cast-aluminum speaker chassis. One woofer, which has a 75-square-inch flat polystyrene radiator with free-piston action, is designed to operate over the very low bass range. There is a mechanical crossover at 75 Hz to the other woofer, which has a conically shaped diaphragm for reproducing the upper bass and lower mid-range. Both speakers are in a sealed acoustic-suspension compartment.

At 1,000 Hz, a pair of special 5-inch heavy-duty mid-range speakers take over, and they in turn cross over at 4,000 Hz to Mylar-dome pressure tweeters. Overall frequency range is rated from 20 Hz to beyond audibility. All the upper-frequency speakers are acoustically isolated from the bass compartment and sand-filled panel construction is used in the cabinet to eliminate enclosure vibration and panel-resonance coloration. Dimensions of the cabinet are approximately 13 x 23 x 30 inches. Power-handling capacity is 50 watts maximum; minimum power required is 10 watts. System impedance is 4 to 8 ohms. Price: $294 in the oiled-walnut finish, $315 in polished walnut, and $279 in unfinished sanded birch. Optional bases range in price from $9.50 to $11.75, depending on the finish desired.

Circle 184 on reader service card

● **H. H. Scott** has announced a new stereo console line for 1968 designed to provide hi-fi component quality in a single piece of furniture. The electronic components used in the consoles include a tuner with a silver-plated front end that has field-effect transistors (FET's) for elimination of cross-modulation effects and for high FM sensitivity, and 72- to 80-watt all-silicon transistor power-output stages. The record players in all units are mounted on two-stage mechanical filters to eliminate acoustic feedback and other extraneous vibrations. All speaker systems built into the consoles use the acoustic-suspension principle for operation of the woofer.

A variety of furniture styles and woods are available in each of the designs at each price level. Included are: contemporary oiled walnut, Italian provincial, early American, Oriental, Spanish, and so forth. All cabinets provide dust-free storage space for records, or for the installation of an optional tape recorder. Prices: $500 to $1,500 for the basic models.

Circle 185 on reader service card

● **Concord** has introduced a complete home entertainment system for AM/FM stereo listening, tape recording, and playback. The new HES-1 system includes a solid-state AM/FM stereo receiver, stereo cassette tape deck, and two acoustically matched 4½ x 9½ x 7½-inch speaker systems designed to fit on a bookshelf, inside a small cabinet, or in other limited-space areas.

The 10-watt receiver has a stereo indicator provision for FM; automatic frequency control (AFC); stereo-channel balance, bass, and treble controls; back-lighted tuning dial; and five-position mode switch for AM/FM/stereo FM, phono, and tape. Frequency response is 40 to 18,000 Hz with stereo separation of better than 25 db at 1 kHz. Power output is 10 watts. The receiver measures approximately 15 x 5 x 10½ inches.

The stereo cassette tape deck features solid-state preamplifiers, precision tape transport mechanism, capstan

drive, individual record-level controls, two VU meters, stereo microphone inputs, a cuing device, cassette-ejector button, black screen dust cover, and instant fast forward and fast reverse. Stereo outputs are provided for playback through the receiver.

Frequency response of the cassette recorder is 40 to 18,000 Hz. Wow and flutter are less than 0.24 per cent; signal-to-noise ratio is better than 45 db. The cassette deck measures approximately 7½ x 9½ x 5 inches. The speaker cabinets and equipment enclosures are finished in dark-grained teak. Price: under $250.

Circle 186 on reader service card

Hi Fi Q&A

By LARRY KLEIN

Amplifier Input Sensitivity

Q. Hi-fi specifications frequently refer to the "input sensitivity" of an amplifier. Exactly what does that mean and how is it rated?

IRWIN JACOBSON
Philadelphia, Pa.

A. *For power amplifiers, the sensitivity rating indicates the amount of input signal voltage per channel required to produce the rated output power per channel of the amplifier. Power-amplifier input sensitivities range from about 0.25 to 1.5 volts. This means that a test-tone input signal whose rms voltage is at that level will cause the amplifier to produce its rated output power in watts. Of course, the rated output power may range anywhere from 2 to over 100 watts.*

An integrated amplifier, in which the power-amplifier section is on the same chassis as the preamplifier, has several different sensitivities. The input sensitivity of the magnetic phono input usually is in the range of about 1 to 5 millivolts. This means that a phono cartridge producing a signal voltage in that range will drive the integrated amplifier to its full power output. When rating preamplifiers alone, the manufacturer usually establishes some rated output (in volts of signal rather than power) and has a specification that indicates that, say, 2 millivolts (per channel) of phono-cartridge signal fed to the phono-input will produce 2 volts of signal at the output of the preamplifier.

Sensitivity ratings become significant when one is considering the use of a low-output signal source (such as some phono cartridges or tape heads) in conjunction with a low-gain amplifier. If the output signal of a phono cartridge is on the low side, the gain of the amplifier is also low, and the amplifier is feeding low-efficiency speakers, then the listener may not be able to get all the volume he would like on some program material. In general, however, this is not something the audiophile should worry about, since most audio dealers are aware of these potential problems and avoid those somewhat rare combinations of components that have less than adequate gain.

Integrated Program Material

Q. I have a pair of three-way speaker systems that are rated by the manufacturer as having a power capacity of 40 watts of "integrated program material." Does that mean that I cannot use an amplifier rated at 50 watts per channel to drive the speakers without damaging them?

CHARLES SHULTZ
Columbus, Ohio

A. *Judging from the number of letters I get on the topic, the question of amplifier power rating* versus *speaker power capacity is a continual source of confusion among audiophiles. Here are some rules of thumb: unless your speaker system is rated at 10 to 12 watts or under and your amplifier is rated at 50 watts or over, it is unlikely that a situation would arise in which your amplifier could damage your speaker. Under normal playing conditions in the home, either the distortion or the volume would become unbearable long before the speaker mechanism could suffer damage. And one certainly need not worry about a difference in a rating of 10 watts or so between amplifier and speaker.*

The phrase "integrated program material" deserves some explanation. When a speaker system is driven with a test tone either from an audio generator or from a test record, the amplifier is delivering a great deal more power to the speaker than when the amplifier is playing what appears to be equally loud musical material. This comes about because a test tone is continuous and unvarying whereas musical material, by its very nature, is full of stops, starts, and tones of various strengths. If the strength, volume, or level of the musical material were to be averaged, you would find that overall it was of far lower amplitude than a sine wave or other continuous tone. Music, therefore, allows the speaker some respite in respect to the electrical heating of the wire in its voice coil. Musical peaks, if they are excessively loud, may cause damage to the speaker's cone-suspension. But, as I mentioned before, if the speaker does not sound as though it is being unduly stressed and the distortion is not overwhelmingly bad, then one can assume that no harm is coming to it.

There are some additional points to watch out for. Occasionally, some amplifiers that are old, or in poor condition, will oscillate in the supersonic range. This means that the amplifier will be generating a tone internally that is too high in frequency to be heard but will be feeding appreciable power into the tweeter. Most tweeters have a fairly low continuous-power rating and will not stand up under this treatment for very long. They will suddenly and "mysteriously" stop working although there was no audible sign of stress.

If you are using a speaker that has a substantially lower power-handling capacity than your amplifier's power-output rating, you should make sure that all shielded input cables are tight in their jacks. The high-power, low-frequency hum caused by a loose input cable could damage a low-power speaker very quickly. And if you want to be extra careful, avoid tickling the phono stylus to remove dust, or placing the tone arm on the record when the amplifier's volume control is turned up high.

Tape-Cartridge Compression

Q. I understand that the prerecorded tapes sold for automobile use are compressed far more than the normal reel-to-reel tapes. Why is this done?

GEORGE JOHNSON
St. Paul, Minn.

A. *Having owned an automobile tape player long before they were very popular, I frequently found it necessary while driving to turn the volume up to hear the softer passages and then to turn the volume down to keep from being blasted out of the car on the louder passages. This comes about because road and motor noise requires that the volume level on a tape player be kept rather high to prevent the softer passages from being masked. However, when the music hits a crescendo, the volume level may approach the threshold of discomfort. A reasonable solution to this problem (and one which a number of manufacturers use) is to compress the dynamic range of the music on the tape—that is, to reduce the difference between the loudest passages and the softest ones. When this is done, however, a certain amount of sonic realism is missing when the tapes are listened to on a home machine. The problem is not too serious when playing pop selections, many of which are highly compressed in whatever form they appear. However, on classical material, which relies upon dynamics for much of its "content," the restricted range will be disturbingly apparent.*

A possible answer to the dilemma of dynamic compatibility has occurred to me. Those manufacturers who believe that the same tape should be playable in both home and car might build a simple compression circuit into the car tape player rather than engineer compression into the tapes. Then a tape could be played at home with full dynamics and yet perform well in the car without the need for constant volume changing.

We want you to hear more music.

For the past fourteen years, we've been creating better ways for you to hear more music.

We produced the first receiver. And the classic Citation Series. The style-setting Nocturne line. And the first compact stereo music system that could be taken seriously by serious music listeners.

Now we're introducing a new product. It's called the SC-2520. And there's never been anything like it. It's a compact music system that lets you hear more music than you ever dreamed possible from a compact.

It plays monaural and stereo records.

It receives FM and FM stereo broadcasts.

And—most remarkably for a music system in its price range—it records and plays back stereo tapes.

Using a versatile tape cassette system, the SC-2520 will play back pre-recorded tapes. Or record and play back records. Or FM broadcasts. Even your voice. In monaural or stereo.

In short, here is a total music system that's *really* total.

And beautiful.

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The SC-2520 is at your Harman-Kardon dealer now. He'll be happy to give you a complete demonstration.

And he'll be happy to sell you an SC-2520.

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For more information write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y., Box HFSR-3

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A subsidiary of Jervis Corporation

We made the Fisher 110 as good as we knew how.

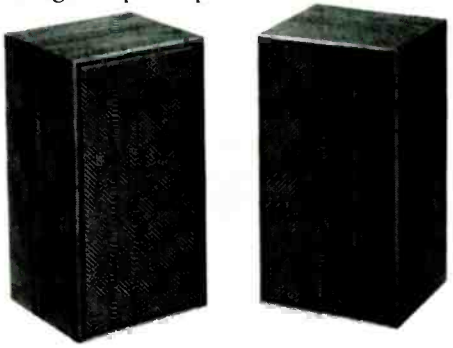
But what it will sound like is up to you.

The Fisher 110 is a 35-watt AM-FM stereo receiver with built-in automatic turntable. It comes to you without speakers because we know that the selection of speakers is a matter of personal taste.

We know that by leaving it up to you, you'll choose the speakers that will make the 110 sound best.

You can get a good idea how a receiver will sound from the specifications. Take the 110, for example. Its FM tuner section has an IHF sensitivity of 2.0 μv. You know that means it's sensitive enough to pick up the weakest FM stations and reproduce the signal strong and clear.

The 110 has an amplifier section with a power bandwidth from 30 to 20,000 Hz. Harmonic distortion is under 0.8%. The turntable is a BSR and it has a low-mass magnetic cartridge. With these specifications it has to be good. And the price is only $379.95.



But you can't pick out speakers just from studying specifications. That's why we suggest that you take your time and choose the best ones you can afford.

If you ask us our opinion, we'll recommend the S-10 speaker systems, designed especially for the Fisher 110. The S-10 has a 10-inch woofer and a 3-inch tweeter, with crossover at 2500 Hz. Frequency response is from 20 to 20,000 Hz. We think a pair of S-10's sounds great with the 110. But don't take our word for it. Hear it yourself and make up your own mind. (When you buy the Fisher 110 with a pair of S-10's, it's called the Fisher 110-S and costs $449.95.*) For more information, plus a free copy of The Fisher Handbook 1968, an authoritative 80-page reference guide to hi-fi and stereo, use coupon on page 33 of this magazine.

* ALSO AVAILABLE, THE FISHER 105, IDENTICAL TO ABOVE BUT WITHOUT THE AM SECTION. WITHOUT SPEAKERS, IT COSTS $359.95; WITH A PAIR OF S-10 SPEAKERS, IT COSTS $429.95.
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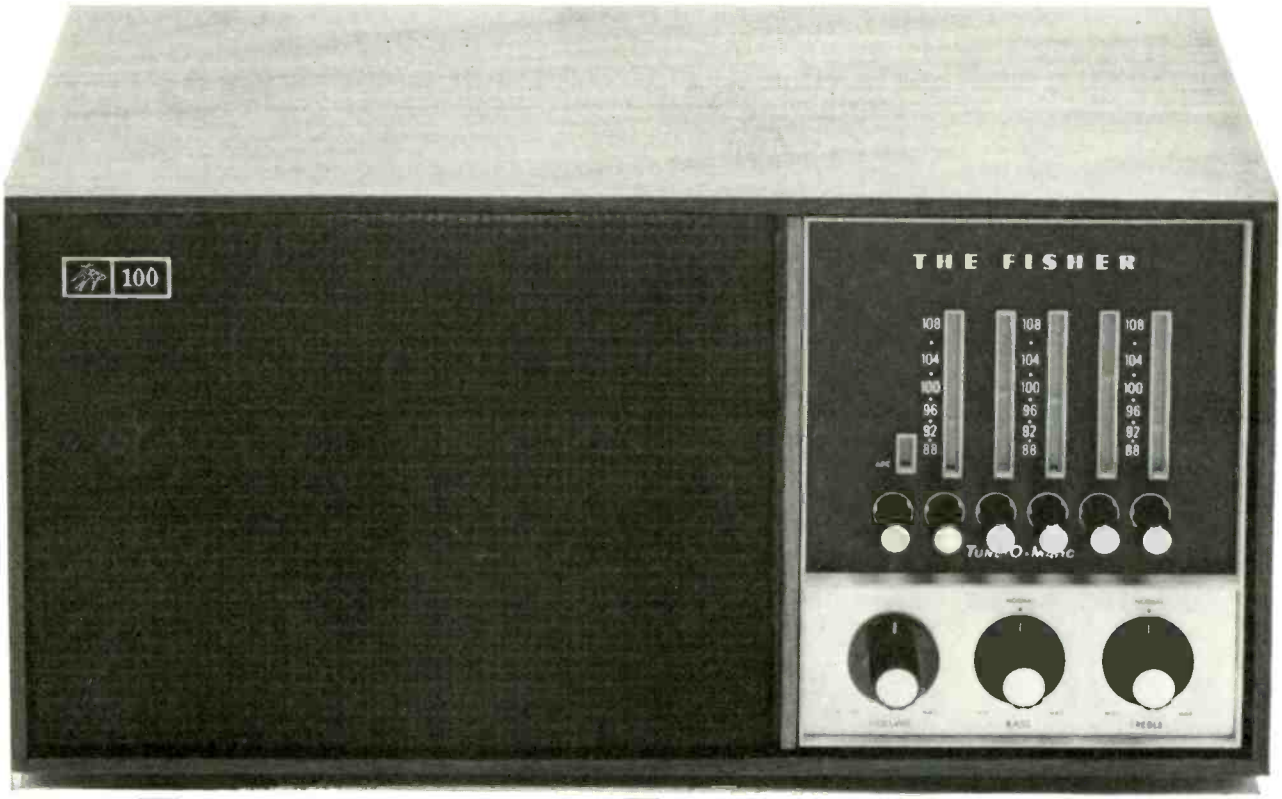

Introducing the Fisher 100 FM Christmas radio.

At $99.95 you can give a friend a Fisher this Christmas.

The new Fisher 100 is our Christmas radio. It's the kind of gift you'd normally reserve for yourself or your own family. But now it's priced like other Christmas presents.

Go into any high fidelity or music store that sells Fisher and examine this new FM table radio. (Remember that a Christmas present should be something you'd like to own yourself.) You'll notice the five tuning dials with their corresponding push knobs. Fisher's exclusive Tune-O-Matic™ diode electrical tuning system permits really accurate pretuning of five favorite stations. You can hear them instantly by pressing the appropriate button. (The radio also allows normal tuning across the FM band.)

Turn on the Fisher 100. You'll be amazed at how much beautiful sound comes from this tiny gift-sized package.

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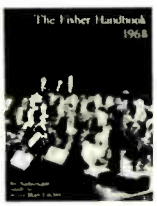

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AUDIO BASICS

by HANS H. FANTEL

SPECIFICATIONS XVI: IM DISTORTION

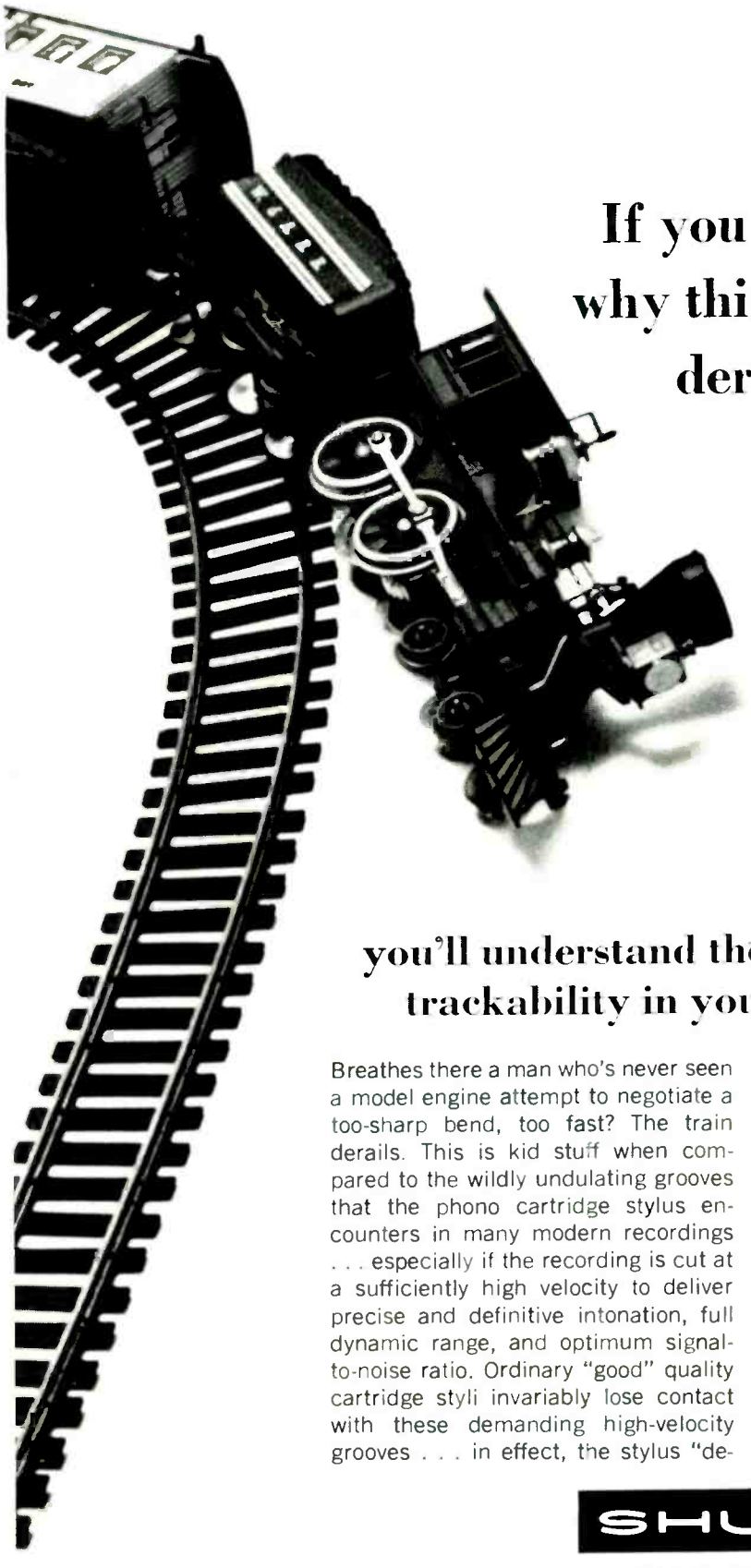
ALL KINDS of distortion are disturbing to the ear, but if one particular type is to be pilloried as a special troublemaker, it is unquestionably intermodulation distortion—"IM" for short. The raucous harshness that it adds to music is sadly common in garden-variety consoles and record players—although, to a certain extent, the limited high-frequency response of cheap equipment prevents the worst part of the distortion from being audible. In component equipment, IM distortion is the predominant cause of so-called "listener fatigue," that vague irritation felt by sensitive listeners when they are assaulted for a prolonged period by distorted sound. Other, even more sensitive listeners need only a few moments of exposure to react to excessive amounts of IM distortion.

Like harmonic distortion (discussed last month), IM is caused by *nonlinearity*, which is to say that the shape of a waveform coming out of an amplifier isn't the same as that which went in. IM distortion occurs in nonlinear amplifiers when two or more tones pass through at the same time—as is usually the case in music. What happens is that the various frequencies interact with each other (intermodulate) and thereby produce illegitimate offspring. Suppose a 60-Hz note and an 8,000-Hz note are traveling together inside the amplifier. By the time they reach the output, they will have produced at least two additional notes the composer never wrote. One will be equal to the sum of the original two (8,060 Hz), and the other will equal their difference (7,940 Hz). The fact that these IM-engendered tones have no harmonic relationship to the original tones is what especially enhances their sonic irritation quotient. What's more, the two superfluous tones also interact. And when there is a whole orchestra fiddling, blowing, and banging away, and the electrical equivalents of the sounds are furiously and spuriously interacting, the result is a musical mish-mash.

To keep such disorderly conduct under surveillance, audio engineers perform IM tests. Basically, the test consists of putting two tones through the amplifier and then taking a census of their unwanted by-products. Both test tones are pure (sine waves, that is) when they enter the amplifier. At the amplifier output, frequency filters suppress the two parent tones; what remains is distortion, which is measured and expressed as a percentage of the total output. Under standard test conditions, the two test tones are 60 and 6,000 Hz, applied at an intensity ratio of 4:1.

In a good amplifier, the IM rating is usually kept below 1 per cent at full power output, and at all other signal levels. After all, it is just as important for the music to be clear and true in soft passages as in loud ones. That is why many manufacturers now also specify IM distortion at the 1-watt output level in addition to full rated output. A curve showing the percentage of IM distortion at all power levels is the best way to evaluate an amplifier's performance in this respect.

With IM remaining below the 1 per cent limit at all power levels, listening fatigue is not likely to be a problem, even after several hours of continuous and attentive listening, such as hearing a complete opera performance. If the other elements in the sound-reproduction chain—recording, pickup, and speaker—are also reasonably free of intermodulation distortion, the music is reproduced with an aesthetically rewarding aura of naturalness and clarity.



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BOOK REVIEW

"THE GREAT CONDUCTORS"

Reviewed by ROBERT CLARK

FOR everyone who enjoyed Harold C. Schonberg's *The Great Pianists* (1963), it will be enough to say that *The Great Conductors*, the new book by the chief music critic of the New York *Times*, is a worthy companion volume. Mr. Schonberg has written a vivid and engrossing chronological survey of the art of conducting and its most colorful and important practitioners from the emergence of the orchestra to the present day, drawing skillfully upon musicological research, conductors' written and spoken observations on their craft, contemporary accounts, and plain gossip.

The greater the number of downbeats today's music-lover has seen in concert halls and opera houses, the more likely he is to have acquired, almost without knowing it, the notion that from age unto age the virtuoso conductor has been the kingpin of Western musical life. In reality, the omniscient and omnipotent conductor is rather a latecomer to our musical traditions. After Mr. Schonberg's introductory ploy (a lively chapter called "The Genus"), he points out that as recently as the middle of the eighteenth century the function of the conductor was little more than that of a human metronome. But as the modern orchestra took shape through the remainder of the eighteenth century and the early years of the nineteenth, control of its enlarged musical forces became more complex and difficult. Divided leadership—a "conductor" at the keyboard continuo and a "leader" in the person of the first violinist—was the rule for a while. With the upheavals of the Revolutionary era, however, as the public concert replaced the aristocratic salon as the chief musical arena, and as improvements in instruments made larger orchestras necessary as well as desirable, almost everyone was at last persuaded of the logic of entrusting the direction of affairs to a single man. So emerged the first conductors of the modern kind.

Until the nineteenth century was more than half gone, they were almost all composers: Beethoven and Spontini, Weber and Mendelssohn, Berlioz and Wagner. In the preceding centuries it had been customary for one man—Bach at Leipzig, Haydn at Esterháza, Lully at Paris—to be both composer and conductor of his own music in the chapel or at court, and the identification of the two roles persisted into the nineteenth century.

After mid-century, the Wagnerian tide began to spill over into England, the United States, and elsewhere, and the men whose reputations it made—Hans von Bülow, Hans Richter, Felix Mottl—were interpreters alone. Mr. Schonberg follows the modern German school through Arthur Nikisch, Gustav Mahler, Willem Mengelberg, Wilhelm Furtwängler, and Otto Klemperer. And by the turn of the century, such outstanding figures as Richard Strauss, Karl Muck, and Felix Weingartner had shaken loose from the Bayreuth grip, and the modern "objective" or "literalist"—Mr. Schonberg's terms—school of conducting was finding its champion in Arturo Toscanini.

In his final chapters, Mr. Schonberg considers such major figures of the present and immediate past as Walter, Beecham, Koussevitzky, Monteux, Karajan, Ansermet, and Bernstein, and concludes with a consideration of the contemporary scene—the Baroque revival, the impact of musicology and the scholar-conductor, and the dominant mood of the present generation, which he labels "the New Eclecticism."

Mr. Schonberg's task here was of formidable magnitude, and although now and then the effect of the book is a bit choppy—few chapters are more than a dozen pages long—he has molded his material into a coherent and enlightening whole. His discussions of baton technique are illuminating and free of jargon, and he has made excellent use of such lively and informed reporters as Burney, Berlioz, and Carl Flesch in bringing clearly before the reader the style and personality of his subjects. There is a good deal of what must charitably be called chit-chat—Weingartner's astrology, Stokowski's amours, whether Monteux dyed his hair black, and *that* sort of thing—but Mr. Schonberg stops short of an overdose. And of course, conductors being what they are, there are amusing and revealing anecdotes by the bushel-full. I cannot resist quoting one of the best of them:

> [Koussevitzky] hated to say no to a composer and would lavishly promise performances. A composer once got up enough nerve to reprimand Koussevitzky for his failure to play a score. "You promised. You have a terrible weakness for making promises." "Yes, my dear," answered Koussevitzky, "but thank God I have the strength not to keep them."

I noticed a few errors: the *clarino* of Monteverdi's orchestra for *Orfeo* is not the predecessor of the clarinet, as Mr. Schonberg says, but rather the name given to the highest trumpet parts of the time, for which players were specially trained; the conductor Heinrich Dorn succeeded Wagner not at Leipzig but at Riga; and, although Mr. Schonberg says that no standard reference lists the "half-moon," a percussion instrument Berlioz wanted for his "dream orchestra," Curt Sachs' *Real-Lexicon der Musikinstrumente* (available in a Dover reprint) describes it as a belled noisemaker, originally Turkish, that was frequently found in the military bands of Germany, France, and England in Berlioz's time.

There are a few lapses that should perhaps more justly be laid at the feet of the editor rather than of the author: the anecdote involving Bülow's shocking eulogy of Bismarck from a Berlin concert stage in the 1891-92 season will make no sense to someone who does not already know that Kaiser Wilhelm II had dismissed Bismarck in 1890; and the name of the *New Yorker*'s music critic, Winthrop Sargeant, is misspelled throughout the book despite the fact that it is given correctly after a quotation about *The Great Pianists* on the dust jacket! These are all things that can easily be put right in a subsequent edition.

ONE misapprehension does seem to me to be of more serious import, however. In a discussion of the tuning of eighteenth-century instruments, Mr. Schonberg suggests that the reader can obtain an idea of what an eighteenth-century orchestra sounded like from the Telemann Society's recording of Handel's *Music for the Royal Fireworks*. No. A much more accurate idea (and a much more enjoyable listening experience) can be got from the Deutsche Grammophon Archive recording of the music, which like the Telemann Society disc features an ensemble of authentic instruments (ARC 73146). It may have been impossible for horn players of the period to "lip" their difficult notes into perfect tune, as Mr. Schonberg asserts, but the Archive recording demonstrates that it *was* possible to come a good deal closer than the Telemann Society does.

But these are small blemishes on an ambitious enterprise that, taken altogether, succeeds admirably in both delighting and instructing. I recommend that it find a place on music-lovers' bookshelves right next to the excellent anthology edited by Carl Bamberger, *The Conductor's Art* (McGraw-Hill).

The Great Conductors, by Harold C. Schonberg; Simon and Schuster, New York (1967), $7.50.

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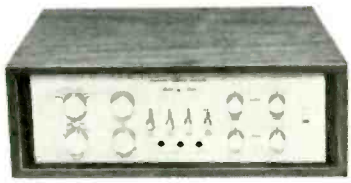

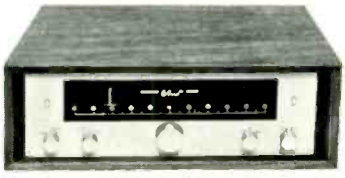

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GOING ON RECORD

By JAMES GOODFRIEND

IN PRAISE OF THE SECOND-RATE

I HAVE great sympathy for those whose time is so precious that they can allow themselves only the greatest of pleasures, those for whom only the best can be good enough. They live in and visit only the finest of homes in the finest of neighborhoods. When dining out they go only to the restaurants to which some expert has assigned four stars. They quaff no wines but Chateau Lafite, Montrachet, and the better Romanées. When they travel they visit only such sights as the Michelin guidebook has assigned three stars, and they stop only in hotels described as "*luxe*." They read Thackeray, but never Peacock; Whitman, but never Crane; James Joyce, but never George Moore. They look at paintings by Michelangelo, Picasso, Rembrandt, and Leonardo, and quickly pass by those of Pontormo, Coypel, and Ensor. They listen to the music of Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Wagner, Verdi, Tchaikovsky, Debussy, a little Stravinsky, and very little else. I have a high regard for those whose tastes are so rigorously elevated, but more sympathy than regard—and I would not for all the world be one of them.

The cultivation of the second-rate has its own charm, a twofold one. In the first place, it allows one, after sufficient experience, to understand greatness. Greatness as a power, or as a potential, may be a qualitative thing, as a tree is qualitatively different from a rock. Great men may be genetically different, though physically indistinguishable, from other men. But greatness as it is manifested in works, in what is tangible and perceivable, can be known only by those who know the non-great. That which is merely good points the way to the doors of greatness. Comparison is vital.

In the second place, the second-rate is more than merely useful to the amateur of the arts; it has intrinsic values of its own. It contains thoughts, meanings, and insights not to be found anywhere else, not even in great art. The musical art is not comparable to a foot race, in which the goal of each man is single and identical, and the fleetest wins all. Music is an almost infinite language, to be shaped and ordered by the composer to the attainment of his own private goals. The *quality* of a man's mind may determine whether or not his music will ultimately be considered great; but it is the *character* of his mind that determines the sort of music he writes. Bach was a great composer, but of a certain cast of mind. Not everything is to be found in his music. His cantatas form a world of incomparable variety and invention, but one never finds there the special gentle sweetness that one can hear in works by Buxtehude and Tunder. His violin concertos are unquestioned masterpieces, but they lack the pithy drama of the best of Vivaldi's. His trio sonatas are splendid little works, but they do not have the sheer bubbling spirit of Telemann's. This is no criticism of Bach. In doing what he set out to do he succeeded perhaps better and more consistently than any composer who ever lived. But he did not set out to do everything; some compositional ideas would never even have occurred to him, and others he would have passed up as not being at all the sort of thing he wanted to do.

Music, then, is not a non-objective playing with notes and rhythms and tonal qualities. It is a part conscious and part unconscious reflection of personality, of the world in which one exists. "To understand the compulsive," wrote the psychologist Erwin Straus, in a more clinical context than this, "we must first understand his world." This is just as true of any human being. A composer's music is an artistic conveyance of his world. There may be a thousand components: a national feeling, a penchant for near-mathematical balance, an ear for quotation, a struggle against the confines of tonality, a compulsion for clarity at all costs, a melancholy frame of mind, a certain nobility of gesture, and so on, *ad infinitum*. But no two worlds are ever completely alike, and the differences among some of them are as vast as space. Such worlds are expressed not solely by great composers, but by the merely good as well. The expressions of the latter may not be as elegantly accomplished, but while that affects their quality, it does not destroy their character. And I am interested in character as well as quality. There is a vast amount of second-rate music I would not give up easily.

And so, I cannot really understand that veritable host of people who have written to us incredulously questioning

(Continued on page 47)

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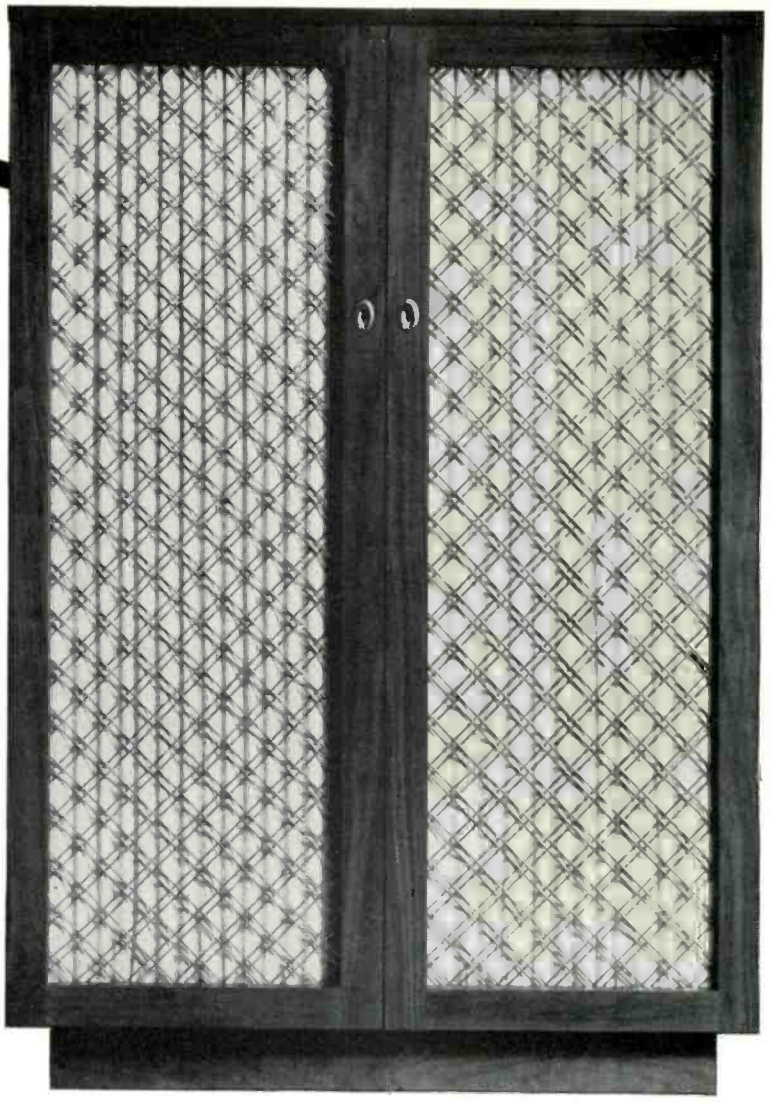

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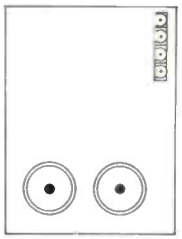

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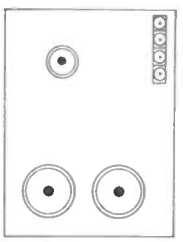

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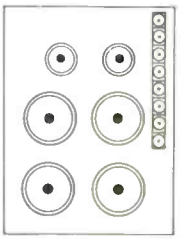

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and attacking expressions of personal likes and dislikes by members of HIFI/STEREO REVIEW's critical staff (myself included) as printed in these pages in September and October. At least one correspondent expressed the thought that we had all gone purposely searching for obscurities in an effort to show off our knowledge; in other words, that we were being snobs about the whole thing. I beg to differ; the snobbery must, so to speak, be laid at another foot. The snob is he who must have porterhouse steak every day in the week and will not deign to try beef stew. I don't envy him his Beethoven; I get to hear a lot of Beethoven too. But I also have other joys.

I WOULD not care to deny myself the peculiar pleasures of certain compositions of Frederick Delius. *The Walk to the Paradise Garden*, for instance, from the opera *A Village Romeo and Juliet* conveys a certain poignancy even if one is totally unaware of its place and consequences in the opera's story. The musical language has always seemed to me to be far more Wagnerian than Impressionistic, but it is applied to such different ends that what often seems to be the inherent grandiosity of that language disappears, to be replaced by something not exactly humble, but possessed of a humanity that Wagner seldom strove for, together with a "fabled" quality quite different from his. I don't like all of Delius' work equally well, but I have found that the *North Country Sketches*, *Appalachia*, the violin sonatas, *Over the Hills and Far Away* (which was the first Delius I ever heard), *Brigg Fair*, and the *Caprice and Elegy* all have something unique to say to me, something whose importance (to my mind) is easily commensurate with the time and trouble it may take to hear them.

I would consider myself unfortunate never to hear again the music of the eighteenth-century Frenchman Joseph Bodin de Boismortier. Certainly Rameau and Couperin wrote plenty of music in that century that might qualify as great, and so, one might ask, why bother with the rest? I like Rameau and Couperin. But I also like Boismortier, because he was not the same man, not a mere imitation, but a different personality who wrote with different ends in view. He was not a profound composer, but a suave sophisticate with a good deal of facility. He lived by his facility, and by his ability and express purpose simply to please. His music pleases me a great deal.

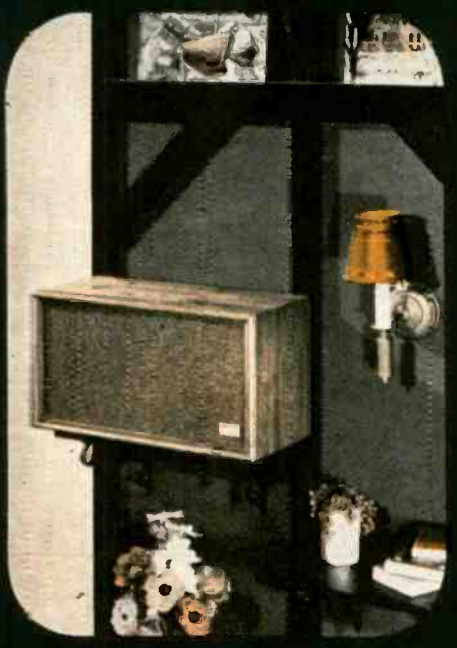
I would certainly not like to be without a few selected pieces by that much maligned German composer Hans Pfitzner. His music can be unbearably tedious at those times that the sheer size of his intended gesture is too vast for the material he has created to fill it. But I find his Overture to *Das Käthchen von Heilbronn* to be the equal of many recognizably great overtures in conjuring a mood and a musical attitude, and more personally appealling than most in the particular mood and attitude it does bring forth. I like the exhilarating swoops of its high-register writing for strings, and the almost, but not quite, Straussian quality of its melodies.

I would never willingly give up hearing the operettas of Franz Lehár. I wouldn't dream of comparing Lehár's art to Verdi's, but I know from experience that I would far rather hear *Zarewitsch* than *Traviata*. (I do not consider this to be a reflection on the *quality* of my own appreciation of music, merely on its character.) The mock-Russian opening of the *Wolgalied*, the madly strumming balalaikas behind the tenor's song, evoke for me one of the more delightful of never-never lands. The quixotic musical nationalities of Japanese-Viennese, Moroccan-Viennese, Polish-Viennese, and French-Viennese are to me quite as viable as any of purer blood.

I would not like to do without the perhaps overripe romanticism of music by Ernest Chausson. I can take or leave the Symphony, but when I hear *Les temps des lilas* from the *Poème de l'amour et de la mer* I know I am in the presence of something unique and wonderful in musical expression, a kind of luxuriantly floral evocation that could only be French, and only of a certain era, and only of a certain few Frenchmen to whom clarity and precision were not the ultimate in artistic creation.

I WOULD not care to deprive myself of the delightfully preposterous exhibitionism of the tenor aria from Adolphe Charles Adam's *Le postillon de Longjumeau*, the oh-so-skillfully composed superficialities of John Christian Bach's songs for the pleasure gardens of Vauxhall and Ranelagh, the serious if not perfectly expressed passions of the symphonies of Berwald, the charms of the chamber compositions of Boccherini, the sturdy Englishness of the symphonies of William Boyce, the poor man's Brahms violin concerto of Max Bruch, the Shropshire evocations of George Butterworth, the charming, fake French Baroque music of Henri-Gustave Casadesus (born 1879), and so on through the alphabet.

"These," as the poet Wallace Stevens, wrote, "are merely instances." But I have not mentioned a piece of music I would seriously consider to be a great masterpiece, nor a composer who, in the overall evaluation of things, would not find his place somewhere on the lower slopes of Parnassus. There are values here apart from those of objective quality. I would not willingly be deprived of those values. I almost hesitate to think which masterpieces I would be prepared to barter for them.



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TECHNICAL TALK

By JULIAN D. HIRSCH

● **EVALUATING PRODUCTS AT HI-FI SHOWS:** After my annual pilgrimage to the recent New York High Fidelity Show, I spent some time considering the difficulties of judging the quality of audio components under show conditions. Obviously, each exhibitor tries to show his products to their best advantage. This means (or should mean) that he will use the finest program material available to him—the best records, or in many cases a specially made tape recording (almost never a commercial prerecorded tape). Auxiliary equipment, such as amplifiers, cartridges, turntables, speakers, and tuners will generally be of good quality, although merchandising considerations rather than purely objective performance frequently govern what the exhibitors' choice of such equipment will be.

It is often very difficult to separate the sonic contributions that various elements of the system make to the final sound. For example, there are souped-up records with strong mid-bass and upper-mid-range content that seem to sound good when played on almost *any* type of system. These discs are especially popular with the manufacturers of miniature speaker systems, which can thus be made to seem to deliver a much wider frequency range than they really do. On a number of occasions, I have been favorably impressed by such demonstrations, only to be disappointed when I had the opportunity to hear the equipment at home. But then I have had this experience with some quite large and costly speaker systems also.

The ideal way to appraise a speaker (or a cartridge) at an audio show is to take your own records along. Perhaps you have a record whose high-level passages make severe demands on the cartridge and whose good and bad points are well known to you. By all means take it along with you and ask to hear it played by one of the new cartridges whose virtues are being so highly touted. You should have no difficulty in forming your *own* opinion, relatively free of the influence of product pitchmen or talented advertising copywriters whose verbal imagery sometimes diverts attention from performance weaknesses.

Of course, only speakers of the same manufacturer can be compared *directly* at a show, but a careful choice of records with whose content you are thoroughly familiar still makes it possible to go from room to room to make some fairly meaningful comparisons.

I used this technique this year for comparing two speakers of one manufacturer with a competing model. Suspecting that there were subtle differences in the upper register, I used a record that had an appreciable amount of content (cymbals) at the highest audible frequencies. By concentrating only on that aspect of the sound, it was possible to discern the rather subtle differences between speakers quite readily, even though the speakers were not in the same room.

Paradoxically, the poor receiving conditions at audio shows do make it *easier* to evaluate FM tuners and receivers. Most exhibitors use indoor folded dipoles, which do not deliver a very strong signal inside a steel-framed building, which was the case at the New York show. Not only are most signals much weaker than they should be, but multipath distortion is at its worst under such circumstances. In spite of the uncertain audio quality of the broadcast material, it is not difficult to judge the quality of a receiver by listening to several stations. Sometimes the results of such a test are unexpected. I heard one receiver (by a company that has not recently been noted for product excellence) that clearly outperformed many costlier and more highly regarded models. It delivered clear, undistorted stereo sound from many stations that were too weak to silence the background noise fully, which suggests to me that the i.f. amplifier and limiter sections were very well designed. I look forward to checking the unit under more familiar conditions.

REVIEWED THIS MONTH

●

Eico 3070 Integrated Amplifier
Dual 1015 Automatic Turntable
Rectilinear III Speaker System

Except for styling and operating features, amplifiers, like turntables, cannot really be judged under show conditions. One intriguing exception is an amplifier that is frequently teamed up with a speaker system whose sound I consider distressing. Nevertheless, this particular combination sounds excellent, year after year, for reasons I cannot explain. In general it is important to avoid making *final* judgments of loudspeakers at a show. If they sound bad, they will probably (but not always) sound worse in your own home. However, if you like what you hear from a speaker at a show, do not assume that it will sound as good at home. It *may* sound even better, but my experience has been that a speaker

will usually sound much less impressive at home than at a show. The chief exceptions to this rule are a few of the *really* fine speaker systems.

Finally, don't let yourself be persuaded by a glib salesman that you are hearing something that you are not. I have been told at shows, with evident sincerity, that I was hearing the ultimate in clarity, definition, and wide-range sound, when my own ears told me otherwise. I can imagine that a visitor less familiar with the nuances of high-fidelity reproduction might be convinced by such a sales pitch. Read or reread Larry Klein's "How to Judge Speaker Quality by Listening Tests" which appeared in the August, 1966 issue, listen critically—then make up your *own* mind.

EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

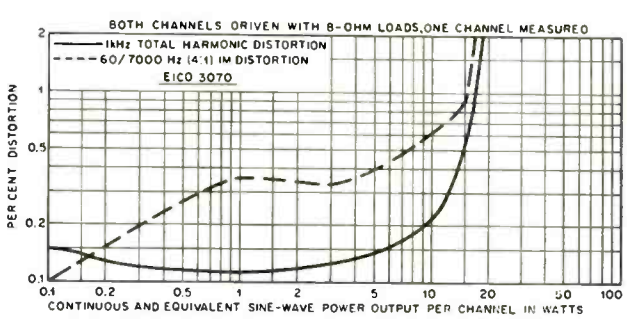
EICO MODEL 3070 CORTINA INTEGRATED STEREO AMPLIFIER

● WE HAVE often wondered why *good* low-powered amplifiers are so hard to find. Most of the better amplifiers, from the standpoints of low distortion and operating flexibility, are also large, high-powered, and expensive. Amplifiers delivering less than 20 watts per channel are usually intended for the less critical, low-budget consumer, and there are numerous compromises in their electronic and mechanical design.

Many music lovers intend to or would like to use reasonably efficient speaker systems that require only a few *clean* watts of audio power for low-distortion listening at comfortable levels. The new Eico Model 3070 Cortina amplifier seems to be aimed squarely at that market, and it has hit the bull's-eye. Its IHF music-power rating of 70 watts is a trifle unrealistic (although accurate) since it applies only to 4-ohm loads. The very complete specifications supplied by Eico for the Model 3070 rate it at 15 watts continuous power per channel into 8 ohms, a figure that we found to be both realistic and accurate.

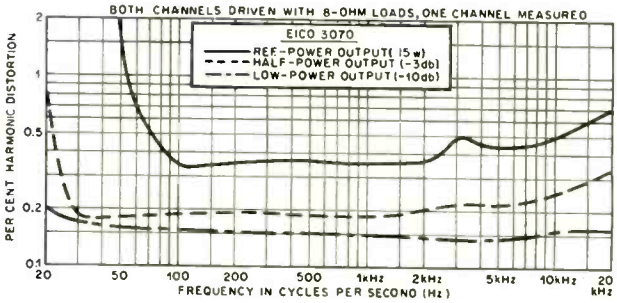
The Eico 3070 is an integrated stereo amplifier using eighteen silicon transistors and twelve diodes. It is very compact, measuring only 3½ inches high, 12 inches wide, and 7¾ inches deep, and weighing a mere 7½ pounds. Its four inputs (magnetic phono, tuner, auxiliary, and tape recorder) are adequate for almost any system's requirements. The Model 3070 has, in addition to the input selector, a volume control, balance control, two tone controls, and a main/remote speaker-selector switch. The last connects either or both of two pairs of speakers to the outputs, or shuts off all speakers for headphone listening via the front-panel stereo headphone jack.

Other functions are handled by a row of six unobtrusive rocker-type switches along the bottom edge of the panel. These control tape monitoring, loudness compensation, stereo/mono modes, high-cut and low-cut filters, and a.c. power. On the rear of the amplifier are two a.c. outlets, one switched and one permanently energized.



The 3070, like other Eico components, is basically a kit for home construction, although it is available factory-wired as well. It is built on four printed-circuit boards, and the assembly is simple and straightforward. HIFI/STEREO REVIEW's kit builder reports that the kit's construction time was about 13 hours and that, in terms of clarity, the construction manual was one of the best that Eico has yet produced. Fuses in the speaker lines protect the output transistors against damage. Although the fuses blew several times during our tests, the amplifier itself suffered no damage.

In our laboratory tests, the Eico 3070 delivered its rated 15 watts per channel into 8 ohms, with less than 1 per cent distortion between 50 and 20,000 Hz. From 70 to 10,000 Hz the distortion was less than 0.5 per cent at full power. At half power or less, the distortion was under 0.2 per cent over the entire audio-frequency range. The IM distortion was under 1 per cent up to 15 watts output and dropped to unmeasurable levels as the power was reduced to 0.1 watt (a typical average level for quiet listening in the home).



The tone controls had a more-than-adequate range although they affected the mid-frequency response considerably when used near their full capabilities. The high- and low-frequency filters were extremely mild in their action (only 6 db per octave slopes) and had little effect on noise *or* program material. The loudness-compensation contours were well chosen, affecting low frequencies primarily but also boosting the uppermost octave somewhat at low volume-control settings. The RIAA phono equalization was accurate within ±1.5 db from 30 to 15,000 Hz. The available power output into 4 ohms was about 26 watts per channel, and into 16 ohms it was about 9 watts per channel. The Eico 3070 had unusually low hum and noise, measuring −76 db on high-level inputs and −73 db on phono, referred to 10 watts. Both levels are totally inaudible.

We found one minor design flaw in the 3070. In stereo

(Continued on page 52)

The highly-rated Sherwood S-8800 now features Field Effect Transistors (FET's) in the RF and Mixer stages to prevent multiple responses when used with strong FM signals. Among the Model S-8800's many useful features are two front-panel switches for independent or simultaneous operation of main and remote stereo speaker systems. Visit your Sherwood dealer now for a demonstration of those features which make Sherwood's new Model S-8800-FET receiver so outstanding. With Sherwood, you also get the industry's longest warranty—3 years, including transistors.

Compare these Model S-8800 specs: 140 watts music power (4 ohms) • Distortion: 0.1% (under 10W.) • FM sensitivity: 1.8 μv (IHF) • Cross-modulation rejection: -95db • FM hum & noise -70db.

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Model S-8800 custom mounting $369.50
Walnut leatherette case $378.50
Hand-rubbed walnut cabinet $397.50

Sherwood

Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618. Write Dept. 12R.

operation the magnetic-phono inputs can handle up to 46 millivolts of signal without overloading, which is more than adequate for modern stereo cartridges. However, if the mode switch is set to MONO, the phono inputs overload at about 3 millivolts. This effect disappears if the two phono inputs are paralleled externally when using a mono cartridge, or if a stereo cartridge is used.

In listening tests, the Eico 3070 proved to be as excellent as one would expect. It has ample power for any medium-efficiency speaker, sounded very clean and effortless, and had a dead-silent background on all inputs and at all usable volume-control settings. In view of its fine sonic performance and considerable operating flexibility, we believe it can satisfy the needs of the most critical user, provided one does not try to reproduce concert-hall volume levels in the listening room. The Eico 3070, which is an excellent buy in its price and power range, sells for $89.95 in kit form, including a handsome walnut-finished vinyl-clad steel cabinet. The factory-wired version is $129.95.

For more information, circle 187 on reader service card

RECTILINEAR III SPEAKER SYSTEM

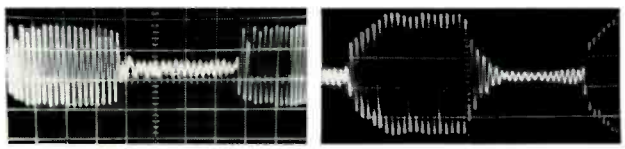
● THE Rectilinear III is a fairly large, floor-standing speaker system measuring 35 inches high, 18 inches wide, and 12¼ inches deep; it weighs a solid 85 pounds. It is a four-way system, with six drivers and no external level adjustments. The woofer has a 10-pound magnetic structure, a resonance of 20 Hz in the enclosure, and a 1-inch cone-excursion capability. The mid-range driver, operating from 250 to 3,000 Hz, is mounted in a fiber sub-enclosure within the main cabinet. Two tweeters cover the 3,000- to 11,000-Hz range, and two super-tweeters take over above 11,000 Hz.

The designers of the Rectilinear III state that they set as their goal matching the performance of the best full-range electrostatic speakers, while avoiding their problems of fragility, power supplies, special amplifier requirements, and styling drawbacks. Our side-by-side comparison with a full-range electrostatic speaker (Quad), which we consider to be one of the finest reproducers available, proved to our satisfaction that the two could not be told apart except in the low bass, where the Rectilinear III was clearly superior.

In the area of high-fidelity equipment testing, objective measurements are necessarily tempered and qualified by personal opinions. This is particularly true in the case of loudspeakers. It is our position that no adequate purely objective method of evaluating high-fidelity speakers has yet been devised. There are many reasons for this situation, and the Rectilinear III is an excellent case in point.

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 characteristic—frequency range, smoothness, distortion, efficiency, dispersion, or transient response. However, in my judgment, none of the speakers combine *all* of these properties in such desirable proportions as the Rectilinear III.

The above is the personal opinion of the writer (JDH). My partner, Gladden Houck, an engineer less given to emotional involvement with the products we test, agrees that this is an outstandingly fine loudspeaker system.



The generally excellent tone-burst response of the Rectilinear system is demonstrated by these bursts at 540 and 10,500 Hz.

Frequency-response measurements backed up the verdict of our ears. We used a slight variation of the multiple-microphone-position measurement setup that we have employed for some time. Four microphones were employed simultaneously, with a microphone mixer combining their outputs. This was repeated with the microphones relocated, giving the equivalent of eight different microphone positions in two automatic sweep measurements, which were averaged to form a single response curve.

Except for a peak at 90 Hz. the response of the Rectilinear III was within ±3 db from 37 to 15,000 Hz. We believe that the 90-Hz peak is a property of the test environment, since this speaker has none of the boom or boxy qualities associated with peaks in this region.

The harmonic distortion was very low, not exceeding 6 per cent even at 20 Hz. The output fell off below 40 Hz, but with none of the breakup or sudden increase of distortion exhibited by most speakers at very low frequencies. The tone-burst response was excellent at all frequencies, with no sign of prolonged ringing of spurious output.

The sound of the Rectilinear III was almost perfectly neutral. It had absolutely no hollow or boomy quality on male voices and possessed the light, open, airy character that we have always liked in a speaker. The highs were crisp and slightly more prominent in our listening room than those of most speakers. The total absence of stridency or accentuated hiss indicated that this is due to the wide,

(Continued on page 54)

We have nothing to say about our TR100X receiver.

"High Fidelity said: Solid-state design can be credited with offering a lot in a little space, and this new Bogen is a case in point. Easy to look at, easy to use, and easy to listen to.

Hirsch-Houck Labs said: (in Electronics World) Excellent sensitivity and audio quality. Combines operating simplicity with ample control flexibility for most users, and at a moderate price.

American Record Guide said: It enables the purchaser with relatively limited funds to get a high quality product. It represents some of the best current design philosophy in its circuitry. And, since it is a "second generation" unit it combines the virtues of good sound and near-indestructibility. The more I used this unit — the more I came to respect it.

FM Guide said: The Bogen TR100X is a solid state AM/FM stereo receiver with a difference. Bogen has shown unusual ingenuity in using printed circuits. For its price, the Bogen TR100X is exceptional. The TR100X is true high fidelity equipment. It will give you more sound for your money than almost any other equipment purchase."

We add only this: The TR100X is priced at $249.95. We also make the TF100, identical to the TR100X, but without AM, for $234.95. Both slightly higher in the West. Cabinet optional extra. Write for our complete catalog.

Specifications: Output power: (IHF) 60 watts • Frequency response ±1dB: 20-50,000 Hz • Hum and noise: —70 dB • FM sensitivity (IHF): 2.7 μv. • FM distortion: 0.7% • FM Hum and noise level: —60 dB.

The critics have said it all!

THE LIVE SOUND OF BOGEN

LEAR SIEGLER, INC.
BOGEN COMMUNICATIONS DIVISION
PARAMUS, N. J. 07652
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flat frequency response rather than to a peak in the high-frequency range. Even when the highs were cut back with tone controls or filters, the basic character of the sound remained unchanged. The Rectilinear III can be driven by any amplifier capable of 20 watts output, which includes practically all integrated receivers, yet can handle the output of the largest amplifiers.

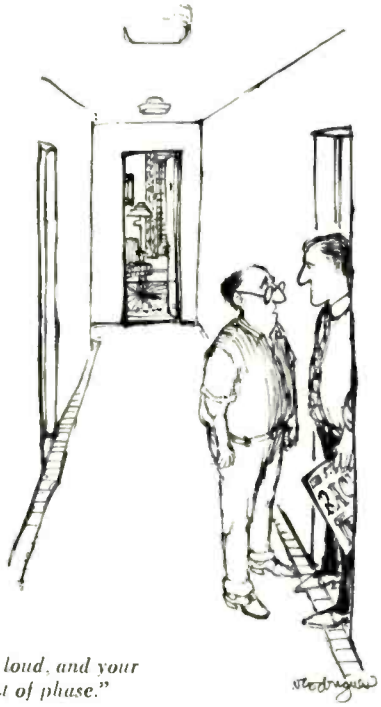
At $269, the Rectilinear III is not inexpensive, and since speaker preferences are intensely personal in nature, we do not doubt that many people would prefer one of the other available speakers to the Rectilinear III. Nevertheless, in our opinion, we have never heard better sound reproduction in our home, from any speaker of any size or price. Perhaps next month we will have to amend that statement, but as of now, it stands.

For more information, circle 188 on reader service card

DUAL MODEL 1015 AUTOMATIC TURNTABLE

● REGULAR readers of Hirsch-Houck equipment reports will recall that the Dual 1009SK and 1019 automatic turntables have proved under test to be unusually fine record-playing instruments which in all essential performance parameters are fully equal to the best manual arm/turntable combinations.

Dual has now produced a four-speed automatic turntable, the Model 1015, which brings essentially the same level of performance (and most of the features) of the more expensive models to a new low-price bracket. The only obvious difference between the 1015 and the 1009SK, for example, is the use of a conventional non-rotating manual-play spindle instead of the rotating spindle used in the 1009SK and 1019 models. Retained are such features as the calibrated, adjustable antiskating-force compensation (using the same system that works outstandingly well on the other Dual models), the calibrated tracking-force dial, and a tone arm that will operate reliably with the lowest tracking forces usable with any modern cartridge. The automatic changer spindle is of the "elevator" type used on the other Dual models. It supports a stack of records on three prongs coming out of a single post. To prevent center-hole wear, the stack is lifted clear of the bottom disc before it drops.



". . . Your stereo is a little loud, and your speakers are definitely out of phase."

The cueing system is also the same as on the 1009SK and 1019. Flipping the cueing lever to its down position lets the tone arm descend slowly to the record surface under silicone damping. With or without antiskating compensation, the pickup stylus returns precisely to the same groove that it left. Overall, the mechanism is impressively and smoothly precise. The same slow "cueing" descent can be used together with automatic start if the cueing lever is set before operating the start slide switch.

With another nod to the purist, Dual includes a plastic wedge with the pickup mounting hardware. When installed between the pickup and the shell, this wedge provides the stylus with the 15-degree vertical-tracking angle on a single record. Without the wedge the angle is optimized for the second record.

Underneath the top plate, the 1015's motor is of somewhat different design from those used on the more expensive Duals, but from the evidence of our tests, it works as well. We did not weigh the platter, but understand that it is a 4-pound nonferrous type similar to that of the 1009SK. The rubber turntable mat is "dished" with a recessed pattern that contacts only the edge of the record. The arm counterweight is adjusted by a knurled knob and locked in place with a coin or screwdriver.

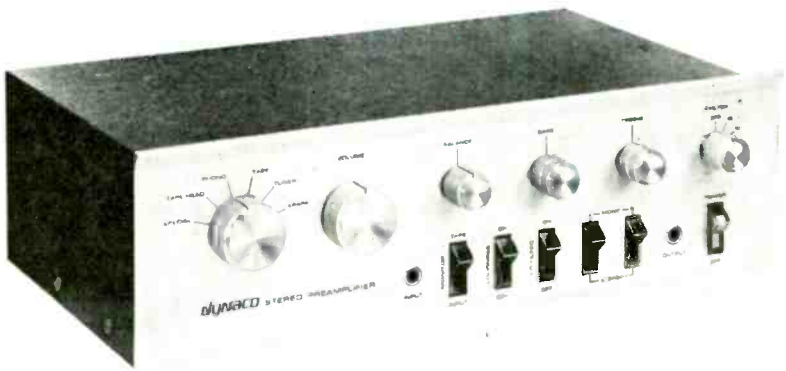
Visually and operationally, the Dual 1015 seems to resemble the 1009SK to a much greater extent than it differs from it. Our laboratory tests confirmed this impression. Its rumble was −34 db in both vertical and lateral planes, and −39 db with vertical rumble cancelled out. These are exceedingly low figures for any turntable, although not quite as good as those we measured on the 1009SK. Its wow and flutter were also very low, though again not at the vanishingly low level of the 1009SK. We measured wow and flutter at 0.06 and 0.03 per cent, respectively, at 33⅓ rpm, and very nearly the same at the other three speeds.

Tone-arm tracking error was very small, less than 0.33 degree per inch of radius over the entire record surface. With the arm balanced according to instructions, in our test sample the tracking force was about 10 per cent higher than the dial indications. When we calibrated the dial (using an external gauge) accurately at 2 grams, it was then exact in its readings from 0.5 gram to 4 grams. For most users, the 10 per cent error noted in our sample would not be significant.

A stroboscope check showed the speeds very slightly fast with one record on the turntable. However, we would estimate the error as less than 1 per cent and, most important, it did not change with line-voltage variations.

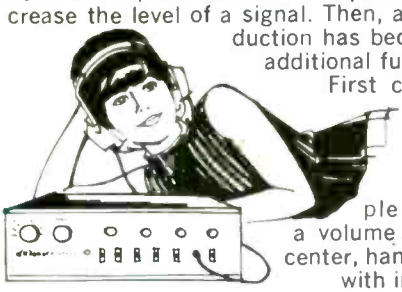
There is no question that the Dual 1015 is a worthy addition to the line. With the possible exception of the speed error that we encountered on our sample, we can say that no one could possibly detect any audible difference in performance between the 1015 and any of the other Dual models we have tested. Perhaps a listener blessed with perfect pitch would be aware of an under 1 per cent error, but we believe that anyone with that degree of aural acuity should have an adjustable-speed player, such as the Dual 1019. For the rest of the record-playing public, the Dual 1015 at $89.50 is an excellent value.

For more information, circle 189 on reader service card



A FLEXIBLE PREAMPLIFIER

At one time, the function of a preamplifier was simply to increase the level of a signal. Then, as the art of sound reproduction has become more sophisticated, additional functions have been added. First came tone controls, then equalization, filtering, tape monitoring, blending, and so on.



What was once a simple amplifying circuit and a volume control is now a control center, handling a variety of sources with input signals ranging from a few millivolts to several volts (a range of 1000 to 1), and which must impress special response characteristics on some of these signals. Requirements for distortion now are far more stringent than in the past. Distortion levels which were once significant laboratory achievements are now common in commercial equipment.

The resultant increase in complexity of the preamplifier has caused some confusion. The knobs and switches which the audio hobbyist considers mandatory for proper reproduction bewilder and dismay family and friends.

The Dynaco PAT-4 is a preamplifier which simplifies operation so that the basic functions are readily utilized by the uninitiated. The illuminated power switch tells you the system is on—and transistors eliminate any waiting. The two large knobs are the primary controls—one selects all sources (including the tape recorder) and the other adjusts the volume. [A third similar knob on the companion stereo Dynatuner completes the radio controls.] The smaller knobs and remaining switches contribute the complete versatility and unlimited flexibility so much appreciated by the enthusiast.

A separate front panel input lets you plug in a tape recorder, or an electronic musical instrument. Its special design even makes it possible to mix a guitar, for example, with a microphone, records, or radio. There's a 600 ohm output on the front panel, too, which enables easy connection of a recorder, and has sufficient power to drive medium impedance headphones without the need for a power amplifier.

You may save a power amplifier in another way, too. If you need a remote speaker system, or a center or third stereo channel, the PAT-4's exclusive "blended-mono" mode is all set to provide this from your regular stereo amplifier, where other preamps having center channel outputs require an additional power amplifier.

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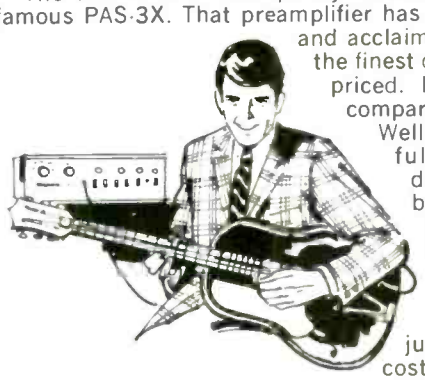

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The earliest known portrait of Chopin, painted about 1829 by Ambroise Mroszewski.

CHOPIN'S *Piano Concerto No. 2 in F Minor*

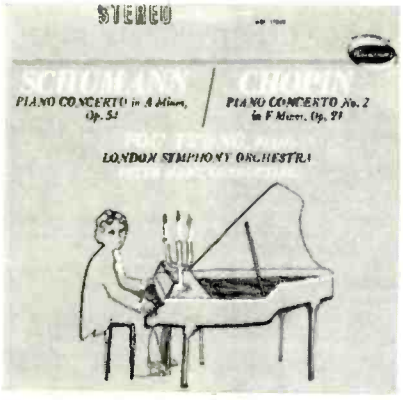
AT THE AGE of nineteen, in 1829, Frédéric Chopin was a young man beginning to feel the strength of his powers. He had recently returned from Vienna, after his first important sojourn outside Poland, and was flushed with the success of two public recitals he had played there. There was another reason for his ebullience at the time: as he confessed in a letter to his friend, Titus Voytsyekhovski: "I have—perhaps to my misfortune—already found my ideal, whom I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio of my concerto." The work Chopin refers to here is the Piano Concerto No. 2, in F Minor, first performed by the composer himself on March 17, 1830, in Warsaw.

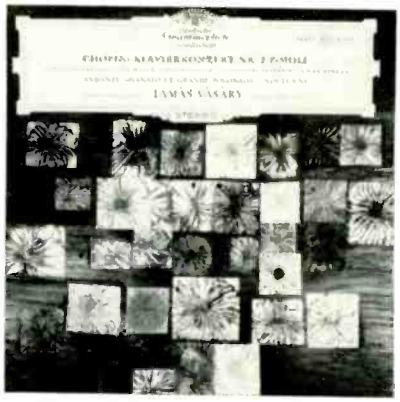
The "ideal" of whom Chopin wrote was a twenty-year-old student at the Warsaw Conservatory, an operatic aspirant named Constantia Gladkowska. Chopin's biographer Casimir Wierzynski writes of Constantia:

> She had been studying voice at the Conservatory for four years and was considered to be one of Soliva's best pupils. She was also said to be one of the prettiest. Her regular, full face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an operatic singer. . . .

Chopin did not actually meet Constantia until April, 1830, six months after he wrote of her to his friend Titus. In the meantime, his concealed passion may have inspired not only the Adagio of the F Minor Piano Concerto, but also the E Minor Concerto, some of the Opus 10 Etudes, and the *Andante spianato*. Another letter to his friend reveals that the mere mention of Constantia's name filled Chopin with awe: "Con—no, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" But as if to prove that he had not taken complete leave of his senses, Chopin then indulges in a bit of levity concerning the growing of his whiskers on the right side only: "On the left side they are not needed at all, for one sits always with the right side turned to the public."

In 1832, Constantia was married to a Warsaw merchant named Joseph Grabowski and "left the stage to the great regret of all connoisseurs." Chopin seems to have weathered the loss stoically. By the time he came to publish and dedicate the F Minor Concerto, in 1836,





Frédéric Chopin's Piano Concerto in F Minor is remarkably well represented in the recordings catalog: among the dozen currently listed stereo/mono discs, there is not one inferior performance. Three of the best are those by Fou Ts'ong (Westminster), Vladimir Ashkenazy (London), and Tamás Vásáry (DGG); the last two are also available on four-track tape.

the memory of Constantia was far from his consciousness; the title page bore an inscription to Countess Delphine Potocka, one of the grand ladies of the Paris salons, a charmer of wealth and taste and a singer into the bargain.

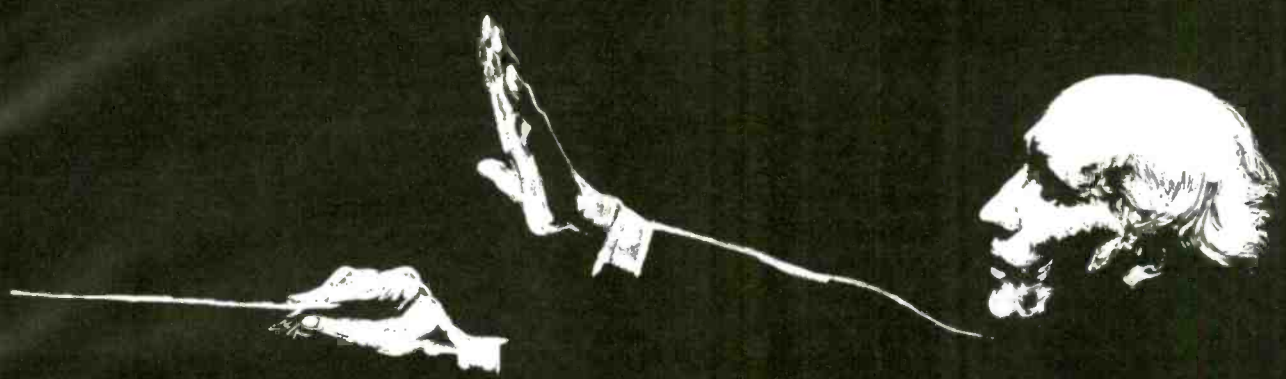
The two Chopin piano concertos were composed within a year of each other. The F Minor Concerto was actually the first, but it bears the number two because it was published later than the E Minor. Liszt found the Larghetto slow movement of this concerto to be "of an almost ideal perfection, now radiant with light and anon full of tender pathos." James Gibbons Huneker, a distinguished American music critic of the early twentieth century, found that the first movement of the F Minor Concerto "far transcends that of the other Chopin Concerto in breadth, passion, and musical feeling. . . . The Mazurka-like Finale is very graceful and full of pure, sweet melody."

OVER the years there has been considerable fussing with the orchestration of the Chopin concertos; some have found the orchestral parts weak and insufficiently realized. Sir Donald Francis Tovey, the great English writer and pianist, should by right have put a stop to this once and for all in his brilliant analysis of the reworking of the F Minor Concerto by Carl Klindworth in the late nineteenth century. In reorchestrating the concerto "in the style of a full-swell organ," Klindworth also found it necessary to alter the piano solo part so that the instrument could be heard above the inflated orchestral sonorities. In his preface, Klindworth warned prospective performers that if they preferred Chopin's original piano part, it was best to play it with the original accompaniment. "In other words," Tovey concludes, "Chopin's orchestration, except for a solitary and unnecessary trombone part (not a note of which requires replacing), and a few rectifiable slips, is an unpretentious and correct accompaniment to his pianoforte writing. We may be grateful to Klindworth for taking so much trouble to demonstrate this."

The Chopin F Minor Concerto has been remarkably well served by the artists who have recorded it. The current Schwann catalog lists fifteen recorded performances, of which a dozen are available in stereo/mono form. There is not an inferior performance among them, and if I select five from these for special comment, it is because I consider them to be the cream of an exceptionally good crop. I must begin, however, with a performance that has only recently been deleted from the catalog: an absolutely stunning version by Clara Haskil with Igor Markevitch conducting the Lamoureux Orchestra of Paris (Philips PHS 900034, PHM 500034). Though one tends to associate the great Romanian pianist with the classical repertoire of Mozart and Beethoven, she shows in this performance that she was one of the most electrifying Chopin players we have ever had. Hers is a stylish, nobly conceived performance full of personality and vitality, and with an inner strength that immediately captures the imagination. Markevitch offers an orchestral performance of matching substance, and the whole is vividly recorded. What a pity that Haskil did not record more Chopin! In the meantime, Philips should re-release her recording of the F Minor Concerto as soon as possible.

The five currently available performances that I spoke of before are those by Vladimir Ashkenazy (London CS 6440, CM 9440), Fou Ts'ong (Westminster WST 17040, XWN 19040), Charles Rosen (Epic BC 1320, LC 3920), Artur Rubinstein (RCA Victor LSC/LM 2265), and Tamás Vásáry (Deutsche Grammophon 136452, 19452). Among the five, the Rubinstein recording is perhaps the least successful, because of flabby orchestral support and indifferent sonics; Rubinstein himself, however, gives one of his most convincing performances. As for the other four, it's a dead heat as far as I am concerned: any one of them will pay the listener repeated musical dividends. They are all splendidly played and recorded. The tape buff has available both the Ashkenazy (London L 80173) and Vásáry (DGG P 6452) performances; the DGG tape is the better bargain, because for four dollars more the purchaser also acquires first-class Vásáry performances of a miscellany of other Chopin works including the B Minor and B-flat Minor Sonatas.

Encore!



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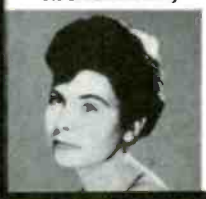

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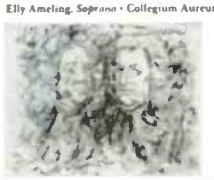

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THE GREAT AMERICAN COMPOSERS

EDWARD MacDOWELL

"...the first American to speak consistently a musical speech that was definitely his own." —J. T. Howard

By IRVING LOWENS

On March 5, 1889, the New York Philharmonic Society, under conductor Theodore Thomas, presented the Second Piano Concerto of Edward MacDowell in its premiere performance; the composer was soloist. H. E. Krehbiel, influential critic of the New York *Tribune*, was inspired to write that the work was "a splendid composition, so full of poetry, so full of vigor, as to tempt the assertion that it must be placed at the head of all works of its kind produced by either a native or adopted citizen of America. But comparisons are not necessary to enable one to place an estimate upon it. It can stand by itself and challenge the

heartiest admiration for its contents, its workmanship, its originality of thought and treatment."

Critic James Huneker of the *Musical Courier* was also at the premiere, and on March 16 he cornered Theodore Thomas at a Brooklyn Philharmonic concert and engaged him in conversation. The talk turned to MacDowell, and Huneker remarked that the D Minor Concerto "was very good for an American." Thomas, he reported, was outraged. "Yes," he snapped back indignantly, "or for a German either." Thomas was right, for the premiere was the first of a parade of successes that established MacDowell as the first American composer to be generally recognized, both here and abroad, as the peer of his European contemporaries.

EDWARD MacDowell was born on December 18, 1861, at 220 Clinton Street in New York, the third son of Thomas and Frances Knapp MacDowell. His father, a gentle Scotch-Irish tradesman with vaguely artistic leanings, apparently played a minor role in his life. Not so his mother; she firmly set about shaping her son's musical career. The process was not easy. Her talented son insisted on setting his own pace, and it was not that of a child prodigy. He demonstrated nothing really remarkable in his piano lessons with, first, Juan Buitrago (a family friend) and later, Paul Desvernine (a somewhat more skilled teacher), but Mrs. MacDowell refused to be discouraged.

She took the youngster on a tour of Ireland, Scotland, England, France, Switzerland, and Germany during his thirteenth year. The boy had a sharp eye and a deft hand, and he amused himself by sketching many of the sights he saw. But the time to get down to the business of turning him into a professional musician was approaching, and in April, 1876 (accompanied by Uncle Buitrago, as the MacDowells called him), she ferried Edward back to France to enroll him in a conservatory. He not only passed the stiff Paris Conservatoire entrance exams, but later succeeded in winning a full scholarship.

But he wasn't quite pleased with the Conservatoire, and his dissatisfaction soon boiled over. He heard Nicholas Rubinstein play the Tchaikovsky B-flat Minor Piano Concerto in the Trocadéro at the Exposition of 1878 and was overwhelmed by the Russian's slashing virtuosity. "If I stay here," he informed his mother, "I can never learn to play like that." Attracted by reports of a new school of music (the Hoch Conservatory in Frankfurt am Main) which boasted the celebrated Joachim Raff as director, Mrs. MacDowell investigated. She had her eye on Carl Heymann as teacher for her son, but Heymann was not scheduled to join the faculty for some months. While waiting, she made arrangements for Edward to study privately with Louis Ehlert, a Mendelssohn pupil living in Wiesbaden, about twenty miles from Frankfurt. Ehlert was impressed with the boy's talent—but not with Heymann's. He therefore took it upon himself to try to interest the great Hans von Bülow in the boy. For his pains, Bülow sent him a nasty letter, asking how he had dared propose such a silly thing as piano lessons for an American teen-ager. "So, after all," as MacDowell wrote laconically in later years, "I went to Frankfurt and entered the conservatory." And Mrs. MacDowell went home.

The seventeen-year-old enjoyed life in the Conservatory, as Frederic L. Abel, another American boy enrolled in the school at the same time, testified:

> Saturday night was social night, and we all went out for a good time—when the funds were not too low. Our first real splurge was when we played the Hamburg lottery and made a strike. Then the Taunus Cafe was painted a brilliant vermillion, you may be sure. Mac was usually toastmaster and was full of jokes and tricks on the boys. The students had a club called Leierkasten, meaning music box, and there we congregated once a week. It is needless to say it was over a restaurant with a handy dumbwaiter nearby. At these meetings we always had music, and if anyone had written any music it would be performed.
>
> I recall one time when Liszt visited the Conservatory—Mac was selected by Raff to play the Schumann Quintet, Op. 44. The hall in the Conservatory was small, and in the front row within five feet of me sat Liszt, Clara Schumann, and Raff. Mac made me turn pages for him that day, and I well remember he was so nervous that perspiration literally dripped off his fingers on the keys, but he played beautifully and was highly complimented by Liszt for his performance. Mac then said: "Master, I have suffered so in playing before you, will you not play for us?" At which Liszt laughed, went to the piano and played several of his compositions, ending up with his Twelfth Rhapsody.

That was not the only time Edward played for Liszt. On May 9—only a week later—the great man returned to the Conservatory and in his honor an all-Liszt program was arranged. MacDowell was one of only two students asked to participate; together with Theodore Müller he offered a two-piano arrangement of *Tasso*. Later the same month, he once more performed for Liszt, playing (among other things) the Hungarian Rhapsody No. 14, a bold thing to do in the presence of the composer.

It is quite possible that Liszt was favorably impressed by this very Teutonic-looking boy whom the Frankfurters had dubbed "the handsome American," and Edward was not unknown to Liszt when (spurred on by Raff) he came to Weimar two years later with the manuscript of a freshly composed piano concerto under his arm. Liszt received the work with genuine warmth, praising its boldness and originality. When Edward left Weimar, remembering what he had heard ("You had best bestir yourself," Liszt told Eugène d'Albert, who played the second piano part of the new concerto, "if you do not wish to be outdone by our young American"), he was off on a new career. Raff and Liszt supplanted

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From the left: Edward MacDowell at the age of two and a half, in a photo taken on July 18, 1864; Frances MacDowell, the composer's mother, in a photo by Aimée Dupont taken in 1901; Thomas MacDowell, the composer's father, a photo taken in New York in 1901.

Rubinstein and Heymann on the pedestal. Edward MacDowell was to be a composer.

Heymann was forced to resign his position at the Conservatory in 1880 because of ill health, and he thought so highly of MacDowell, he suggested that the youngster succeed him. Even though Raff seconded the recommendation, the rest of the faculty demurred. Heymann (rather eccentric and an orthodox Jew) was not popular among his colleagues, and MacDowell was just an eighteen-year-old boy. So instead of teaching at Frankfurt, he took a position at the Darmstadt Conservatory. He disliked that "dreary town, where the pupils studied music with true German placidity," and he also disliked ministering to the non-existent musical needs of several little counts and countesses of Erbach-Fürstenau. More and more he turned to composition, using the time on the train trips from one town to another to write music. Encouraged by Liszt's cordial reception of the A Minor Piano Concerto, MacDowell sent him the manuscript of his First Modern Suite (Op. 10). Liszt liked it and asked him to play it on July 11, 1882, at the annual meeting of the Allgemeiner Deutscher Musikverein, held that year in Zurich. Even though he was so unsure of himself that he played with the music open in front of him, the young American scored a resounding success. Liszt also intervened for him with Breitkopf & Härtel, and in 1883 that famous publisher brought out the Op. 10 and Op. 14 Modern Suites, the first MacDowell works to appear in print.

After graduating from the Conservatory, Edward also began to take on private pupils, and among his first was Marian Nevins, an American girl from Connecticut. Seeking a teacher, she had gone first to Clara Schumann, who sent her to Raff, who sent her to MacDowell. After he heard her play, he said, "I really think you have a good deal of talent but you play the piano very badly." He put her through six months of grueling exercises before he let her tackle a piece of music—a Liszt arrangement of a Bach Prelude and Fugue. For three years, Marian saw Edward two or three times a week, and the inevitable happened—they fell in love. When he returned to the States in 1884 to marry her, he had composed (as well as the A Minor Concerto and the two Modern Suites) the five songs of Op. 11 and 12, the Prelude and Fugue (Op. 13), the Serenade (Op. 16), the *Fantasiestücke* (Op. 17), the *Barcarolle* and *Humoresque* (Op. 18), and the *Wald-Idyllen* (Op. 19). The marriage took place on July 21, 1884, in the Nevins family home in Waterford.

MacDowell returned to Europe as a composer, not as a pianist. His wife had a great deal to say about that decision—as a matter of fact, she insisted on it. She had agreed to marry him only if he would accept financial help from her so that he could have freedom to compose. "We would plan for four years," she decided, "when he would not teach, which was really his only means of making a living. We would return to Germany, live very simply and economically, and then when we still had a couple of thousand dollars left, we would probably return to America. Anyway, we would then have to earn our living." At first Edward flatly refused, but when he saw that Marian was in earnest, he gave in.

After a short London honeymoon, the MacDowells settled down in Frankfurt, and despite their brave words, they looked wistfully toward the security they had sacrificed on the altar of Edward's composing career. "Really from one month to the other we know nothing of our movements for the future," Marian wrote back home to her sisters Anna and Nina on May 21, 1885, "and it seems a question whether we will be able to settle down

for any length of time anywhere. . . . He has had two or three chances for places where they only pay something like five or six hundred dollars, which is really the average sum. But that is for very much work, and would take up almost all his time, and he would have little left for his composition, which is of course very important."

Weary of pensions and hotels, the MacDowells finally settled down in Wiesbaden, renting an apartment of their own in the summer of 1886 where Marian could keep house. "Our life in Frankfurt and Wiesbaden was very quiet," Marian recalled many years later, "Edward working terribly hard and I doing the practical thing, making a very modest but real home for him. Only two or three fresh personalities came into our lives. Templeton Strong was one—he moved down to Wiesbaden with his wife and children. . . . Strong was very lovable and delightful as a companion. Two or three times he came with us when we went for a walking trip in Switzerland —walking because that was the only way in which we could afford to go!"

Despite poverty and Marian's intermittent poor health, the Wiesbaden years were happy ones. Edward was just beginning to taste the delights of fame—one of his orchestral works, the symphonic poem *Hamlet and Ophelia* (Op. 22), completed in Frankfurt just after the couple had returned from the States, was a small sensation, achieving performances at Darmstadt, Wiesbaden, Baden-Baden, Sondershausen, and Frankfurt. America was discovering Edward's music too. The Venezuelan pianist Teresa Carreño (an intimate friend of Frances MacDowell and one of the composer's early teachers) began playing various pieces as early as 1883. Conductor Frank van der Stucken also took up MacDowell's cause;

CULVER PICTURES

Teresa Carreño (1853-1917), composer, pianist, conductor, and singer, was one of the great musical figures of her day, and had a strong, if often indirect, influence on MacDowell's career.

he introduced the last two movements of the A Minor Piano Concerto to New York in March 1885 with Adele Margulies as soloist, his orchestra performed the "Ophelia" section of Op. 22 in Chickering Hall in November of 1886, and, a year later, the "Hamlet" section with fine success.

Edward and Marian could have made do in Wiesbaden, existing frugally on the proceeds of Edward's not infrequent concert engagements, but various things made them consider returning home again. Early in 1887, Marian became pregnant. There was to be no child, however; instead, there was a miscarriage. Later in the year, Edward had an important visitor from the States, B. J. Lang, a leading Boston musician. Lang tried very hard to persuade the MacDowells that they would be more than welcome in Boston, arguing that it was Edward's duty to come back to his own country and not become an "American foreigner, of which there were too many already." They were moved by his eloquence, but they could not bring themselves to leave the little house they had just bought on the Grubweg, one of the prettiest streets in Wiesbaden, overlooking a royal forest. They moved into it in July, just a few days after Lang left. Even though they were on the edge of using up what little funds they still had, they decided to stick it out a bit longer.

Frances MacDowell was also tugging. On October 23, 1887, she sent off an extraordinary letter to her daughter-in-law, trying to convince her that she and Edward should spend at least six months of the year in the bosom of the family. She urged that Marian's health would improve in New York, that she would lend the couple money to travel home first class (to be repaid "with interest, in installments of not less than $10," the first installment payable in five years), that they would be treated as guests in the household, that Edward would be given the spare room on the top floor for his den, that if he were unsuccessful in America, she would lend them the money to return to Germany permanently. As a final inducement, she stipulated that ultimately Marian and Edward were to make Frances and Thomas MacDowell "welcome for the same length of time" under *their* roof if they accepted her "business proposition." The business proposition was declined.

Mrs. MacDowell tried again, this time in more subtle fashion. In 1888, she was employed by Mrs. Jeanette Thurber, founder of New York's National Conservatory, as a sort of executive secretary. It is hard to believe that this telegram to her son on March 7 was a complete coincidence:

WILL YOU ACCEPT PROFESSOR HARMONY COMPOSITION NATIONAL CONSERVATORY OCTOBER 1 FOR 32 WEEKS 12 HOURS WEEKLY 5 DOLLARS AN HOUR CABLE AT ONCE YES OR NO

JEANETTE M. THURBER PRESIDENT


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In 1880, the young Edward MacDowell (left) was a student in Frankfurt, where he came under the influence of the composer Joachim Raff (center). Eight years later, in Wiesbaden, he met Templeton Strong (right) who was to be his friend for the rest of his life.

MacDowell disliked being pressured. He cabled his "at once" reply six weeks later—on April 21:

NO THANKS NO SIG

Marian's sister Anna, doubtless inspired by the careers of such men as Washington Irving and Nathaniel Hawthorne, tried to help her in-laws stay in Germany. Edward received a letter dated August 28, 1888, from J. S. Potter, American Consul at Crefeld, as a result of her intercession. Potter advised Edward that if he had the necessary qualifications—and he had been led by Miss Nevins to believe that he did—he might be offered a position as "Consular Agent, or Clerk in a Consulate—more specifically, as Clerk in this Office," were a vacancy to occur, at a yearly salary of 2,500 marks. There was also some possibility of nomination for "Vice and Deputy Consul which might lead to promotion," and Mr. Potter desired to know Mr. MacDowell's "inclinations on the subject" at the earliest convenience. There is no evidence that Edward ever replied.

A few weeks later, the MacDowells left their German affairs in the hands of Templeton Strong, instructing him to try to sell the little house on the Grubweg (he succeeded in December), and sailed for Boston. They had decided to take Lang's advice. It was much as Marian had planned it—they returned to America to earn a living almost exactly four years after they had left it.

EARLY IN October 1888, Lang introduced MacDowell to Boston by giving a party in his home to which a large number of people representative of the city's professional and cultural life were invited. Among those on hand was T. P. Currier, soon to be a MacDowell pupil. In 1915, he described his first view of his friend:

MacDowell was a picture of robust manliness. His finely shaped head, carried a little to one side, was well set on slightly drooping shoulders. His very dark hair was close-cut, for he had no liking for the "artistic pose." There was about him no trace of the "professional artist," save perhaps in the stray lock prematurely streaked with gray that would persistently fall on his broad forehead, and in the Kaiser-like curl of his light sandy mustache, which at that time was balanced by a fairly large goatee. . . .

Opinions and statements expressed to him, especially those pertaining to music and its profession, would immediately command serious attention: and, it might be added, more frequently than otherwise engender opposition on his part. For MacDowell found it difficult to agree with most of his contemporaries on these subjects.

Under Lang's sponsorship, MacDowell moved quickly to a position of pre-eminence. His American debut as composer-pianist took place on November 19, 1888, at a Kneisel String Quartet concert in New York's Chickering Hall; he performed three movements from the Op. 10 Modern Suite and assisted in Karl Goldmark's Piano Quintet. On December 10 he introduced more of his own music at an Apollo Club concert, again thanks to Lang. Wilhelm Gericke, conductor of the Boston Symphony, asked him to be the soloist with the orchestra in his not yet publicly performed D Minor Piano Concerto (Op. 23). MacDowell sent all the good news back to Templeton Strong in Wiesbaden, and on December 17 Strong replied:

Three cheers, old *Virtuos*, for the Apollo concert, and I am sure you did finely! O I *would* like to have been there! Good for the concert, good for you, good for Lang and good for the club! Bravo the whole lot of you, lucky beggars! As to Gericke and your MS concerto in March: I say *play* it, but *also* have him do your *Lancelot* or *Hamlet and Ophelia—propose* it, man alive! You *must* now see that some of your *Orchesterwerke* are performed and you

must *not play too much*—you must *pose principally* as *Komponist*. You must insist upon this, especially now that everybody sees that you *can* play.

MacDowell took his friend's advice and played the Second Piano Concerto with the Boston on April 12, 1889, but the performance could be considered something of an anticlimax: Theodore Thomas had heard about the piece, he wanted it too, and he beat Gericke to the draw. Thus it was that the world premiere took place, to the delight of Edward's parents, with the Philharmonic Society performance in New York on March 5. It was MacDowell's biggest American triumph to date, and the booming success impelled Frank van der Stucken to approach Frances MacDowell to prevail upon her son to play the concerto at an all-American concert that summer at the Paris Exposition. MacDowell accepted the chance to appear as composer-pianist at the Trocadéro (where he had first heard Rubinstein ten years earlier) and to spend some pleasant days with Templeton Strong in Switzerland indulging in his hobby of photography appealed to him. He played the concerto under Van der Stucken's baton at the Exposition on July 12, 1889.

Other successes followed. Arthur Nikisch and the Boston Symphony did *Lancelot and Elaine* (Op. 25) on January 10, 1890. Carl Zerrahn, to Edward's extreme annoyance, introduced the First Orchestral Suite (Op. 42) at a Worcester Festival all-American concert on September 14, 1891, although inclusion in such a program was not to MacDowell's liking. In a letter to another composer represented in the Worcester all-American program, Victor Herbert, he wrote: " . . . I feel very strongly that except in the case of a series of national concerts, as French, German, etc., etc., American music ought to be heard in miscellaneous programs in order to be considered standard."

Those were busy and extremely productive years for MacDowell. Not only was he reaping the fruits of his labors in Germany, but he was creating with an intensity that marked the Boston period as the most fruitful one in his life. Those years saw the publication of the *Marionettes* (Op. 38), the Twelve Studies (Op. 39), the *Sonata Tragica* (Op. 45), the Twelve Virtuoso Studies (Op. 46), the *Sonata Eroica* (Op. 50) and the *Woodland Sketches* (Op. 51) for piano; the Six Love Songs (Op. 40) and the Eight Songs (Op. 47) for voice; the First (Op. 42) and the Second (Op. 48, "Indian") Orchestral Suites, to mention only the most significant works.

MacDowell was a big man in Boston, with a growing circle of sympathetic admirers, but the constant concertizing and teaching were taxing even if pleasurable activities, and he came to cherish his summer vacations in New England when he could relax, refresh himself, and devote all his creative energies to composition. The MacDowells discovered the little town of Peterboro, New Hampshire, in 1890—that summer they rented a simple four-room furnished farm house for $50, then considered a high price. They grew to love the village, and for the remainder of Edward's life, they returned there every summer except three. In 1891, they tried York, Maine, but didn't care much for it; in 1894, they were in Cumberland, Maine, and again found they preferred the hills to the seashore.

In 1895, they visited Strong in Switzerland. Shortly after their return to the States, a telegram reached them about a Peterboro farm, named Hillcrest, that was on the market, and Marian dashed off to Peterboro. "The moment I saw it I knew it was more or less what we wanted," she recalled many years later. "I had to decide, for others were wanting the place. $1,500 was asked. Without knowing where $500 was to be found, I made the deal—that sum down and $1,000 in a mortgage.

LIBRARY OF CONGRESS PHOTOS

The snapshot of 1896 (above), possibly taken by MacDowell himself, shows his wife Marian and their dog Charlie at Hillcrest, their farm in Peterboro. The photo of six years later, by Oscar Maurer, finds the MacDowells on tour in San Francisco.

Then I telegraphed my husband. All this might not have happened if we had known how changed were to be our conditions that same winter after the farm was bought."

In the fall of 1895, Columbia University received a sizable sum of money for the endowment of a chair of music. A committee consisting of President Seth Low, Dean John W. Burgess, and Bishop Henry C. Potter was appointed to report to the trustees what kind of instruction was most desirable and to nominate a suitable candidate for the post. The committee quickly agreed that the new department should concentrate its attention on music as a humanistic discipline, a startling conception at the time, but finding the right man to plan such a novel department was more difficult. As soon as the appointment of the committee was publicly announced, applications began to rain down upon the heads of the members. Frances MacDowell, however, had a big jump on the others who tried to snag the prestige-laden appointment. She had been at work behind the scenes for more than a year before the committee had been chosen, maneuvering to bring her son to New York from Boston by means of the professorship.

As the *deus ex machina* in carrying out her plan, Mrs. MacDowell made use of an acquaintance, the wife of the distinguished John William Burgess, Dean of the Columbia School of Law. Mrs. Burgess was to influence her husband in behalf of Edward. As early as October 22, 1894, Frances MacDowell fully outlined the scheme in a revealing letter to her daughter-in-law:

> I wrote Mrs. Burgess—told her Eddie did not know nor would he approve of my writing—but I wanted my children in New York and I thought in case Columbia did establish a chair of music a New York boy should have it, and I was willing it should go to the one who merited it! But I knew the world too well to believe that merit alone would tell against the tremendous influence that other people would bring to bear upon those in power, and since my son would not raise a finger to get that or any position, I would. And so I had gone to her telling her exactly what I felt and asking her for as frank an expression of opinion in return. Her letter is enclosed. She has given her word to work for Eddie and Prof. Burgess is an old fogy and will do all he promises in the most substantial and dogged manner. Nor shall I stop at this. I shall do all I can. I shall leave no stone unturned. As soon as the Burgess family returns, I shall find out the name of the dean of that faculty under whose department music will be placed and then see how I can get at him.

MacDowell was to perform the D Minor Piano Concerto with the New York Philharmonic under Anton Seidl on December 15, 1894, and his mother wanted him to appear to the very best advantage. "If Edward covers himself with glory at the Phil, it will help his interests materially," she reminded Marian. She also cautioned discretion about revealing the Columbia matter to Edward as "not even papa knows what I am trying to do." On October 22 she reported to Marian that there was nothing new on the Columbia front except that the Burgesses had "great expectations from Bishop Potter," who had recently been appointed to the selection committee.

At this point, Mrs. MacDowell decided to intervene personally with Dean Burgess. "One evening in the latter part of November, 1895," he wrote in his *Reminiscences*, "a lady presented herself at my house and asked for an interview. The lady was Mrs. Thomas F. MacDowell, mother of the already famous composer and virtuoso, Edward MacDowell. . . . The object of Mrs. MacDowell's call was to request me to consider her son as a candidate for the new professorship at Columbia. I told her that he was already in my mind, and that, too, favorable." Perhaps inspired by Mrs. MacDowell, Bur-

COLUMBIANA COLLECTION, COLUMBIA UNIVERSITY

Columbia University at the time MacDowell was head of the music department. The composer taught in the small building at the left almost hidden by trees. New Yorkers will note how much surrounding areas have changed in seventy years.

gess went to call on William Mason a day or two later and asked the noted pianist to name the man he considered the most promising living American composer. By coincidence, MacDowell's *Sonata Eroica* (Op. 50) had been published bearing a dedication to Mason earlier that week. Without hesitation, Mason named MacDowell, for whom he had the greatest admiration.

On January 23, 1896, the Boston Symphony under Emil Paur was scheduled to give the first performance of MacDowell's Second ("Indian") Orchestral Suite (Op. 48); the composer was also to appear on the program as soloist in his First Piano Concerto (Op. 15). Frances MacDowell took full advantage of this fortunate circumstance. "I was notified of all this," Burgess remembered, "by MacDowell's mother in time for me to secure a box at the concert and invite President and Mrs. Low and Bishop and Mrs. Potter to occupy it with Mrs. Burgess and myself and thus be able to judge at first hand of MacDowell's qualities, both as composer and as virtuoso, so far as such laymen as we were capable of doing so."

It was at that concert that Edward really fulfilled the hope his mother had expressed to Marian more than a year earlier. He did "cover himself with glory." There was a tremendous ovation for him, and the next day's reviews were laudatory in the extreme. Prof. Burgess mildly noted that "we went away from that concert pretty well convinced that MacDowell was our man." But there was one more crisis to be surmounted before the job offer came. A few days after the concert, Burgess was summoned to Low's office and handed a letter to read. "It contained," he wrote, "an offer from a well-known lady patron of music in New York of a gift of $100,000 for the department of music, provided a certain person named by her should be appointed the professor of music in the university." Burgess stalled for time and went back to Mason for additional ammunition in behalf of MacDowell; Mason sent him to Paderewski, who gave him a very strong letter, unhesitatingly condemning the control by a donor over the selection of a professor of music and unstintingly recommending MacDowell for the place. Thus armed, Burgess went back to Low and told him that he "was now ready with an opinion in regard to the endowment offer." He continued:

I said to him that our committee had not been appointed by the trustees to search for money, but to determine what kind of musical instruction was suitable in a university and to nominate the best man we could find, according to our judgment, to conduct that instruction. I then handed him Mr. Paderewski's unqualified recommendation of MacDowell for the place and accompanied that action with the remark that I thought the course of the committee was perfectly clear. He seemed considerably disturbed and asked if I recommended the rejection of the offer of the $100,000, and I replied that I would certainly decline it with the condition attached to it—that I would give the public to understand, once and for all, that no teacher's way could be bought by money into Columbia University, but that every officer of instruction was selected upon his own educational merits, in the most intelligent and impartial way which the university could devise. He looked at me earnestly for a moment and then said: "Well, I guess you are right. Anyhow, the matter is on your side of the fence, and I shall join in your recommendation."

Frances MacDowell had won the battle of Columbia—all that remained was to convince Edward that he should accept the proffered appointment. Burgess wrote to him cautiously urging acceptance on March 25; early in April, Low went to Boston to discuss philosophy and salary with Edward. On April 13, after his return to New York, he wrote a strong letter to Edward, assuring him in the name of the school that he would receive "our fullest confidence and our complete support" plus a handsome yearly salary of $5,000. "As soon as I hear from you," he said, "I will call our committee together and dispose of the matter with as little delay as possible—the appointment would begin July 1, 1896." Edward was flattered, and even though Marian opposed the move to New York, he made up his mind to accept. On April 17, Philip Hale sent him a note congratulating him on his decision and pledging secrecy about it. The Columbia trustees met on May 4, formally offered the professorship in music to MacDowell "for a term of three years, or during the pleasure of the trustees," and Edward formally accepted. The news was released to the newspapers.

The jovial Henry Finck, critic of the *Evening Post*,

MacDowell ill. This snapshot, which dates from 1906 or 1907, is one of the last taken of the composer. Ironically, MacDowell's face is still youthful, unlined, and vigorous, while that of his wife is tired and worn, revealing the strain of the last years.

BETTMANN ARCHIVE

friend of Frances MacDowell, and warm admirer of Edward's music, was delighted at the prospect of welcoming the composer to New York. On May 13, he wrote to MacDowell in high good humor, wondering if he had "read Mr. Krehbiel's sermon last Sunday in the *Tribune* convicting the Columbia College authorities of gross stupidity in selecting so unimportant a thing as a mere composer when they might have had the great American critic and lecturer H. E. K. for the asking. I really think," he twitted Edward, "under the circumstances you might reconsider your acceptance. If you don't, you are not the man I take you for! You have no business to stand in the way of a great critic and lecturer."

MacDowell found New York life tremendously stimulating, and the added demands on his time were not at first especially irksome to him. He was fascinated by the new range of problems and challenges at Columbia, and Columbia dictated the structure of his activities. Private piano teaching was tucked into weekends and odd hours; concertizing was confined to the weeks in the winter between semesters; and even his composition had to wait for Peterboro and the summers. Even so, the New York years saw the birth of some of MacDowell's best piano music—the *Norse Sonata* (Op. 57), the *Keltic Sonata* (Op. 59), the *Sea Pieces* (Op. 55), the *Fireside Tales* (Op. 61), and the *New England Idyls* (Op. 62). There were also lesser efforts—a series of works published under the pseudonym of "Edgar Thorn," the royalties from which went to an old nurse of Marian's, identifiable only as "Sister Kathleen"; a number of male choruses (Opp. 52, 53, 54) for the Mendelssohn Glee Club, of which MacDowell had become the leader; and three sets of art songs (Opp. 56, 58, 60).

Marian MacDowell, years after her husband's death, stands in front of the little log cabin near Peterboro, New Hampshire, in which he did his composing. The area became the site of the now-famous MacDowell Colony for composers, artists, and writers.

LIBRARY OF CONGRESS

In 1901, he tried his hand at some college songs and at one point informed Seth Low that he found his muse "temporarily paralyzed by the continued strain of trying to find rhymes for 'Columbia' and 'Alma Mater.'" During the same year, on an impulse, he composed a curiosity. John Erskine, one of MacDowell's Columbia students, recalled the circumstances: "At our commencements the candidates for the various degrees used to go in a body to the platform in the gymnasium, receive their degrees from Seth Low, the president, and then walk back to their seats. MacDowell, seeing an opportunity, composed for these brief processions a set of fanfares, extremely dramatic, almost startling. I was present at their first and only performance. They dwarfed other items in the ceremony, and the faculty and trustees, as I recall, looked startled at so much trumpeting as though Gabriel were putting on a rehearsal." The present whereabouts of MacDowell's fanfares is, unfortunately, not known.

Meanwhile, as MacDowell's reputation continued to grow, his activities multiplied in turn. A New York musical organization called the Manuscript Society, dedicated to the furtherance of American music, had repeatedly sought to enlist his aid and support ever since his arrival at Columbia, but without success—hardly surprising in view of MacDowell's frequently stated opposition to chauvinism and all-American concerts. In 1899, they found a way to win him: changing the organization's name, constitution, and by-laws, they elected him president of the new American Society of Musicians and Composers. His regime was short. When some mild objection was raised to his militant opposition to all-American concerts and his espousal of a policy advocating an American work on every concert program, he gave the board a peremptory ultimatum. Either the entire board must hand in its resignation so that he could appoint another more in sympathy with his aims, or he would. He did—early in February 1900. The organization expired not too long afterwards.

Very little is known about this curious episode. Plainly MacDowell's dictatorial actions were evidence of increasing tensions, of increasing exacerbation over the multitudinous demands on his time which were cutting down his productivity and sapping his energy. And he was beginning to lose patience with Columbia and his teaching duties too. He began to investigate the possibility of organizing a department of fine arts to embrace not only music and *belles lettres*, but also painting, sculpture, and architecture, and to that end he wrote to various members of the Columbia faculty in non-musical disciplines (among them Nicholas Murray Butler, then dean of the school in which the department of music

was located), some of whom supported his ideas. With his seventh year coming up, he requested sabbatical leave, and the trustees acceded to his wish, expecting that he would return with renewed energy. But by the time the 1901-02 school year ended, MacDowell was a very tired man. The summer in Peterboro was not productive; there is no evidence that he did any serious composing while vacationing at Hillcrest.

Superficially, the 1902-03 sabbatical year seemed to be a happy and triumphant one. A grand tour taking the MacDowells all over the country was arranged; the critics were loud in their praises; the adulation of the concertgoers continued unabated. In 1903 they went to England, where Edward made a deep impression as composer and virtuoso. But that fall, when he returned to his Columbia duties, he struck Dean Burgess as "more restless and depressed than ever."

Columbia had turned sour for MacDowell. Low was no longer president, having resigned to run for the mayoralty, and in his place was Butler, who did not quite see eye to eye with MacDowell about the character of a department of fine arts. What had started as a grand adventure began to turn into a *cul-de-sac*, and Edward considered resigning. During the Christmas vacation, he and Marian went to Peterboro and discussed the whole situation; when they returned, the break had been decided upon. MacDowell told Butler of his plans in January 1904, to give him a chance to choose a successor before the flood of applicants descended, and kept silent. Nevertheless, rumors of the impending change started to circulate and early in February, two student reporters visited Edward to ask about it. They succeeded in getting him to tell them the truth, and he naïvely cautioned them against printing the story prematurely. But the enterprising young newspapermen, correctly smelling a sensation, hotfooted it to the *Evening Post* with their "off the record" story. On February 3, 1904, the front page of that newspaper carried the following headline:

MACDOWELL TO RESIGN
Unable to Obtain the Reorganization of Work Which He Thinks Necessary

Next morning, the other papers had further details. The *Times* stated that MacDowell had referred to col-

EDWARD MACDOWELL: A SELECTIVE DISCOGRAPHY

By Irving Lowens and Margery L. Morgan

DESPITE a once enormous popularity, Edward MacDowell is today poorly represented on discs. It is somewhat astonishing to discover that not one of his choral works appears to have been recorded at any time, that only seven of his forty-two songs seem to have been recorded, and that no recordings of such major piano works as the First and Second Modern Suites and the *Norse Sonata* are known. It is equally astonishing that the *New England Idyls*, the *Fireside Tales*, the *Sea Pieces*, the Twelve Studies (Op. 39), and the Twelve Virtuoso Studies (Op. 46) have never found their way to shellac or vinyl in complete form.

The following discs, selected from our complete discography of MacDowell's music, are all theoretically available. But the reader should be warned that he may have to do some intensive hunting before he tracks down even this poor selection. For example, the important recording by Vivian Rivkin (originally issued by Westminster as 18201 and reissued in a "collectors' series" as W-9310) is unusually difficult to find. The Perry O'Neil recording of the First and Second Piano Sonatas (Society of Performing Artists 63) has disappeared from the Schwann catalog in recent months; it is still listed here as available since copies may turn up in record bins, although they cannot be ordered from a regular distributor. In those few instances in which there is a choice between two or more available recordings of a work, the preferred one only is listed here. All will be found in the complete discography, which can be obtained by sending a stamped, self-addressed envelope to: Music Editor, HIFI/STEREO REVIEW.

ORCHESTRAL MUSIC

Piano Concerto No. 1, in A Minor, Op. 15 (1884). ***Piano Concerto No. 2, in D Minor, Op. 23*** (1890). Eugene List (piano), Vienna State Opera Orchestra, Carlos Chávez cond. WESTMINSTER Ⓢ WST 17012, Ⓜ XWN 19012.

Hamlet and Ophelia, Op. 22 (1885). Royal Philharmonic Orchestra, Karl Krueger cond. Society for Preservation of American Musical Heritage Ⓢ MIA 130 (subscription only).

Two Fragments after The Song of Roland: The Saracens, The Lovely Alda, Op. 30 (1891). Royal Philharmonic Orchestra, Karl Krueger cond. Society for Preservation of American Musical Heritage Ⓢ MIA 119 (subscription only).

Orchestral Suite No. 1, Op. 42 (1891). Eastman Rochester Orchestra, Howard Hanson cond. MERCURY Ⓢ SR 90449, Ⓜ MG 50449.

Orchestral Suite No. 2, "Indian," Op. 48 (1897). Eastman Rochester Symphony Orchestra, Howard Hanson cond. MERCURY Ⓢ SR 90422, Ⓜ MG 50422.

PIANO MUSIC

Six Poems after Heine, Op. 31 (1887): ***No. 2, "Scotch Poem."*** Howard Wells (piano). EDUCO Ⓜ 3012.

Sonata Tragica (Sonata No. 1), Op. 45 (1893). ***Woodland Sketches, Op. 51*** (1896). Vivian Rivkin (piano). WESTMINSTER Ⓜ W 9310.

Sonata Eroica (Sonata No. 2), Op. 50 (1895). Perry O'Neil (piano). Society Performing Artists Ⓜ 63.

Keltic Sonata (Sonata No. 4), Op. 59 (1901). Marjorie Mitchell (piano). VANGUARD Ⓜ VRS 1011.

SONGS

Thy Beaming Eyes, Op. 40, No. 3; ***The Sea, Op. 47, No. 7***; ***Long Ago, Sweetheart Mine, Op. 56, No. 1.*** John Kennedy Hanks (tenor). Duke University Press Ⓜ DWR 6417/6418, two discs.

lege graduates as "barbarians." According to the *World*, he had called collegians "boors." The fat was in the fire. Despite Butler's attempts to smooth things over, a public wrangle developed, with the *Evening Post* taking MacDowell's side and the *Times* speaking for Columbia. Furthermore, MacDowell had made a serious tactical error: he released his report on conditions at Columbia to the press before sending it (accompanied by his letter of resignation) to the trustees.

After this regrettable incident, the aggrieved trustees did not even feel that they wanted to consult MacDowell about the identity of his successor. Instead, they turned again to Burgess, who suggested Cornelius Rübner, head of the Karlsruhe Conservatorium, who had favorably impressed him because of a concert at Wilhelmshöhe during the summer of 1903. Thanks to a wealthy patroness of the arts, a trip to New York was arranged for Rübner. In March 1904, he gave a piano recital in the Burgess home at which many of the trustees were present, and he was promptly offered MacDowell's professorship effective at the end of the semester. He accepted. MacDowell finished out the term and went back to Peterboro, angry, hurt, and, unknown to almost everyone, a very sick man.

In New York, MacDowell was somewhat uneasy about visiting his parents too often, knowing that, more likely than not, there would be strangers on hand imported by his mother to meet him. Marian tactfully finessed the problem: "I very quietly settled that situation by having them always come to dinner once a week, and making it an event, hiring a woman to come in and cook an excellent dinner, and always some good wine. They loved it and he loved it, and neither of them realized that it was sort of a trick on my part."

A few weeks before Easter 1904, Thomas and Frances MacDowell paid their customary weekly call on Edward and Marian, who were at that time living in the Westminster Hotel. The weather was unpleasant and since the streets were slippery, the MacDowells decided to get the old folks safely launched in the direction of home on a streetcar after dinner. At the corner of Broadway and 20th Street, Edward stepped off the curb to help his parents mount the streetcar steps. "As he stepped

THE SOUND OF MACDOWELL

By David Hall

If challenged to supply an easily recognized reference point for the music of American composer Edward MacDowell, I would say that, in its most characteristic and powerful moments, it has more than a little in common with that of Norway's Edvard Grieg. The opening of MacDowell's First Piano Concerto—cast in the same key as Grieg's celebrated work in the same form—is not dissimilar in tone to that of the older Norwegian master.

The MacDowell Second Concerto, however, marks a great advance over the first both in originality of structure and in convincingly lyrical utterance. The declamatory-bardic aspect of MacDowell's musical language is much in evidence throughout the body of the first movement, just as the gentle poetry of his lyrical writing is heard to fine advantage in the slow movement. As might be expected from one trained for more than a decade as a virtuoso pianist before taking up composition, MacDowell's piano writing is both brilliant and fluent, displaying an unerring keyboard color sense both in its passage work and chordal layout.

Though much of MacDowell's music may seem genteelly sentimental to our ears today (the more familiar of the *Woodland Sketches*, for example), there is also to be found a certain noble pathos, as in the slow movement of the *Sonata Tragica* for piano and—especially—in the justly renowned *Dirge* from the *Indian Suite*.

One cannot very well speak of an "American" strain in MacDowell's music—certainly not in the sense that one is found so inescapably in the work of Charles Ives, who was born only thirteen years later and whose Second Symphony was contemporaneous with the first hearings of *Indian Suite*. MacDowell's use of American Indian melodies did not make the work one whit less European-Romantic, its colorful elements deriving more from the Nordic-Celtic evocation typical of most of his bigger works than from Amerindian lore. (In this connection, I hold with those who look upon Dvořák's *New World* Symphony—written at the same time as MacDowell's Suite—as a personal and Czechish music, one whose references to Negro and Indian themes do not in any way violate the stylistic integrity of Dvořák's basic musical speech.) These points emerge most clearly upon hearing such other MacDowell orchestral pieces as the First Suite, *Hamlet and Ophelia*, and the piano sonatas, not to mention the *Sea Pieces* for piano, which represent MacDowell at his best.

MacDowell was no symphonist, though he had a good command of basic classical form and exploited to maximum effect the contrasting elements inherent in his bardic and lyrical evocations of the legendary past and the feelingful present. He was a tone poet, comparable at his best to Edvard Grieg or the young Niels Gade. If much of MacDowell's music seems dated because of a plethora of conventional sentiment as opposed to bold passion, we can still be grateful for its noble moments—and for the fact that MacDowell himself was the first American composer of art-music to achieve some degree of distinction among his European colleagues. As such he laid the groundwork that led to the international recognition fifty years later of the products of American composers as music of quality in its own right.

back a hansom cab came round the corner, knocked him down, and the wheels went right across his spine," reported Marian, who was on the sidewalk watching in horror. "Something kept the horses from stepping on him; otherwise he would have been killed. He was bruised and miserable for days and complained constantly of his back." There is no evidence that the accident was reported to the police or that anyone in the family then considered it especially serious—MacDowell himself was no hypochondriac, and it is doubtful that he even went to see a doctor about his aches and pains. They gradually receded and he turned his attention to other things.

But all was not well, and after another unproductive summer in Peterboro and a harassed autumn in New York, MacDowell remained tense and highly irritable. The Columbia matter continued to rankle, and he talked about it constantly. Then, one winter day, Marian got a clear intimation that something was seriously wrong with her husband. As they were walking in the park, Edward suddenly "felt perfectly unable to move; gradually he recovered and we were able to get home," she remembered many years later. "I immediately made him see one or two doctors and they all said it was a breaking-down of the brain after the terrible strain he had gone through at Columbia. All the New York papers had published accounts and the doctors were undoubtedly affected by that and blamed his illness quite naturally on that. If he had lived forty years later when people knew more about the brain they might have known more exactly just what the reason was for the breakdown."

On April 5, 1905, novelist Hamlin Garland, who was in New York lecturing at the time, accepted an invitation from MacDowell to dine with him that evening at Mouquin's Restaurant, a pleasant place on Sixth Avenue. "On arrival," he recollected, "I found Henry T. Finck, the musical critic, and his wife, and John Lane, the London publisher. The dinner started gayly, but as it went on something in MacDowell's look and action disturbed me, and this disturbed feeling rapidly deepened into alarm. He looked ill—seriously ill. His mind wandered and his hands were nerveless. Worst of all, his face took on that empty look which I had observed once or twice before, an expression so unlike his brilliant usual self that Lane noticed it and glanced at me inquiringly. Mrs. MacDowell chatted and laughed with the Fincks, seeing nothing amiss—apparently. To test my impressions I addressed Edward pointedly. He responded with his customary smile, but his glance was dim and remote. All his characteristic alertness and glow were gone."

The erratic course of MacDowell's ailment must have been a heartbreaking thing for those who were close to him. After spending the summer of 1905 in Peterboro, he seemed much improved, and Garland was encouraged when he saw Edward on November 5 in New York. "I was instantly relieved," he noted in his diary. "He greeted me with a cheery word and his familiar shy smile, and began at once to ask after my wife and my little daughter." By December of 1905, however, Edward was no longer walking.

The ups and downs continued. By March he seemed much improved; in May there was a relapse. Huneker visited him in that month and wrote:

> Our interview, brief as it was, became the reverse of morbid or unpleasant before it terminated. With his mental disintegration sunny youth has returned to the composer. In snowy white, he looks not more than twenty-five years old, until you note the gray in his thick, rebellious locks. There is still gold in his mustache and his eyes are luminously blue. His expression suggests a spirit purged of all grossness waiting for the summons. He smiles, but not as a madman; he talks hesitatingly, but never babbles. There is continuity in his ideas for minutes. Sometimes the word fits the idea; oftener he uses one foreign to his meaning. He moves with difficulty. He plays dominoes, but seldom goes to the keyboard. He reads slowly and, like the unfortunate Friedrich Nietzsche, he rereads one page many times.

The steady and slow decline continued through 1906 to November 1907 when, cruelly, there was one more turn for the better in the MacDowells' New York apartment. "He was quite like himself mentally but not so steady on his feet," Garland noted in his diary. "He had my *Prairie Song* in his hands and spoke of my verse which he strangely enjoys. Marian said, 'He carries your songs for hours in his hand. He always intended to set some of your verses to music.' This touched me deeply. It may be that this intention was lingering in his mind, for he spoke of it to me clearly and forcibly."

But from then on it was rapidly downhill, and on Thursday, January 23, 1908, Edward died. After funeral services in New York he was interred at Peterboro.

"It was like a beautiful autumn day as far as temperature went, and with a deep blue sky. The whole place looked exquisite in spite of the fact that it was covered with snow," Marian wrote some forty years later. "I was too worn and tired to take in very much about the funeral, but I do remember so distinctly a little bird which came and perched on the very edge of the coffin and sang a soft little song. Then the coffin was lowered into the bed of green boughs and everybody quietly left —a very beautiful end to a beautiful friendship."

And, it might be added, a sadly premature end to the life of one of the great American composers.

Irving Lowens is the well-known and respected music critic of the Washington, D.C., Evening and Sunday Star, *the author of* Music and Musicians in Early America *(W. W. Norton, New York, 1964), and a national officer of the Music Critics' Association.*

PAUL COKER, JR.

AN AUTUMN HARVEST OF AUDIO PRODUCTS

(as seen at the New York audio show)

By PETER SUTHEIM

THE field of high fidelity every now and again seems to be on the verge of breaking away from its moorings—which are, after all, acceptably realistic sound delivered conveniently and unobtrusively—and soaring into pink clouds of engineering abstraction and perfectionist claims. There are periodic scrambles for highest power, lowest tracking force, highest compliance, widest bandwidth, and the like—all of which, taken by themselves, are non-issues. It was therefore gratifying to me to browse through the recent New York audio show, one that, in my opinion, concerned itself with real values: "How good does it sound when it plays my kind of music?" It was as if the men of the hi-fi industry, human beings like us all, took this opportunity to remind themselves—and their customers—that what matters is the sound, not the numbers.

The 1967 New York High Fidelity Music Show was much better than last year's—better, in fact, than most I have attended. Most of the improvement could be attributed to the change in location. The show had outgrown the cramped New York Trade Show building it occupied in years past, with its small rooms and insolu-

First among the diversions at hi-fi shows is the opportunity to hear and to handle a wide variety of new equipment. In the photos above, visitors are seen checking out FM reception via headphones and making comparisons among several models of speakers.

ble acoustic problems. Though the new location at the Statler Hilton Hotel is only a few minutes' walk from the old building, it somehow seemed more convenient. New Yorkers are funny about going all the way over to Eighth Avenue: Seventh Avenue, one block away, seems much more central.

But it was a good show for other reasons, too. The industry seems to have learned that sales techniques—in this field, at least—can be pushed only so far. There were few raffles, door prizes, giveaways, and mini-skirted models, little reliance on sheer, deafening decibels to prove a point. Attendance was up on a per-day basis—the show didn't run as long as formerly, but still some 22,000 people came.

What was new? A great deal in respect to product changes, expanded lines, and technical refinements, but not too much in respect to radical innovation, new technical principles, or fundamentally new devices. Transistors are certainly not news any more, and it would have been possible this year to count on the fingers of perhaps one-and-a-half hands the products that contained tubes.

Tape, however, *is* news, if only because of the bewildering variety of newly designed cartridge and cassette machines. The atmosphere surrounding the prerecorded cartridge business is that of something trying to happen. Meanwhile, until it does, manufacturers are climbing all over each other trying to lure the buyer in their direction. The variety of cartridge-handling devices was astonishing—and, fortunately for those who like the idea, the variety of material recorded on (in?) cartridges is growing too. However, Sony, in a single deft stroke, unveiled a tape *reel* changer, a device that handles standard reels of tape (any size, and intermixed) the way a record changer handles records. The machine drops one reel from a spindle stack of up to five into a small turntable, threads the tape through its innards without human assistance, plays it to the end, reverses direction (optionally) to play the other stereo tracks, then flips the played reel off the turntable and down a little chute into a tray, at which point the cycle begins again with another reel. The obvious advantage of this machine is that it can be used with any conventional reel of tape, regardless of what happens in the tape-cartridge industry. And Sony is producing cassette recorders as well.

Perhaps the most delightful general impression for me was in the area of equipment styling. This is of no consequence as far as performance is concerned, but it is important aesthetically, and I am pleased to be able to report that electronic high-fidelity components are looking better than ever. Part of this undoubtedly results from industry efforts to make home audio equipment more acceptable to women, who have been alleged to complain

Sony introduced a novel tape-changer mechanism that will play a stack of prerecorded tape reels automatically and in sequence.

The din, bustle, and ceaseless questions in the exhibition rooms showing stereo receivers and speaker systems contrasted strangely with the eerie quiet and withdrawn preoccupation that characterized visitors to those exhibits featuring stereo headphones.

loud and long about the unattractiveness of the components their menfolk are so proud of. From the drab and uninspired functionality of the Fifties through the jazziness of the early Sixties, the appearance of components has evolved into a kind of tasteful sleekness that is very pleasing. Rather than trying to hide audio components or make them look like something they aren't, designers are making them beautiful in themselves. Panel designs are functional, but without the visually boring symmetry that characterized the layouts of a few years ago. "Blackout" tuning dials, from which the station markings disappear when the power is turned off, are all the rage, and they are very handsome. There have been some sporadic attempts to make the knobs vanish also by means of "trap doors," and I expect we will be seeing more of these in the future.

There is a continuing trend toward diversification. Acoustic Research (AR), which until this year made only speaker systems and turntables, has now brought out a 60-watt-per-channel integrated stereo amplifier. Similarly, University (speakers and microphones) has introduced a receiver. Dual (record changers) is making a tape deck, and KLH (tuners, amplifiers, and speakers) and Marantz (tuners, turntables, and amplifiers) both showed receivers for the first time. More and more, it is becoming possible to purchase a complete system from one manufacturer.

And then, of course, there are the stereo "compacts." Benjamin, Bogen, Fisher, Harman Kardon, KLH, Scott, and others are producing compact systems with tuner and amplifier (or complete receiver) built into a tabletop cabinet with a record player. Speakers are still (and ought to be) separate. Some compacts even offer a built-in or optional tape-cartridge facility (a Benjamin unit has a pull-out drawer concealing a cassette recorder). All offer about the same flexibility as component systems (additional program-source inputs, extension-speaker options, and the like), and most of them—depending largely on the quality of the speakers used with them—sound very respectable.

Audio shows, of course, hinge heavily on sound, and it is difficult to convey an adequate impression of this aspect of them. The effect of standing between two connecting rooms and hearing the Jonah Jones Quartet with the left ear and the Tchaikovsky Fourth with the right can only be suggested. Likewise indescribable is the effect of hearing the great choral climax of Beethoven's Ninth cut short abruptly to please a visitor who "never listens to classical music," immediately followed by a quick cut to some marshmallow-fluff Mantovani being played just as loud. In weird contrast is the breathy hush in the showrooms of stereo-headphone manufacturers—David Clark, Koss, Sharpe, AKG—where only the faintest whisper can be heard from the headsets, unless you are wearing them.

COMMENTS overheard in passing are fun: "Do you really need all those knobs?" "I have three speakers with 8 ohms impedance, four with 3.2 ohms, and two with 16. Now I'd like a switching system that. . . ." "They're making a thing now that has everything. They call it a receiver." "Yeah, that's right. It's all coordinated." "What's the difference between a speaker and an amplifier?" It was fun, too, to watch a young wife docilely follow her husband from room to room, each time taking a seat near the door to wait, then obediently rising to follow him to the next exhibit. However, a young woman doing a survey for the Institute of High Fidelity (organizers of the show) reported that a good many women came on their own. Perhaps good sound is no longer so exclusively a man's hobby as it once was—or has man-hunting recently opened up a new territory?

The only manageable way to itemize the new products at the show seems to be to break the field into component categories. Since it is not my intent here to list every exhibitor or to make quality judgments on products—an impossible task at a show—but rather to report on trends

KLH constructed an "environment" as a background for its equipment, and the effect was remarkably successful. Youngsters were much in evidence throughout the show—usually accompanied by an adult, but occasionally caught sampling the wares by themselves.

and new products that caught my eye, the reader will have to forgive me for any omissions of cherished brand names or products.

● **Record-playing Devices:** A new approach to stereo phono pickup design is Kenwood's photoelectric pickup cartridge. Instead of using magnetic, piezoelectric, or strain-gauge principles, the Kenwood development has the stylus assembly wiggling a tiny screen that varies the amount of light falling on a pair of photodiodes (one for each channel). The electrical output of the photodiodes varies according to record-groove modulations. The manufacturer claims extremely low intermodulation distortion—on a par with that of amplifiers, which is unusual in pickups.

Pickering devoted a whole room to a delightful free-wheeling fantasy spoof of hi-fi equipment and terminology. A pair of live Saint Bernard puppies were in two cages (spaced optimally for stereo) labelled "woofer." A couple of parakeets on one side, and a mynah bird on the other, were "tweeters." In between were burners from an old-fashioned gas stove: "mid-range." A motorized mannequin of company president (and IHF Chairman) Walter Stanton toasted everyone who passed. A hi-fi amplifier panel sported faucets instead of knobs. A tone-arm constructed of junk spastically tracked a horribly warped record while a zany record-cleaning device foamed and sudsed over the whole assembly. In the next room, Pickering, in a more serious mood, displayed its line of cartridges.

Stanton cartridges and their manufacturers were being described in a sound film in another room. A film on tracking problems and their solution had some very well done animations that should have clarified a number of obscure points on tracking for interested audiophiles.

Empire demonstrated its new 999 line of cartridges—particularly the top of the line 999VE ($75)—other cartridges, and its by now well-known Troubadour turntable and 980 tone arm. Koss/Rek-O-Kut showed turntables and arms, including a sleek trio of tone arms intended for professional studio use as well as in the home. The top of the all-metal line of arms is the S-320 ($35), although there is a 16-inch version for professional use, without the S-320's lateral balancing device, for $40 (the S-260). In addition, there is the S-440, a lower-price version of the 320, for $28.

Pioneer has introduced the Model PL-41 belt-drive turntable with arm and cartridge for $200. It is a distinctively handsome unit with a permanently attached clear plastic cover that swings up and is supported by a metal brace. (Some of the best-looking designs are now coming from the principal Japanese manufacturers; their products are beginning to acquire a distinctive style far different from the awkward imitativeness of some of their earlier work.)

Sony showed its servo-controlled turntable, available separately or with Sony arm and cartridge. This is the machine that uses a direct-current motor with transistor servo amplification to control speed. It can be used equally well on 50- or 60-Hz power lines of any voltage.

Garrard presented a larger-than-ever line of record changers, ranging from the SL95 for $130 to the Model 30 for $40, and a compact manual player, the SP20, for $37.50. Elpa was showing a new line of PE automatic turntables that incorporate some novel design features that should be of interest to audiophiles. Dual has now expanded its line to include four changers: the 1019 ($129.50), the 1009SK ($109.50), the 1015 ($89.50), and the 1010S ($69.50).

Seeburg has brought the jukebox mechanism into the home with its Stereo Home Music Center. The machine is housed in a 33 x 22½ x 21½-inch cabinet and takes fifty stereo (or mono) 12-inch records. With a telephone dial, the listener dials two-digit combinations, 00 to 99, representing any of a hundred record sides. The device "remembers" your selection and then plays the corresponding records. You can set the machine to play all one hundred sides in turn if you like. The unit appears to meet high-fidelity performance standards, according to published specifications. The "automated record programming" apparatus can be purchased as a unit with an FM-AM stereo tuner, amplifier, and speaker systems.

Sherwood's SEL-200 twin-motor automatic turntable drew a good deal of attention. Among its features are photo-electrically actuated cycling, a separate change-cycle motor, dual twelve-pole low-speed synchronous drive motors, and belt drive.

Shure devoted an area of its display room to a new cartridge-testing system involving a special test record and a few bits of more common electronica: an oscilloscope and a preamplifier. By playing the test record with the cartridge under test and observing the resulting electrical sig-

nal on the scope, one can determine quite precisely the tracking capabilities of a pickup, its distortion, and its channel separation.

● **Tape Devices:** It would be exhausting for both reader and writer to attempt to cover in detail *all* the new tape devices shown. The most novel of this year's new products has already been described—the Sony tape-reel changer. But Sony also introduced a couple of very high-quality professional battery-portable tape recorders for field work in motion-picture sound, broadcast remotes, and such. Both carry price tags in the $600 range. Sony also showed a bewildering variety of more conventional tape recorders and players for open-reel tape and for cassettes.

Tandberg showed a Model 64X ($549) deck with four tracks, three speeds, and unusually low noise levels. There was also the Model 12 recorder ($489), with built-in amplifier and speakers. The brand-new Model 11 battery-operated portable was also shown: in the upper price bracket, it is intended for serious high-fidelity recording away from power lines.

Teac was showing an exceptionally good-looking line of reversible machines. And for professionals (and audiophiles willing to take the plunge), Crown demonstrated a very expensive recorder that apparently makes it really impossible to foul up a tape even by trying to play a fugue on the pushbuttons. Everyone who uses tape discovers sooner or later that every machine has some magic combination of things-not-to-do which can result in the capstan's suddenly turning into a tape-snarling take-up reel. With the Crown recorders that use this particular logic circuitry, this is now impossible. The machine simply refuses to obey any command that would spill or snap tape. If necessary, it waits a moment and sorts things out before going on.

Concertone has brought out the Model 201 stereo cassette tape deck, which records and plays four-track stereo in cartridge form. Like other decks, it is designed to be used as part of a hi-fi system. Tape speed is the cassette standard of 1⅞ ips, but frequency response is advertised as going to 12,000 Hz.

● **Electronic Components:** This category is so enormous that the best that can be done is to run lightly over the new entries in the field. Acoustic Research's amplifier is surprisingly compact for its power (60 honest watts per channel). The panel is about as simple and non-confusing as any I've seen: five knobs, a slide switch, and a pilot light.

The women present did not seem quite so indifferent to the equipment as in previous years, perhaps because of its better styling.

PHOTOS BY R. R. MC ELROY

Acoustech displayed a complete line of electronic components, including the Model VIII-K tuner kit, which can be purchased with a low-power stereo amplifier module to make the tuner into a complete receiver for use with earphones or high-efficiency speakers. Acoustech is urging people to consider starting off their systems with just a VIII-K tuner and amplifier module, adding amplifier and other components later.

The tape-recorder people at Crown have also been making amplifiers for a while, primarily for the professional/industrial market, and now, for $575, you can buy a dual-channel power amplifier (no controls except input level) that can provide up to 340 watts per channel into a 4-ohm load. Most remarkable, however, are the power response specifications, which extend up from *zero* frequency—that is, direct current! The amplifier's other specifications (for noise, distortion, and such) are equally impressive.

New from Dynaco is a transistor stereo preamp, named the PAT-4. Described by Dyna as the "solid-state counterpart of the renowned PAS-3X," it is somewhat more versatile and flexible than its predecessor (also $20 more expensive in kit form). As one might expect from Dyna, which will still sell you its mono PAM-1 preamp, now about ten years old, the tube-model PAS-3X will continue to be available.

Like wide ties and chalkstripe suits, the "electronic crossover" is undergoing a revival. It was a moderately popular device about a decade ago among serious audiophiles, several audio magazines ran build-it-yourself plans, and the Heath Company even produced a kit. In essence, it does the same thing as the crossover in a speaker system: it is a frequency-dividing network that splits up the audio spectrum into two, three, or sometimes four segments, feeding each to a speaker mechanism designed to function best in that particular range. However, the electronic crossover accomplishes this *before* the power amplifier rather than after. As a consequence, you need as many power amplifiers as you have segments of the audio spectrum (and double that number for stereo, which is probably why the idea died out). Now, both Kenwood and Sony have resurrected the idea, which is claimed to reduce intermodulation distortion in amplifiers, allow more flexibility to accommodate individual designs, and reduce detrimental effects on speaker damping by eliminating the need for resistive attenuators between amplifier and speaker to control the relative efficiency of a tweeter or mid-range unit.

Kenwood, in the "Supreme 1," has built six power amplifiers (two of 33 watts, two of 23, and two of 15) onto a single chassis, right along with a pair of three-way electronic dividing networks and the usual stereo preamplifier and control facilities. The result is a 142-watt colossus that costs nearly $700 and sounded fine at the show. The principal difficulty of the system is that it must be used with speaker set-ups designed for an electronic crossover—or at least those that provide access to the individual driver terminals.

Sony has available a separate electronic-crossover unit that can be added to an existing system, along with additional power amplifiers of your choice. Sony is also producing a "divisible" speaker system, in which the three drivers can be used together in the conventional way or connected separately for use with an electronic-crossover, multiple-amplifier system.

Those KLH numbers are creeping up slowly. We are now up to Model 27, which designates the company's new AM/FM stereo receiver. Its appearance is at least as unique

and distinctive as previous KLH designs. The receiver retains the rotary gear-drive tuning dials (separate ones for AM and FM) that have marked KLH products ever since the Model 8 receiver years ago. It will cost $300.

Marantz introduced its first receiver at this year's show. All solid-state, it differs quite radically electronically from other FM tuners and receivers. There is absolutely no amplification in the front-end tuning section at the frequency of the incoming signal. The two reasons given for this approach are a great reduction in cross-modulation by strong signals, and a lower noise level (all amplifying devices contribute a certain amount of noise).

University is now in the receiver business also, with its new Studio Pro 120, an FM-only unit, all-transistor, with a metal-oxide silicon field-effect transistor (the latest type) in the front end for low cross-modulation, and integrated circuits in the i.f. strip. Rated at 30 watts per channel rms power (120 watts total music power), the 120 is a compact, clean-looking receiver priced just under $380.

Eico presented its Cortina line of tuner, amplifier, and receiver, all compact and well-built units available as kits.

Martel, distributor of the popular Uher tape recorders, is now marketing the RA-80 120-watt stereo control amplifier, and Electro-Voice, in a trend-bucking move, has brought out a nice-looking, fairly compact receiver—the 1180—designed to sell for well under $200. Altec Lansing, also in the receiver area, showed the 711B, a somewhat revised version of their first unit, and ADC had an interesting-looking 100-watt (music power) receiver—the ADC 1000—with a pushbutton tuning section of the same type used in a Fisher table-model radio and in several Grundig units. Grundig was showing for the first time this year, and had an interesting lineup of tuners, amplifiers, receivers, and radios with European styling.

Fisher and Scott both had so many excellently rated new tuners, amplifiers, and receivers that they defy limited-space handling. Regular readers of these pages will, however, already be familiar with many of them through new-product listings and advertisements.

● **Speakers and Speaker Systems:** In speakers there has been nothing *really* new for about a dozen years. There has been a general upward trend in overall quality, but no one has yet found anything to replace the "electric motor" type of electromagnetic speaker mechanism at a reasonable price. This is not to say that there isn't a tremendous variety of design within that category, some of it showing great ingenuity and correspondingly fine sound. Of full-range electrostatic speaker systems (which use a fundamentally different physical principle), there were only two, the Koss-Acoustech and the KLH. JansZen makes electrostatic tweeters, and the Ionovac ionic-cloud tweeter still exists and has come down in price. The full-range electrostatics, however, are still priced out of the reach of all but a wealthy few.

Now that the public has been thoroughly sold on stereo, speaker manufacturers are venturing into larger systems. Really tiny speakers (some with amazingly fine sound) are still available, but no one seems to be trying to make them still smaller. AR introduced its AR-3a system, priced at about $25 more than the original AR-3, and was A/B-ing a pair of them against a pair of AR-3's at the show. The AR-3a has lower crossover frequencies and redesigned mid-range and tweeter units. The AR-3 will continue to be available.

Two new ADC speaker systems, the 18 and 19, both fairly big, use a 12 x 16-inch rectangular foam-polystyrene piston woofer with twice the air-moving surface of a 12-inch diameter cone. And two of the real giants were at the show, too: the Electro-Voice Patrician and the Bozak Concert Grand. Both manufacturers very sensibly gave over a whole room each to their biggest speakers, and visitors were obviously impressed.

A comparatively new name in speakers is Rectilinear, demonstrating their Models III, V, and VI. All are acoustic-suspension types, with emphasis on extremely long-throw (large-excursion) woofers.

Sansui, until now known primarily for electronic components, introduced the SP-100 and SP-200 speaker systems, both using the ducted-port, bass-reflex principle. Unique to these systems is their transformer crossover network, which replaces the conventional resistive "brightness" and "presence" attenuator controls with a tapped transformer arrangement to avoid influencing speaker damping at various settings.

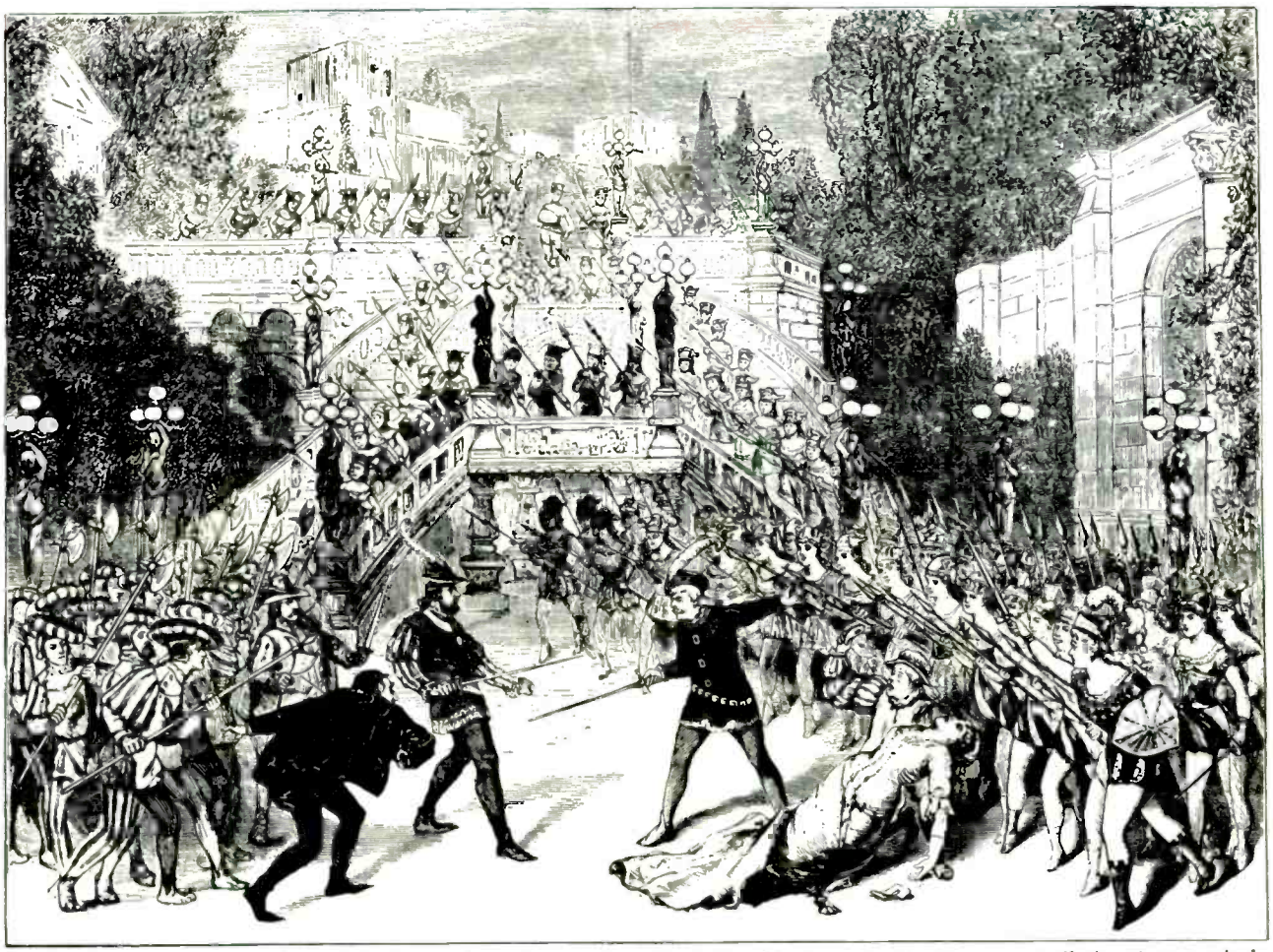
JBL brought out two new speakers: the Caprice, which uses one 8-inch full range speaker augmented by an 8-inch passive cone, and the Nova, a compact speaker of an appearance quite different from the usual "picture frame" style of most bookshelf speakers.

● **Systems (Compact or Otherwise):** The compact system, which generally comprises a record player and amplifier, sometimes a tuner, and two separate speaker systems, is proliferating. Choosing from among them is primarily a matter of selecting brand name, features, and sound quality. In general, they have more similarities than they do differences.

One exception to this rule is the Compass Triphonic 75, a so-called "three-channel" stereo system designed by Paul Weathers, familiar to many oldtime audiophiles as the inventor of the FM phono pickup. The Triphonic is not a three-channel system in the sense that it has three independent channels of information. What is different (and this is an approach Weathers has advocated before) is that the system uses a common bass speaker, which serves to reproduce the low frequencies of both channels below a certain frequency (probably under 250 Hz). This bass channel is powered by its own 25-watt amplifier; the speaker is an 8-inch driver in a remarkably small front-loaded box. In addition, of course, there are two somewhat smaller speakers (again each with its own 25-watt amplifier) which are set up in the normal way for stereo. The bass speaker can be placed almost anywhere, since the frequencies it handles have no directionality. The main advantage claimed for the system is the flexibility of placement it offers, since the left and right high-frequency speakers are so small and the bass speaker can be tucked away out of sight.

Quite a lot, really, for one show, with a number of indications, for readers-between-the-lines, of audio trends for the next few years. For the present, audiophiles with a consuming itch in the pocketbook will have no trouble finding satisfaction, whether they are diversifying, expanding, or trading up their audio installations.

Peter Sutheim, *a technical journalist who writes for a number of audio publications, is a regular contributor to* HiFi/Stereo Review. *His most recent article appeared in the November issue.*



MUSEUM OF THE CITY OF NEW YORK

Derring-do, sex, and spectacle combined to make a long-running hit of The Black Crook, *the ancestor of all American musicals.*

I REMEMBER MUSICALS!

The hundredth anniversary of the "uniquely American art form" prompts a veteran theater-goer to wonder: Is musical comedy growing up, or merely growing old?

By PAUL KRESH

I LOVE musicals. I am really hung up on them, if that phrase is still in use. Give me a lavish spectacle with a couple of hundred thousand dollars worth of scenery rolling in and out of view on elaborate wagons and revolving platforms, and I care not who makes the nation's laws—or even its songs, for that matter.

Emily and I race through dinner at one of those little French restaurants where the service is great until it's time for them to go through the sordid business of taking your money. Then we engage in a brief stint of broken-field running through the crowds in the theater district so as not to miss the overture, reaching our overpriced seats just in time to spend twenty minutes or so riffling through our programs before the overture starts.

It's started! Lights dim. Cymbals crash. Violins sweep dangerously around a sentimental curve. The lady from the group that has bought up most of the house accomplishes one final bit of bookkeeping as she exacts a contribution from the member who still owes 84¢ to the kitty, and scurries up the aisle. Here comes a tune, or something that resembles one. Hard to be sure over the chatter. Boom! The conductor bows. Applause.

Curtain up! Fifty chorus girls in ruffs and tights carry the king's luggage to an enormous Elizabethan bedroom in the castle at Elsinore. Enter Queen Gertrude—Angela Lansbury swathed in forty yards of silk; she never looked lovelier. Gertrude greets her new husband Claudius (Alfred Drake), and they clasp hands for the duet *Autumn Spring*, a touching ballad about late-blooming passion. Claudius promises Gertrude he'll be kind to his stepson, who hasn't been eating well. Now the great bedroom moves back on a stage wagon, a giant lily pool

WHITESTONE PHOTO

Celebrating the one-hundredth anniversary of the American Musical, John Brownlee (left), president of the Manhattan School of Music, chats with Leonard Bernstein and Richard Rodgers.

surrounded by willow trees rises on an elevator and the star comes on—Ophelia, pale and trembly yet somehow wholesome (Julie Andrews when the play opened six months ago). I hold my breath. She's going to sing! "Mad for thy love," Ophelia trills, "sad as the moon above." Her father Polonius walks on and gives her some advice ("Grapple them to thy breast, my girl"), and the set sinks below the stage. Enter Hamlet (John Raitt) for his first soliloquy: *To Love or Not to Love?* Wow! Wild cheers. Then flashing lights and thunder for the ghost number on the parapet. After that, a scrim descends, a rosy light suffuses the scene to indicate a flashback, and Hamlet's Father as a Young Man sings *My Little Boy* to his infant son, after which he warns the child to be on the lookout when he grows up for wicked, oversexed uncles, and lightning rends the sky. Hamlet, alone, sings to his own echo, a self-analytical interlude rich in Freudian overtones (*A Man Should Be a Man*) in which the Life of Thought is compared with the Life of Action. The castle is reassembled for *Something's Rotten in Denmark*, a witty novelty duet between Hamlet and Horatio containing twenty-six pointed references to the current political scene, including civil rights, the war in Vietnam, air pollution, and drug addiction. Encore. More stanzas. Then a troupe of strolling players enters to enact a play within a play within the play, featuring a spectacular murder performed on a tightrope by eighteen acrobats imported from Copenhagen while the chorus sings *Trippingly on the Tongue* and King Claudius, his conscience smitten, races from the stage. While the curtains close for a really *big* scene change, Polonius steps on to the apron to deliver *There's a Method in His Madness*, a catchy piece he proceeds to teach to the audience. The curtains part. I'm entranced. The entire castle has taken off and flown up into those celestial recesses where they hide the scenery to clear the stage for the Water Lily Ballet in the Underwater Moat. Oh boy!

Just when I have attained total suspension of disbelief and sit there euphorically convinced that I really *am* watching Ophelia dance herself to death in a moat below Elsinore, Emily gets out a pocket flashlight from the warehouse of her purse and begins turning the pages of her *Playbill* to consult "Who's Who in the Cast" for some point of information on the background of one of them. Emily shares my passion for musicals, but while I'm content to watch them as an outsider looking in, she sees it all from the inside looking out. To Emily, the actor is never the part he's playing. He remains an actual person, and if he doesn't look well, she worries about him. If his performance is below standard, she goes through the kind of agony and embarrassment that afflict a mother whose child blows a line in a school play.

No matter how early I manage to get up on a Sunday morning—and I usually don't—I find Emily up before me, slouched in a livingroom armchair, surrounded by that awful robe her aunt sent her from Wisconsin, deep in the "News of the Rialto" column of the New York *Times*.

"My," she murmurs, "they're finally doing it."

"Emily," I warn, "do not read to me from the *Times*. . . ."

"Yip Harburg is on his way to Boston now to see about the rights."

"The rights to *what*?"

"To *Hamlet*, stupid."

You and I might think that Shakespeare was in the public domain by this time. Emily knows better. From close study of the drama columns she has learned that there was once a musical called *Hamlet II* which made it to Broadway in the 1890's "The protagonist," she is reading aloud now with gathering relish, "as well as Laertes, Rosenkrantz, and Guildenstern were all played by girls in tights. One of the big climaxes of the evening was a skirt dance performed by Hamlet which stopped the show. Since the estate of the librettist renewed the copyright for a 1924 revival. . . ."

Emily knows all sorts of things about musicals. She can tell you that Mae West made her first appearance on the musical stage in 1918 in a Rudolf Friml operetta called *Sometime*. Although she was not even born by then, she gives the impression of cherishing fond memories of a 1917 Jerome Kern hit called *Oh, Boy*, which harbored such upstarts in its cast as Marion Davies and Edna May Oliver, who later came into full bloom as Captain Andy's scolding wife in *Show Boat*. Emily's second-hand recollections also include Gilda Gray's shimmy dance in the *Ziegfeld Follies of 1922*; Grace Moore singing *Yes, We Have No Bananas* as part of the operatic sextette which graced *The Music Box Revue of 1923*; Cary Grant, while he was still a young British actor named Archie Leach, blundering his way through

a Shubert revival of *The Fledermaus*; and Fred Allen's monologues in *The Little Show* of 1929. I am indebted to Emily for much of what I know about the musical theater, some of which, to be perfectly honest, I would just as soon forget. Marion Davies, indeed! Anyhow, that Sunday I told her, "Emily! Please! Don't read to me anymore. Make coffee. . . ."

Six months later there appeared the inevitable item that *Hamlet III*, the name of which had since been changed to *The Play's the Thing*, was in terrible trouble. Jean-Paul Sartre was on his way to Detroit to see if he could fix up the book. Later it was announced that *Get Thee to a Nunnery* might fold before it reached Detroit—what with the quarrels between Sartre and Shakespearean expert Dover Wilson, summoned from England to tinker with the story, while Abe Burrows flew to Indianapolis to replace Mr. Harburg following his latest altercation with composer Jerry Herman, who had replaced Julie Styne, over a reportedly tasteless song and dance routine assigned to Queen Gertrude in the second act. . . .

WELL, here we are tonight, thanks to the mumps that have attacked my sister-in-law's youngest son on the night she and her husband were supposed to be here, happy in our seats at the *Hamlet* musical (which has finally opened to mixed reviews under the witty title *Shreds and Patches*) just two weeks after Martha Raye has replaced Miss Andrews in the role of Ophelia. We feel lucky at that. It's usually Mindy Carson by the time we get seats.

On the way out two hours later we experience a few misgivings, of course. Emily feels that Miss Raye was a bit too strident in her portrayal of the ethereal Ophelia. Alfred Drake looked peaked beyond the requirements of his role as Claudius, probably due to that operation last summer, and the changes in the relationship between Hamlet and Horatio instituted by Jean Anouilh during the New Haven trial run tended to dislocate the true impact of their clever duet. Still and all, how could that man on the *Times* have said the things he did? I, personally, would have changed the ending since all those corpses on the stage did not seem to me appropriate for the finale of a musical, and maybe I would have enjoyed a more memorable tune or two. But you can't have everything.

One has to face the fact that musical comedy has "grown up." It is no longer mere vulgar escapist fantasy for the tired business man. It must deal with the "realities." In fact, it was Mr. Yip Harburg himself, author of *Finian's Rainbow* and veteran of such other earnest enterprises as *Bloomer Girl* and *Jamaica*, who once said, "Of course I want to send people out of the theater with the glow of having had a good time. But I also believe the purpose of a musical is to make people think." Now, for many years I simply did not know that. I thought a Broadway musical was where a psychiatrist sent his patient when he was all tensed up. I had this mistaken idea that such shows constituted a form of escape, if a somewhat costly one, from the troubles of the world outside.

I know better now, for I not only had the good fortune of having Emily quote to me from Mr. Harburg's illuminating remarks, but of her further generosity one Sunday last spring in sharing with me another newspaper item which shed a new light on the whole business. This year, it seems, is the one hundredth anniversary of the American Musical Comedy, and one merry evening in April, Mrs. Lyndon B. Johnson, Ambassador Arthur J. Goldberg, Mayor John V. Lindsay of New York City, William Schuman, President of Lincoln Center for the Performing Arts, and other glittering persons

1927—Show Boat: *the score was distinguished by such memorable Jerome Kern songs as* Bill, Ol' Man River, *and* Why Do I Love You? ***1903***—The Wizard of Oz: *the production boasted numerous scene changes and dazzling stage effects—including a cyclone.*

CULVER

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1935—At Home Abroad: *the antics of Beatrice Lillie and friends brought a few laughs to the Depression.*
1936—Red, Hot, and Blue: *so did the comedy routines of such stars as Ethel Merman and Bob Hope.*

in high places lent their names in welcome to the "giants of the American musical theater" at a special celebration. Despite our passionate interest in the subject, the invitation to Emily and me must have found its way into the wrong mail box, but such idols of ours as Leonard Bernstein, Richard Rodgers, Dorothy Fields, Sam and Bella Spewack, Jule Styne, and Stephen Sondheim did get theirs and showed up that evening. They saw a musical production which dramatized the history of the "art form" of the musical from the time of *The Black Crook*, a big hit in the 1866-67 season, down through the years to the present day. The real trend of our times, though, was made clear when Emily read to me from the same article that the Manhattan School of Music, which sponsored this "salute to the American theater," will soon be offering courses on the subject as a part of its curriculum. The idea is to "train" the new generation of musical-comedy composers in their craft.

I am sure it is a good idea. No doubt musical comedies which "make people think" are exactly what the doctor ordered for our troubled world. It is obvious that Irving Berlin would have been writing more singable tunes all these years if he'd taken courses first at the Manhattan School of Music. Still, Emily tells me that Mr. Berlin ran away from home at fourteen and began his career as a song plugger and singing waiter. Jerome Kern practiced ghostwriting tunes for other people's operettas before he got a chance to do a score of his own for the Princess Theatre. Richard Rodgers learned how to write melodies for musicals by attending Saturday matinees. Gershwin studied under Rubin Goldmark, but *he* wanted to find out how to compose symphonies and concertos as well as songs. Cole Porter went to Yale and never had to plug songs in Tin Pan Alley, but more of his time was spent, I am told, in the company of high society than among music professors.

As a matter of fact, a hundred years ago if you wanted to produce a musical you didn't look for a composer at all. You worried first about a chorus line in flesh-colored tights and plenty of fancy scenery. Tunes you took where you found them, from this composer and that. Amusement came before uplift. In place of the "bread and circuses" supplied to the people by the emperors of ancient Rome, the producers of American musical comedy offered sex and spectacle.

WHEN *The Black Crook* opened at Niblo's Garden at the corner of Broadway and Prince Street in New York on September 12, 1866, the last objective its backers had in mind was to "make people think." Finding themselves with a melodrama by an unknown author on their hands, these fellows took advantage of the fact that the Academy of Music on 14th Street had just burned down, leaving the entire Parisienne Ballet homeless. It was decided to incorporate dance and music into the play and to work in the dispossessed ballet company. By the time *The Black Crook* opened it had cost $25,000 to rebuild Niblo's Garden and turn the show into a lavish display. (Several zeroes would have to be added to that figure to get an idea of its modern equivalent, but the backers recovered their investment and then some.) Bare knees vied with elaborate scenery to titillate the ticket-buyers, and there was no ceiling on vulgarity. And so *The Black Crook* packed them in for years, getting longer, broader, and less serious all the time. By the summer of 1867 it boasted a "baby ballet" with one hundred children. A few months later a whole ballroom scene was tacked on, including a carnival and masquerade. I am sure Emily and I would have loved every minute of it. The show was revived in New York eight times during the nineteenth century and once in Hoboken in 1929. I wish they'd do it again.

Before *The Black Crook*, the American musical stage struggled along as best it could with open air concerts, minstrel shows, circuses, puppet shows, and pantomimes. If people wanted to think, they stayed home and read or went to see *Hamlet* without music. But in 1796 a show opened in New York which already carried the seeds of what was going to happen to the American musical a century and a half later when it decided to "grow up."

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1936—On Your Toes: *the dancing of Ray Bolger and others made this show a musical-comedy milestone.*
1941—Lady in the Dark: *Gertrude Lawrence was the Lady in this Kurt Weill-Moss Hart extravaganza.*

It was called *The Archers* or *The Mountaineers of Switzerland*, and it had a plot about liberty. It also had love songs and comic songs as well as dances, marches, and choral music which the critics of the period largely ignored, preferring to expand in their reviews on the uplifting nature of the book. *The Archers*, I suspect, with its solemn story of virtue rewarded, sounded the first ominous notes of earnestness on Broadway and paved the way for the coming of Richard Rodgers and Oscar Hammerstein.

Emily has a theory that from then on the American musical split off into two main branches. The first type sought to titillate people and make them laugh, goggle, and go away humming. The second set out to move, inspire, instruct, uplift, and "make people think." Sometimes the two motives got mixed up together in the same show, but mostly it was one or the other.

In the frivolous spectacle, or *Black Crook* category, we find such historic examples as *Around the World in Eighty Days*, a super-production which opened at the Academy of Music (rebuilt after the fire) in 1875; *Excelsior*, a piece offered in 1883 by the same producers, which cost $75,000 and bragged of its "novel electric effects by the Edison Electric Company under the personal direction of Mr. Edison"; *The Brook*, a New York hit in 1879 with a flimsy plot elastic enough to allow plenty of room for comic songs and dances, the patter of fast-talking comedians, skits and blackouts; *The Wizard of Oz*, which opened at the Majestic Theatre on Columbus Circle in 1903 with five elaborate scene changes in the first act alone, starting with a cyclone in Kansas; the stylish comic operas performed by *The Gaiety Girls*, who were imported from Britain and eventually were superseded by such all-American phenomena as the Floradora Girls, the Follies Girls, and, of course, Lillian Russell.

1943—Oklahoma: *Despite an ample helping of schmaltz and corn, this Rodgers-Hammerstein opus ran for 2,248 performances.*

CULVER

Meanwhile, the "serious" musical went its own self-conscious way, from *The Archers* to adaptations in the 1870's of *Evangeline* and *Hiawatha*, with forgotten scores by Edward E. Rice. Then it lumbered along through a rash of semi-classical operettas like Reginald De Koven's *Robin Hood* in 1891 and ultimately "uplifted" millions, including my entire family, with the operettas of Victor Herbert, Franz Lehár, Rudolf Friml, and Sigmund Romberg.

Although Washington Heights, where I spent my childhood, shared the island of Manhattan with Broadway, it might just as well have been Peoria. Growing up in that neighborhood, the nearest I ever got to a Broadway musical was the Saturday matinee of the vaudeville show that accompanied the movie in the Audubon Theatre on 164th Street, but there were uncles who arrived with reports of smart doings at the *Greenwich Village Follies* and *Earl Carroll's Vanities*. Apparently there were people who avoided learning history from *The Vagabond King* and attended the irresponsible *Garrick Gaieties* instead. As far back as 1912 the sophisticated had been standing in line to see farces like *Oh, Oh, Delphine*, a strictly non-instructive story about an artist in search of a girl to model the left shoulder of Venus, and by the 1920's the decadent were attending even more light-headed farragos such as *No, No, Nanette*, *La, La, Lucille*, and *Yes, Yes, Yvette*. Audiences got so sophisticated that *Charlot's Revue* of 1924 was able to accommodate both Gertrude Lawrence and Beatrice Lillie on the same stage. *(Continued overleaf)*

COLUMBIA RECORDS

CULVER

1949—South Pacific: *Ezio Pinza and Mary Martin enchanted practically everybody in this long-running Rodgers and Hammerstein hit.*
1949—Along Fifth Avenue: *Comedienne Nancy Walker had them rolling in the aisles in one of the funniest revues of the postwar years.*

SABINSON

MARY BRYANT

1967—The Apple Tree: *Barbara Harris, left, provides humor and glamour in a show that has no message other than entertainment.*
1967—Cabaret: *Jill Haworth, as Sally Bowles, sings the title song in a musical of the modern, grown-up, make-people-think variety.*

When Paul Robeson sang *Old Man River* in *Show Boat* in 1927, American musical comedy started to "come of age," a condition from which it has never fully recovered. But *Show Boat* had its lovely tunes, an astonishing parade of haunting duets and lilting ballads. In fact, all during the great Depression, whether Wintergreen was running for President in *Of Thee I Sing* or Irving Berlin and Moss Hart were satirizing the New York police force in *Face the Music*, or Kurt Weill was setting anti-capitalistic propaganda to music in *Johnny Johnson* or Harold Rome was contributing songs of social significance to the union-made revue *Pins and Needles*, the tunes kept getting lovelier. The melodies of Jerome Kern were made by hand—as were those of Cole Porter, Harold Arlen, Richard Rodgers, Kurt Weill, Arthur Schwartz, and, a little later, Leonard Bernstein.

During the Depression years, musicals of the "make people think" variety attempted to cope with the plight of the workers, as in Marc Blitzstein's *The Cradle Will Rock* and *No for an Answer*. But most of the people I knew were out of work at the time and could not afford tickets for such productions. Cole Porter, never corrupted by the seriousness of anything, managed to make even the darkest years bearable with his scores for *Fifty Million Frenchmen*, *The Gay Divorcee*, *Anything Goes*, and *Red, Hot, and Blue*, winding up with *Mexican Hayride* and *The Seven Lively Arts* in 1944.

In the 1940's, Richard Rodgers met Oscar Hammerstein II, and together they all but delivered the *coup de grace* to the happy childhood of the Broadway musical. Since then, the old "art form" has never been the same. Hammerstein, grandson of the man who had produced *Naughty Marietta* in 1895, once said, "I believe not that the whole world and all of my life is good, but I do believe that so much of it is good and my inclination is to emphasize that side of life." Rodgers, apparently converted in a twinkling from the exuberant urbane cynicism of his previous partner Lorenz Hart to the complacent middle-class sentimentality of Hammerstein, actually has remarked, "What is wrong with sweetness in life? It has been around quite a while. Even a cliché has a right to be true."

What happened from then on was a direct result of this championing of the rights of the American cliché. Now, I want you to understand that Emily and I both loved *Oklahoma*, every outdoorsy moment of it. Corn that was high as an elephant's eye was all right with us—

as long as it was fresh. But with each successive package of *schmaltz* from the Rodgers and Hammerstein kitchen, it seemed to get a little more like warmed-up leftovers, until, when *The Sound of Music* was heard in the land, even Brooks Atkinson in the warm-hearted New York *Times* had to admit that it was "disappointing to see the American musical stage succumb to the clichés of parody." Walter Kerr, speaking from the rostrum of the now defunct New York *Herald Tribune*, went so far as to declare that "what might have been an impressive and moving entertainment will be most admired by people who have always found Mr. James M. Barrie rough stuff."

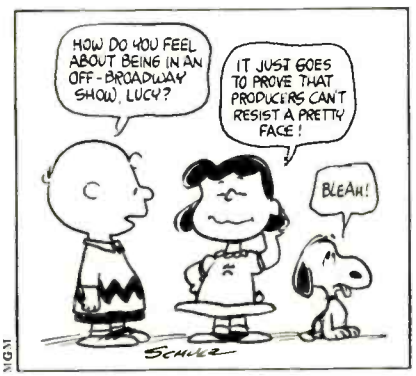
Under the Hammerstein influence, the American musical has grown more coherent and less carefree by stages. Instead of providing relief from the plot, the songs now "further its development." A classic example is the much-admired score of *My Fair Lady*, in which the songs are so cleverly worked into the story and the story itself so skillfully mounted and staged that the threadbare, boiled-beef quality of the tunes is overlooked by most audiences to this day.

We now appear to be headed into a period where complete musicals—story, scenery, and score—are to be manufactured to specifications by the kind of tune-producing machine George Orwell described so well in *1984*. From the Rodgers and Hammerstein heritage the logical end seems to be the sticky fatuities of long-running lollipops like *The Fantasticks*. From the cooler climes of a more carefree tradition typified by Gershwin, Dietz and Schwartz, Noel Coward, and Cole Porter seem to stem such latter-day tongue-in-cheek exercises as *Bye Bye Birdie* and *How to Succeed in Business Without Really Trying*. But none of them have left us with much to sing. At the same time, just as the primitive compounds of African tribes continue to exist in the same world as the megalopolis, so there remains a small but very serious public for stuff like *The Merry Widow*. Emily and I were practically thrown out of Rick Besoyan's insidious spoof of operetta called *Little Mary Sunshine* by members of the audience who took the whole thing straight and asked us during the intermission to please stop laughing.

Last season, starved for novelty after a winter diet of revivals such as *Finian's Rainbow* at the City Center, Emily and I decided to go see what was doing out on Broadway. The "make-people-think" crowd had managed to join forces with the vulgarizers and the mechanizers to produce a new homogenized product—a sort of musical candy bar with vitamins added to guarantee mental nourishment. The rules of the game seem to bar original stories, serious or otherwise. It has to be a tale everybody already knows, about a lovable prostitute, a gaily brittle aunt, or a sarcastic literary critic, all with hearts of gold beneath their tart exteriors. In *Sweet Charity*, Federico Fellini's winsome Italian prostitute, brought to the screen with such life in the movie *Nights of Cabiria* by Giulietta Masina, had been turned into a dance-hall hostess who loved to cry at weddings. For *Illya Darling*, Jules Dassin must have tossed the pages of his own movie *Never on Sunday* into the air to reassemble them as a jumbled series of episodes in the life of another girl of the streets—a Greek one, this time—to provide a vehicle for that lovable giantess Melina Mercouri. In *Mame*, the literary aunt of Patrick Dennis' best-seller, aside from her strange resemblance to the heroine of *Hello, Dolly!* in her reconstruction by the same collaborators, had gone through so many softening processes in her metamorphosis from book to play to movie to musical that she had come to resemble less a member of the *Vanity Fair* set than a West End Avenue Jewish mother worrying over her competence as a parent: "Did I give enough? Did I give too much?" she cries, fretting about her precocious nephew.

I Am a Camera, which had been losing blood for years as it was processed from Christopher Isherwood's book *Berlin Stories* to a play to a movie and finally to *Cabaret*, had undergone the same devaluation. The characters of Sally Bowles and her taciturn companion Cliff were simplified beyond recognition in Joe Masteroff's heavy-handed rewrite of John Van Druten's play about Germany in the early Thirties. But so many other values came to the fore this time that it didn't matter so much. There was Joel Grey, resilient as a rubber band, singing the title song surrounded by the eerie decadence of a Berlin night club on the eve of the advent of Nazism. There was Lotte Lenya as the landlady who falls in love with her elderly Jewish tenant, done to a turn by the wry Jack Gilford—and there were the dancers.

In fact, on Broadway, there are always the dancers. No matter what else goes wrong, the chorus comes leaping on with astonishing proficiency, the one element in any show you can almost always count on to save the day. But in *I Do! I Do!*—already a sentimentalized, cloying account of a middle-class marriage as Jan De Hartog's play *The Four Poster* before it became a musical—there



1967—You're a Good Man, Charlie Brown: *the unmistakable flavor of* Peanuts *comes across in the Gesner-Gordon musical adaptation of the popular Charles Schulz comic strip.*

was no chorus to brighten things up. Even the radiance of Mary Martin and the high-powered antics of Robert Preston could not breathe life into that corpse.

Since we got around to *Funny Girl* some time after the high-strung Barbra Streisand had abandoned it, what we saw was a kind of frame without a picture. The story of Fanny Brice, her rise to riches and her dreary affair with gambler Nicky Arnstein, desperately needed a star to fill the whole stage with the sunburst of her personality and to put over its hit songs *People* and *Don't Rain on My Parade*. Mimi Hines did her best, but a performer who can make an audience quite happy in the intimate setting of a night club was not enough for the huge stage of the Broadway Theatre.

On we staggered, from musical to musical. *Fiddler on the Roof* didn't make us think much, but at least it made us feel. Even here, though, the candy manufacturers had added saccharine to the astringent humor of Sholem Aleichem's stories about Tevye the Dairyman and stirred in such syrupy ingredients as a pseudo-liturgical Sabbath prayer that still leaves a bad taste in my mouth. *Hallelujah, Baby!* turned out to be a well-meaning confusion about the rise of a Negro girl in a white man's world. It had a stereotyped Harlem mama and a message, but Leslie Uggams did her best to make every bad song sound better than it was. She *almost* saved the evening.

At last we got to *The Apple Tree*, a whole triptych of musicals without a single preachment! Were the producers trying to keep us from thinking? Some critics had singled out one or another of the acts for praise, but we liked all three. Whether Barbara Harris was prowling around the Garden of Eden as Eve, camping it up as a princess in a semi-barbaric Oriental kingdom, or transforming herself from a smudge-faced Cinderella to a super-breasted movie queen, for us she could do no wrong. Our puritanical American hearts were faintly uneasy at the idea of spending an entire evening just being entertained and not instructed, but, guiltily, we managed to enjoy ourselves. There were no tunes to hum afterwards, however. There seldom are, nowadays.

WHAT has happened to musical comedy? It is always growing up, but, fortunately, like a kind of city-bred Peter Pan, it never quite makes it. It is always being pronounced dead but, like Finnegan the hod carrier, manages to embarrass its obituary writers by getting up in the middle of its own wake. When it seeks to teach, it merely palls. Spectacle, sex, and sweet tunes remain its most reliable ingredients, yet the musical theater of Broadway is always hoping to be accepted as a lady, and would rather be introduced as a dance-hall hostess than a plain old whore. Like all who are old, she tends to repeat herself. Her tunes get less hummable, her books less comical, her lyrics less original, her formula for regaining the huge sums necessary to keep her alive in the style to which she is accustomed ever more predictable. Emily and I are inclined to doubt that these can be put to rights by the curriculum at the Manhattan School of Music. Yet, within the confines of its own conventions and impossible economics, the "art form" of the Broadway musical can still afford its audiences an occasional evening of honest, if expensive, pleasure.

Only one thing puzzles Emily and me. One night we ventured out of our usual orbit over to Theatre Eighty St. Marks in the East Village for a piece called *You're a Good Man, Charlie Brown*, a musical version of Charles Schulz's *Peanuts*. The show in no way resembled musical comedy as we have grown accustomed to it over the years. Instead of great turntables, lavish drops, whole towns and cities, ballrooms and ballets appearing and disappearing at will, there was no scenery at all—just a blank stage and a couple of geometric forms resembling oversized children's blocks, which were used at the whim of the cast as pianos, dog houses, park benches, or TV sets. Here were plain, homely songs by Clark Gesner and a book by John Gordon—two people we had never heard of—and every one of them, if not particularly memorable, at least was right for the occasion. Here was Bill Hinnant playing Charlie's dog Snoopy, in a completely convincing way, without even bothering to wear a dog costume, and here was Charlie Brown himself, portrayed by Gary Burghoff with the roundest and most innocent brown eyes that ever stared from a stage. There wasn't a trace of molasses. In fact, here was a total cast of six actors doing more to entertain us, without a single set or a hint of spectacle, than all the hordes of Broadway casts we had been watching for months had been able to do.

Is it possible that the gigantism of Broadway will simply bring about its downfall, even as with the dinosaur? Will the new breed, specializing in simplicity without scenery, emerge from off-Broadway to travel light as the first mammals, and take over? Never mind. The second hundred years is already under way. Even as I write these words, on a gray Sunday morning in Manhattan, Emily has the drama section of the paper open and is beginning to read to me. Did I know that Alan J. Lerner is working on another spectacular called *Coco*? Oh, and listen to this—David Merrick is bringing in another blockbuster named *How Now, Dow Jones!* And Steve Lawrence and Eydie Gormé will be doing a show together on Broadway. And—oh, my!—Leslie Uggams and Richard Kiley will team in a musical based—can you believe it?—on Shakespeare's *Antony and Cleopatra*! We simply *must* get tickets!

***Paul Kresh**, a contributing editor to this magazine, has just been appointed Vice President of Spoken Arts, Inc. The American Judaism Reader, edited by Mr. Kresh, was published in October.*

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

BEST OF THE MONTH

CLASSICAL

J. S. BACH'S "LITTLE ORGAN BOOK"

Nonesuch instructively couples the chorale preludes with their original hymn versions

J. S. BACH'S *Orgelbüchlein*, or Little Organ Book, was written at the end of the composer's Weimar employment and consists of forty-six chorale preludes. These were part of a large-scale project (never completed) to compose chorale arrangements of one hundred and sixty-one hymns, arranged in the order of their use in the liturgical year.

There have been a number of fine recordings of these works in the past, that by Helmut Walcha for DGG Archive being a particular favorite of mine. I also recall a version made about a decade ago by E. Power Biggs, who appended to each of Bach's settings the original chorale on which it was based, a most instructive procedure. Listening to Bach's chorale preludes by themselves is, of course, a profound experience, but one is really made aware of the scope of Bach's achievement, his incredible imagination, and the extent of his harmonic adventurousness only by having the opportunity of comparing the original chorale with Bach's version.

An extraordinarily interesting album of four discs (the *Orgelbüchlein* by itself takes two) has just been released by Nonesuch, and it includes both Bach's organ settings and the original chorales. The latter are sung by a choir (not played on the organ, as in Biggs' version) with, on occasion, a small instrumental accompaniment. The settings are mostly by Bach, although occasionally, where Bach did not himself provide a harmonization, that of another composer (such as Praetorius or Gastoldi) is used. What makes this procedure even more enlightening is the manner in which the original chorale and the chorale-prelude setting are linked in performance, for the aim of the album, as Jason Farrow points out in his excellent notes (which include complete texts and translations), is "to demonstrate the relationship of the organ compositions to their models in the Lutheran liturgy." Thus, listening to the first of the Advent chorales, "*Nun komm', der Heiden Heiland*," one hears a performance that could easily have taken place in Bach's own day: first Helmuth Rilling plays Bach's chorale prelude, then the choir sings the two verses, and then Rilling plays the Bach setting once more but with a varied organ registration. The procedure is sometimes reversed, with the choir coming first, or the chorale prelude may be interspersed between the different sung verses. In one case, "*Liebster Jesu, wir sind hier*," Bach actually provided two slightly different chorale prelude settings.

HELMUTH RILLING
The Orgelbüchlein *well conceived*

The opportunity to compare the vocal with the instrumental settings is a fascinating one, and, further, with such a tune as "*In dir ist Freude*," the manner in which Bach has added a counterpoint to the original chorale is quite startling. One begins to realize just why Bach's congregation was so disturbed by the organist's freedom of invention —they could scarcely distinguish the chorale melody from what Bach had added (he was severely criticized for this in Arnstadt).

The performances are altogether impressive. The organ playing is not always as buoyant or as spir-

itually profound as Walcha's on the Archive discs, but it is well conceived, with excellent registration, and the tempos, of course, are perfectly matched to the vocal settings. The choir is obviously at one with the music, and the singing has an excellent church atmosphere. Nonesuch's recording (from tapes originally produced by Bärenreiter of Germany) is first-rate. *Igor Kipnis*

J. S. BACH: ***Orgelbüchlein (BWV 599-644); chorale settings by Bach and others.*** Helmuth Rilling, organ of the Gedächtniskirche, Stuttgart; instrumental soloists; chorus of the Gedächtniskirche Stuttgart, Helmuth Rilling cond. NONESUCH ⓢ HD 73015 four discs $10.00.

AN ADVENTUROUS RECITAL BY CHRISTA LUDWIG

Angel's imaginative song program spotlights a voice of quiet intensity and lush beauty

CHRISTA LUDWIG and Angel Records alike deserve a medal for thinking up the imaginative and adventurous program of the mezzo-soprano's new disc "The Shepherd on the Rock." Its overall success is qualified only by the small concession that some of these songs suit the singer better than others. Accordingly, her work ranges from "merely" good to outstanding.

Brahms' subdued, elegiac "viola songs" come off to perfection. Miss Ludwig sings them with a dark tonal quality and with a quiet intensity that bursts into rapturous climaxes. She lightens her timbre for the elaborate Schubert song, and handles its roulades with surprising agility, but the music nonetheless calls for a brighter, more ethereal sort of voice.

In the Ravel cycle, a comparison with Madeleine Grey's version (performed under Ravel's supervision) reveals striking dissimilarities. I prefer Ludwig's expansive, lyrical approach to the voluptuous *Nahandove*, but Grey is considerably more convincing in the fierce *Aoua! aoua!* because her direct, declamatory treatment makes more of the song's savage, elemental character. (Neither rendition is ideal, of course, for the cycle is written for a male interpreter.)

The Saint-Saëns item is pretty, but not very consequential. In the Rachmaninoff songs, the artist is again in her element, and the voice shines in all its lush beauty. These are the only songs in the program which are limited to piano accompaniment, and here is where Geoffrey Parsons is most impressive. The other players are also very fine, particularly Gervase de Peyer in *Der Hirt auf dem Felsen.*

ANGEL RECORDS

CHRISTA LUDWIG
An expansive, lyrical approach to singing

The recording is clear and neatly balanced. *George Jellinek*

CHRISTA LUDWIG: ***The Shepherd on the Rock and Other Songs with Chamber Accompaniment.*** Brahms: *Gestillte Sehnsucht; Geistliches Wiegenlied (Op. 91, Nos. 1 and 2).* Schubert: *Der Hirt auf dem Felsen.* Ravel: *Chansons Madécasses.* Saint-Saëns: *Une flûte invisible.* Rachmaninoff: *O cease thy singing, maiden fair; The harvest of sorrow.* Christa Ludwig (mezzo-soprano); Geoffrey Parsons (piano); Gervase de Peyer (clarinet); Douglas Whittaker (flute); Herbert Downes (viola); Amaryllis Fleming (cello). ANGEL ⓢ S 36352 $5.79.

ENTERTAINMENT

MICHEL LEGRAND'S *YOUNG GIRLS OF ROCHEFORT*

The jazz-inflected score for the film soundtrack has a fresh, uncluttered appeal

ON THE back of Philips' original-soundtrack recording of the film *The Young Girls of Rochefort*, Jacques Demy, who made the film, has this to say about it: "I

want to combine beautiful music, beautiful cinematography and beautiful color to create a happy film about happy people who are not burdened with problems, except the universal one—searching for love and making it flourish." That quotation alone would make this a film I'd want to see, and after hearing Michel Legrand's charming score, it is one I *know* I will see—probably more than once. I am an old fan of Legrand, from his days on the Columbia label ("I Love Paris" and "Music of Cole Porter") when his brilliant arrangements were years ahead of their time, to his superb score for *The Umbrellas of Cherbourg*, another film by Jacques Demy. Demy, as is his custom, provided the lyrics here, and again, as in *Umbrellas*, the wonderfully intertwined responsiveness of the lyrics to the music is a revelation.

Since Legrand's scores are all pre-recorded before the shooting of the film begins, and since he uses a group of professional singers to sing the various roles (during shooting the actors mouth the words), there is a firm and natural unity to the soundtrack album. The only performer actually singing here is Danielle Darrieux—and she sings quite well too, I might add. Even Gene Kelly is provided with an audio-ego in the voice of Donald Burke. Singing for the coolly beautiful Catherine Deneuve is Anne Germain; for Françoise Dorléac (who was tragically killed in an auto accident shortly after finishing this film) is Claude Parent. Two other American performers, George Chakiris and Grover Dale, are supplied with the voices of José Bartel and Romauld, respectively.

MICHEL LEGRAND
Music with a sharp, modern edge

PHILIPS

I won't burden you with the plot of the film: Demy is such an outrageous sentimentalist that no written synopsis could possibly describe the tender nostalgia, the haunting evocation of the factor of chance in matters of love, the warm and gentle quality of irony that he is able to impart to his work. Legrand picks up all these plot attributes in his music and adds something quite his own—a sharp edge of modern feeling. His music is heavily spiced with jazz inflections, but it retains a formal, almost austere outline. As you listen, you begin to realize that the strength of his composition is not so much displayed by any individual song or dance sequence, but by a structured total conception of a score on which he can then improvise or experiment. Not that there is any sensational experimentation going on here. In the main, as in Darrieux's *Chanson d'Yvonne* and *Chanson des Jumelles* (*Twins' Song*), and in *La Chanson d'un jour d'été* by Germain-Deneuve and Parent-Dorléac, it is mostly delicately textured, rather fragile music with an uncluttered and fresh appeal. In the nearly seven-minute *Village Fair* number, Legrand gets a little more adventurous, and with excellent results.

Not so excellent, in itself, is the short piano concerto provided for the closing minutes of the film: taken out of context, it is noticeably thin and frequently melodramatic. However, as I hope I have made clear, this is not a score for the realist, but for the romantic. Romantic, that is, if you are the sort of person who can respond to music shot through with the silvery radiance of humanity and basic happiness. For Demy and Legrand, *The Young Girls of Rochefort* was obviously a labor of love, about love, and in my opinion we need all of that we can get. *Peter Reilly*

THE YOUNG GIRLS OF ROCHEFORT (Michel Legrand). Original-soundtrack recording. Orchestra, Michel Legrand cond. PHILIPS Ⓢ PCC 2 626, Ⓜ PCC 2 226* two discs $11.58.

SPANKY AND OUR GANG IN FULL FLOWER

An enchanting discful of wit and musicality from a startlingly original new pop group

DUST OFF the old Movieola and turn the handle. Out comes Mercury Records' Spanky and Our Gang, the most enchanting pop group to blossom on the hiphep flower scene this year. Maybe ever. Of all the groups living on a couple of hundred bucks a week in rooms with Pooh

Bear wallpaper and hot- and cold-running daisy-haired Girl Fridays, this one seems least likely to make the big-money big-time because they are tremendously sophisticated and exceptionally talented. But they already have one big hit record, a delicious song called *Sunday Will Never Be the Same*, so maybe I'm wrong. I hope so. I can't imagine the dirty-toenail set digging Spanky and Our Gang. They are too good. They wear all the insane clothes and pose for all the daguerreotype photos and go in for all the gimmicks of album-cover psychedelia. But they can't fool me. They know what they are doing. They are so talented they are likely to get bored with this bag and ditch it for more serious goals, and then where will they be?

Theirs is a startlingly individual pop talent and, on the basis of this debut collection, I am completely carried away by them. At their best (for example, *Lazy Day*) they swing in a geranium-colored stratosphere which blends the cool subversiveness of flower power and the jazz hipness of groups like the Signatures (where are *they* now?). At their worst, they are mere parodies of show-biz, movie-nut camp (as in their Lower East Side version of Bob Preston's *Trouble* from *The Music Man*). They are definitely not rock-and-roll singers, though their hit recording of *Sunday* is tempered for and constructed in that overworked genre. Then they turn around and turn right on with *Commercial*, which has got to be the most refreshing song ever written about pot smoking. It's a song about a garbage man who discovers hippiness is not restricted to the young—it takes up only a minute and twenty seconds of side one, but I played it five times in succession to catch all its nuances. Recorded in the style of a TV aspirin commercial, it starts out down in the dumps, uplifts the listener with retail advice, and ends with a super-charged vocal explosion that sounds like the John LaSalle Quartet on a trip.

The cleverness continues to burst like a dahlia on *Byrd Avenue*, a jazz-waltz "prescription for convalescent hippies" which threatens to sail right out of the room on its own technicolor cloud as it switches from the Northwest Orient Airlines jingle into metaphors of pure poetic wizardry. Jazz, in fact, lies at the core of all the action. *Commercial* sounds like King Pleasure grooving. *Lazy Day* sounds like the Hi-Los hi-loing. Bobby Dorough's *Five Definitions of Love* is a witty, verbatim account from page 498 in Webster's New Collegiate Dictionary. *Jet Plane* is a mock Near Eastern hootenanny of glorious jazz funk.

There are so many musical minds doing calisthenics on this disc that it is hard to know where to begin the praise. Two of the group's arrangers are magnificent jazz musicians in their own right: the aforementioned Bobby Dorough is a first-rate singer who has also written and arranged for Jackie Cain and Roy Kral (you can't get much hipper than that), and Jimmy Wisner, who has arranged big-band rock arrangements of three of the songs, is Mel Tormé's former pianist. Unfortunately, none of the excellent musicians on the sessions are identified, but they are all great. The "gang" is superb, especially the long-haired, Vitamin-injected Spanky, who is strictly major league. Dig her solo on E. Y. Harburg's old cocoanut, *Brother Can You Spare a Dime?* She sounds like Annie Ross used to sound when she was young and still in good voice.

MERCURY RECORDS

SPANKY AND OUR GANG TURNING ON
Oz Bach, Malcolm Hale, Spanky McFarlane, Nigel Pickering

I could go on, but it would take me into the middle of the next issue to list all the individual flashes of brilliance. Spanky and Our Gang have sensed the need to pepper the hash flooding the pop market. They have risen to the challenge with a mature vision and a swinging vitality. Frankly, I can't, in my wildest fantasies, imagine pop music getting much better than this. *Rex Reed*

SPANKY AND OUR GANG: ***Spanky and Our Gang.*** Spanky and Our Gang (vocals); unidentified accompaniment, Jimmy Wisner, Bob Dorough, and Joe Renzetti arr. *Sunday Will Never Be the Same*; *Lazy Day*; *Byrd Avenue*; *Trouble*; *Commercial*; *Brother Can You Spare a Dime?*; *Jet Plane*; *Five Definitions of Love*; and four others. MERCURY (S) SR 61124, (M) 21124* $4.79.

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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

BACH: *The Art of the Fugue (transcribed Bitsch and Pascal).* Chamber Orchestra of the Saar, Karl Ristenpart cond. NONESUCH Ⓢ HB 73013, Ⓜ HB 3013 two discs $5.00.

RECORDING OF SPECIAL MERIT

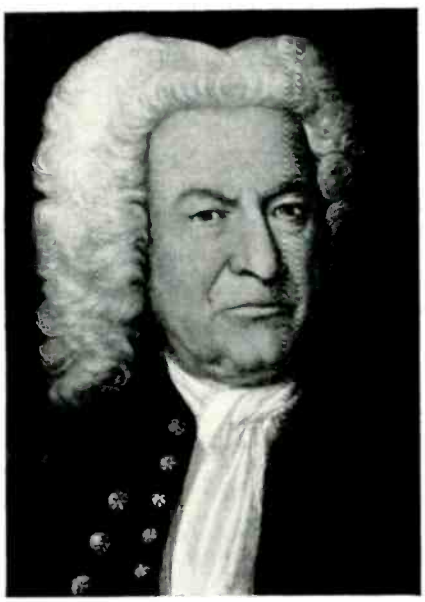
BACH: *The Art of the Fugue (transcribed Munclinger).* Victoria Svihliková and Josef Hála (harpsichords); Ars Rediviva, Milan Munclinger cond. CROSSROADS Ⓢ 22 26 0008, Ⓜ 22 26 0007 two discs $4.98.

Performance: Munclinger among the best treatments; Ristenpart Romantically oriented
Recording: Both excellent
Stereo Quality: Both satisfactory

Bach's *Art of the Fugue*, an apparently didactic work, has puzzled musicians and scholars for many years. Is it to be performed, or only studied? If it is to be played, what instruments are involved (the score, on separate staves, specifies only that Contrapunctus 17 is for two claviers, *i.e.*, two harpsichords)? On records, all sorts of editions and orchestrations are available, ranging from Walcha's on the organ and Leonhardt's on the harpsichord to full orchestrations such as those used by Scherchen and the present one by Ristenpart. The latter begins with simple strings and ends with a mighty combination of strings, winds, and brass. Which of these many versions you prefer will to a great extent depend on your taste and your conception of a proper "Bach sound." Certainly, the entire *Art of the Fugue* can be played on a keyboard instrument; if, however, you lean toward a greater variety of tonal colors and insist on an orchestration, it is important to consider the quality of sound and makeup of the orchestra that Bach himself had at his disposal.

This Milan Munclinger has done, perhaps better than anyone before him. He uses the same sort of small chamber orchestra that Bach called for in the Brandenburgs or the suites. There are only strings and winds, and overall one does not have the annoyance of hearing a fugal theme shift incomprehensibly—as it often seems to in the usual orchestrations—from, say, strings to winds, so that the line becomes disjointed or pointillistic. Munclinger eschews such coloristic devices; one hears an orchestration that resembles far more than most what Bach himself might have done.

Not everything is orchestrated: the canons are played on a harpsichord (some sounding a little stolid and rhythmically inflexible, but others having a good virile effect), and the two-keyboard mirror fugue is quite properly played on two harpsichords. The final fugue is cut off at the point where Bach stopped—for he never completed the work—but Munclinger avoids sentimentalizing the break-off (as Scherchen did in his recording); his purposeful treatment here is



J. S. BACH IN OLD AGE
An anonymous contemporary oil painting

the most convincing I have heard. There is one thing missing, however, in all the orchestrations, something that was an integral part of Bach's orchestra: a continuo instrument of some kind. The fact that these pieces are fugues does not obviate the proper inclusion of such an instrument (it is always present in Bach's choral or instrumental fugues), and the effect of a harpsichord or organ is an integral part of Baroque sound. Munclinger does, however, add a harpsichord to the winds in the Contrapunctus No. 13, and the result is extremely convincing; coming to it in this context is like moving from a piece written in the time of Haydn to one composed four decades earlier. I am sorry that Munclinger did not try this elsewhere, for otherwise his is a sensitive, beautifully articulated reading that makes far more sense than the vast majority of interpretations. And it is very well recorded.

Ristenpart's version is quite the opposite in style: full-blown, long-lined, and highly un-Baroque in sound. The conductor's previous recording (using an orchestration by Helmut Wischermann and available on Musical Heritage Society) was far more consistent with correct style. Not even the playing (by what sounds like a fairly good-sized orchestra) is particularly commendable, for there are moments of imprecision. The particular orchestration used here scores everything, including the keyboard fugue, but the chorale, *"Vor deinen Thron,"* is omitted (Munclinger does include this). Nonesuch's recording is generally adequate, although the reverberation is somewhat excessive. That company's program notes are exceptionally fine, it must be added. *I. K.*

BACH: *Orgelbüchlein* (see Best of the Month, page 87)

BAX: *Legend for Viola and Piano* (see ELGAR)

BEETHOVEN: *Sonata No. 31, in A-flat Major* (see SCHUMANN)

BERLIOZ: *L'Enfance du Christ.* Victoria de los Angeles (soprano); Nicolai Gedda (tenor); Ernest Blanc (baritone); René Duclos Chorus and Paris Conservatory Orchestra, André Cluytens cond. ANGEL Ⓢ SBL 3680 two discs $11.58.

Performance: A bit grand
Recording: Excellent
Stereo Quality: A bit too fancy

At the risk of playing this magazine's musical Scrooge, I will admit I've never been able to go all to pieces, as so many do, over Berlioz's *L'Enfance du Christ*. Its occasional and pretty pastoral moods, its rustic air and comparative restraint seem to me more patronizing and tricky than honestly felt. In any case, the dichotomy between the greater part of *L'Enfance* and the Big, Bad Berlioz we've all made up our minds about one way or the other seems to me highly exaggerated. In spite of its "simple, eloquent" stretches—particularly in Part III—the piece is by no means without melodramatic flourish, grand-opera gesture, *and* tiresome pages. (Besides, I like *gruel* for Christmas breakfast.)

As it so happens, the work first became very popular in New York when Thomas Scherman's Little Orchestra Society revived it with relatively *modest* musical resources. Even Munch's performance with the Boston forces retains a certain simplicity. This new version is brilliant from the word go, but everyone—surprisingly enough, even the sensitive Victoria de los Angeles—is singing away as if the piece were *The Damnation of*

Explanation of symbols:
Ⓢ = *stereophonic recording*
Ⓜ = *monophonic recording*
* = *mono or stereo version not received for review*

Faust. The conductor, the late André Cluytens, seems to share (if he is not at the bottom of) this view of the piece. But the trouble is that, when so grandly done, the more modest, pastoral moments sound quite genuinely phony to me. Certainly, Part III in this new version—about which, I hasten to add, I will probably be in minority—sounds like it belongs to some other work.

Given the premises, however, the performances are brilliant. And the recorded sound is scarcely less so. There are some pretty fancy bits of stereo business for so shy a work; but then again, these folk apparently don't see it as *that* shy. *W. F.*

BOYCE: *Eight Symphonies.* Württemberg Chamber Orchestra, Jörg Faerber cond. TURNABOUT Ⓢ 34133, Ⓜ 4133* $2.50.

Performance: Enjoyable and spirited
Recording: Very good
Stereo Quality: Fine

The admiration of the English Composer William Boyce (1710-1779) for Handel is clearly revealed in these eight delightful symphonies, which take their impetus from the older composer's concerti grossi. This is the second recording to use the new Goberman edition, and it is, by and large, a fine one. The more polished Janigro version for Vanguard, also on one disc, is still to be preferred, but Faerber's is quite as admirably spirited. The German conductor respects most of the performing conventions (but cadential trills and correct upper-note trill beginnings are not always observed). A highly enjoyable disc. *I. K.*

BRAHMS: *Piano Concerto No. 2, in B-flat, Op. 83.* Rudolf Serkin (piano); Cleveland Orchestra, George Szell cond. COLUMBIA Ⓢ MS 6967, Ⓜ ML 6367 $5.79.

Performance: Sinewy
Recording: Bright and clear
Stereo Quality: Good

Here is a view of the monumental Brahms B-flat Concerto quite different from the one given by Serkin with Eugene Ormandy and the Philadelphia Orchestra on two previous occasions for Columbia. Gone is the burnished old-walnut quality of the sonic *ambiance* pervading the music as a whole. The tempering lyrical quality and tonal lushness provided by the Philadelphia Orchestra as a foil to Mr. Serkin's nervous energy are absent here. The presence of George Szell and his Cleveland Orchestra results in a performance of surpassing clarity and sinewy strength throughout the first, second, and final movements. In the slow movement, the fine-textured reading offered here would have been endowed with more effective contrast had the acoustics of Cleveland's Severance Hall been a trifle warmer and more reverberant.

Thus we have the Brahms B-flat Concerto cast as monumental bronze, making for fascinating comparison with the earlier Serkin-Ormandy reading and the aristocratic, almost chamber-music approach of Sviatoslav Richter on RCA Victor. *D. H.*

BRAHMS: *Piano Quintet, in F Minor, Op. 34.* Artur Rubinstein (piano); Guarneri Quartet. RCA VICTOR Ⓢ LSC 2971, Ⓜ LM 2971 $5.79.

Performance: Flowingly lyrical
Recording: Somewhat distant miking
Stereo Quality: Good

There is real competition when it comes to the wonderful F Minor Piano Quintet of Brahms! And the chief competition for this performance by Rubinstein and the brilliant young Guarneri Quartet is provided by Serkin and the veteran Budapesters (Columbia MS 6631, ML 6031). Actually, one shouldn't really speak of competition, since we are involved with two distinctly differing views of a chamber-music masterpiece that can take differing approaches within reasonable stylistic limits.

Serkin and his Budapest colleagues go all out for the *Sturm und Drang* (and to overwhelmingly convincing effect) backed by recorded sound of stunning impact and fullness. Here, Rubinstein and the Guarneris search out to equally convincing effect the flowingly lyrical aspects of the music, and this yields special rewards in a ravishing slow movement. The "bigness" of the Serkin-Budapest reading is undoubtedly emphasized by


HERBERT BRESLIN

RUDOLF SERKIN
Sinewy strength for the Brahms Second

their decision to repeat in full the long first-movement exposition.

If the more dramatic aspects of the Quintet seem to be somewhat subdued in this RCA Victor disc, the fault—it seems to me—does not lie entirely in the performance, but in an apparently rather distant miking which works well for piano-string balance where inner voices of light-textured episodes are involved. But in *tutti* passages where the piano is reinforcing the bass line and lending percussive impact to the whole, the end result seems a trifle anemic. Other than this, the sound is clean and splendidly transparent in texture. *D. H.*

BRITTEN: *Variations on a Theme by Frank Bridge* (see STRAVINSKY)

BRUCKNER: *Symphony No. 3, in D Minor (1889 edition).* Bavarian Radio Symphony Orchestra, Eugen Jochum cond. DEUTSCHE GRAMMOPHON Ⓢ 139133 $5.79.

Performance: Smooth-flowing
Recording: Excellent
Stereo Quality: Good

In reviewing the Szell-Cleveland Orchestra recording of this same edition of the Bruckner Third Symphony some months ago, I spoke of the substantial differences between this version and Bruckner's earlier edition of 1878—indicating that the problem of a wholly satisfying performance text might be solved by taking up Hans Redlich's suggestion to combine the best elements of both. The differences between the two can be sampled through a hearing of the Haitink-Amsterdam Concertgebouw disc on Philips, which offers the Bruckner Third in its earlier form. Regrettably, the recorded sound of that disc is by no means on a par with what we get either from Szell or Jochum.

This is not my favorite Bruckner symphony, for it seems to me to fall stylistically between two stools—the expanded Schubertian manner of the first three (if we include the "Nullte") symphonies and the apocalyptic manner of the later ones. The thematic material lacks the sheer distinction of that in No. 7, for instance, and the progress of the finale seems more episodic than inevitable.

Both Jochum in this fine DGG recording and Szell on the Columbia disc do their level best to minimize these weaknesses and short of working from a new "synthetic" performing edition, it is unlikely that they or anyone else could come up with a totally convincing recorded performance.

Tempo differences between the two readings are minor. Szell's scherzo and finale being just a shade more deliberate and his dynamic contrasts more emphatic. Szell seeks out the drama in the piece, while Jochum generates the maximum lyrical flow, and in so doing is careful not to let the musical texture become too dense through overblown climaxes. The recorded sound in each instance abets the manner of interpretation: Szell's is sharply focused and a bit shallow; Jochum's has more depth and warmth, but is also softly focused to the point that one must strain a bit to catch some of the *ppp* detail. A choice between the two discs is largely a matter of sonic taste; Bruckner buffs should also have the Haitink Philips disc of the 1878 edition as a supplement, regardless of its sonic shortcomings. *D. H.*

BRUCKNER: *Symphony No. 9, in D Minor.* Vienna Philharmonic Orchestra, Carl Schuricht cond. SERAPHIM Ⓢ S 60047 $2.49.

Performance: Impressive
Recording: Forthright
Stereo Quality: Good

Presumably this recording of Bruckner's mighty Ninth Symphony was done by the late Carl Schuricht in 1963, when he taped the lengthier and equally imposing Eighth (available on the Angel label). In reviewing the Eighth, I complained about the excessive prominence of the Vienna Philharmonic's brass choir at the expense of its string sorority. But the problem is not so evident in this strong reading of the Ninth.

Under Schuricht's baton the Herculean architectonics of the opening movement emerge in monolithic grandeur. Lyrical contrast is soft-pedaled, compared with the approach taken by Eugen Jochum in the recent DGG two-disc set. The craggy dissonances of the Scherzo make their full effect here; but a somewhat longer-breathed finale would seem to be called for here. Nevertheless, the performance as a whole is a fine one, and the recorded sound is very impressive, especially for the depth illusion. *D. H.*

(Continued on page 103)

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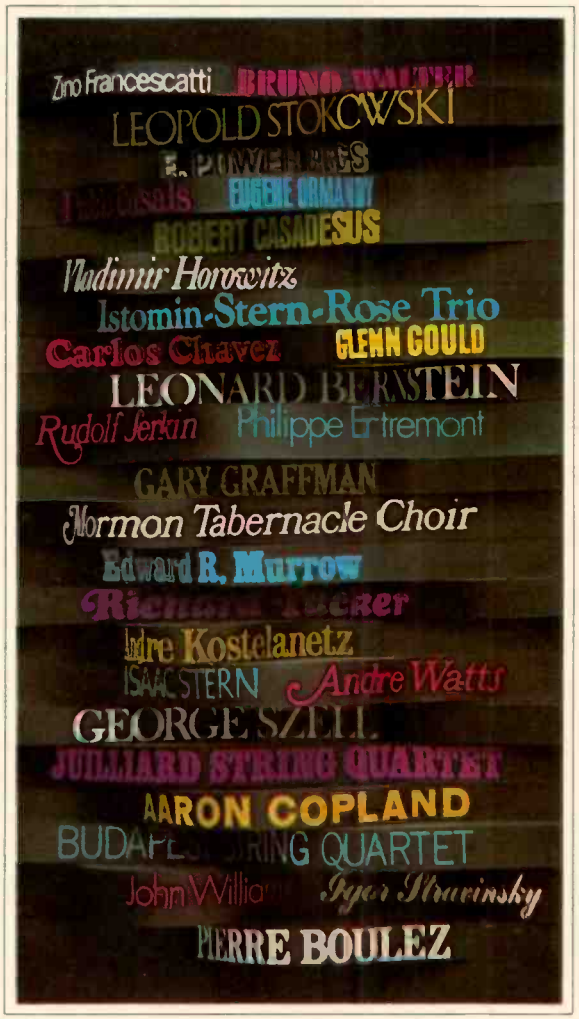

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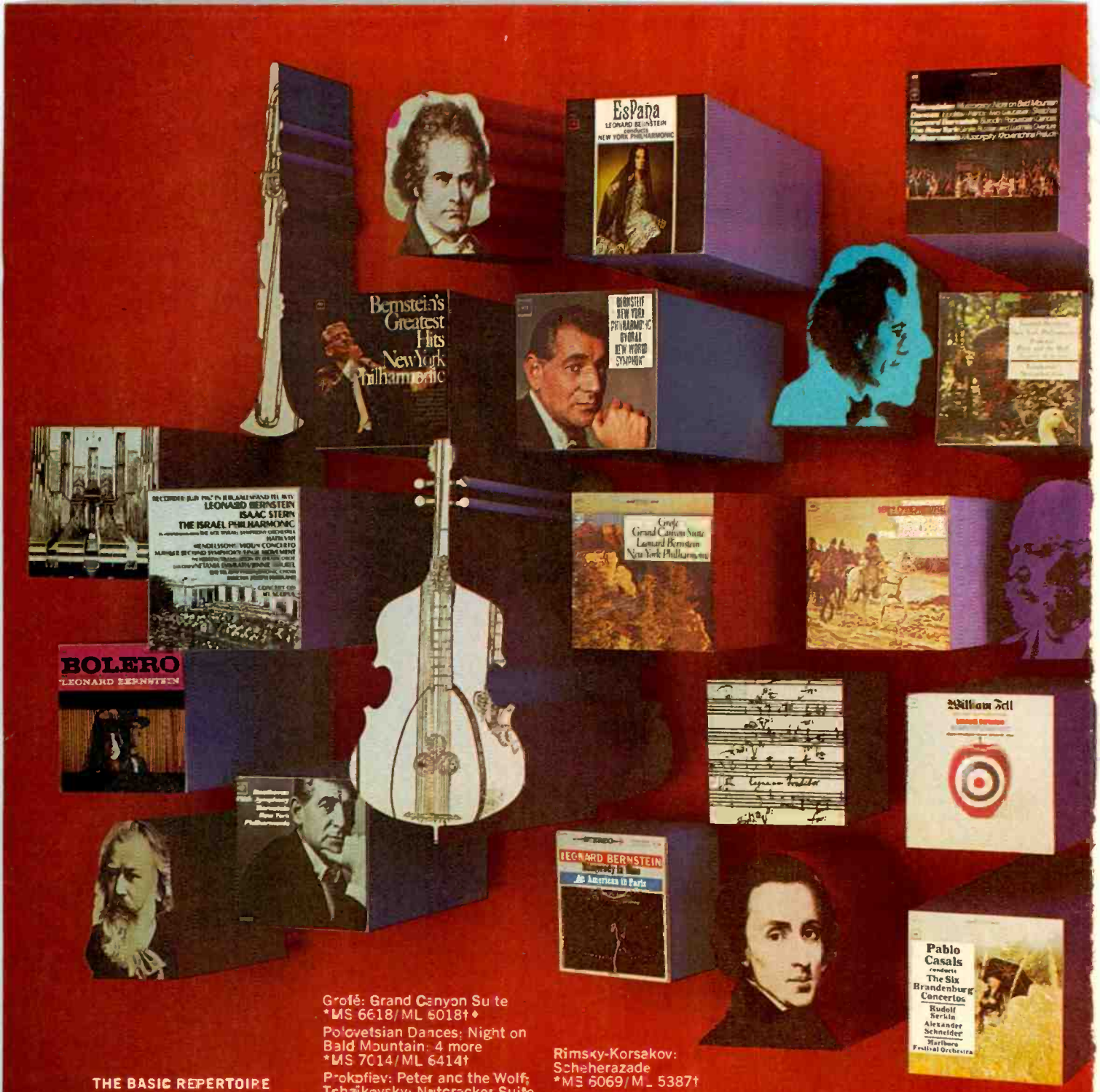

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Beethoven: Symphony No. 5; Schubert: Symphony No. 8 (Unfinished)
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Handel: Messiah (Vocal soloists; Ormandy, conductor)
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CARISSIMI: *Jephte*; *Judicium Salomonis.* Elisabeth Speiser and Barbara Lange (sopranos); Derek McCulloch (countertenor); Kurt Huber (tenor); Helmuth Geiger and Günther Wilhelms (basses); Martin Galling (harpsichord); Hannelore Michel (cello); Georg Hörtnagel (double bass); Spandauer Kantorei, Helmuth Rilling cond. TURNABOUT Ⓢ TV 34089S $2.50.

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

Giacomo Carissimi (1605-74) is usually credited with being the father of the oratorio. If he was not in fact, he was at least greatly responsible for the development of the form, and some sixteen *Historiae sacrae* have come down to us from his pen. These—rather sparse in orchestration and primarily homophonic in texture—are simple-sounding and ostensibly undramatic when compared with the oratorios of, say, Handel. And yet, upon repeated hearings, there is much that impresses one in Carissimi, and most particularly in his best-known work, *Jephte*. Of the several recordings of the piece, this one is in many ways the best, with a real feeling for the style of the piece.

There is some doubt about the ascription of *Judicium Salomonis* to Carissimi, but it is a moot point, since this setting of the Judgment of Solomon story is very much in the same tradition as *Jephte*: a narrator to start the tale unfolding, then the complaints of the two women in fairly free *arioso* form, Solomon's comments and decision, and the choral finale. I have become extremely fond of this work since I played continuo in a concert performance of it last winter, and I certainly can recommend this first recording of the music with enthusiasm. All the solo parts are very capably handled, the harpsichord provides excellent support, and the choral work is clean and precise. Turnabout's recording is fairly reverberant but quite satisfactory, and complete texts and translations (but no notes) are provided. *I. K.*

DEBUSSY: *Jeux*; *Danse* (orchestrated by Ravel). DUKAS: *La Péri.* Orchestre de la Suisse Romande, Ernest Ansermet cond. LONDON Ⓢ STS 15022 $2.49.

Performance: Fine
Recording: Fair enough
Stereo Quality: Adequate

Apart from the fact that its program is rather off the beaten path, this London reissue is notable inasmuch as it restores Paul Dukas' *La Péri* to the Schwann catalog, its recent absence from which may or may not have been mourned by countless music-lovers. Encountering the piece again only served to call my attention to the fact that *I* don't really do *any* thinking about this composer's work. I haven't even given *The Sorcerer's Apprentice* a thought since Walt Disney hired Leopold Stokowski, lit him in Technicolor pinks and purples, and had him play it as an accompaniment for Mickey Mouse in *Fantasia.* (I was a nice little boy at the time; I liked it.)

I like the short fanfare that begins *La Péri.* (I also like the fanfares that once preceded films by Warner Brothers and Selznick International; and there is currently a lovely one that announces the WCBS-TV *Early Show.*) But after the fanfare in *La Péri*, the piece is a total cop-out as far as I am concerned. It hulks, it sings mindlessly, it is shaped like a misbegotten pretzel.

Although Debussy's *Jeux* is the work of a master, the fact that it has never worked as musical form for me is not minimized by the knowledge that it was composed for the dance stage. In any case, Ansermet is a little reticent with the piece; let someone like Bernstein loose on it, let him turn on its orchestrational glamour, and it passes the time nicely.

Ansermet does an enchanting throw-away of the Debussy-Ravel *Danse*, and he does about all I am prepared to ask of any conductor with the Dukas. The recorded sound and stereo are not the *dernier cri*, but at the bargain retail price they should prove quite serviceable. *W. F.*

DOWLAND: *Songs and Ayres. Were every thought an eye*; *An heart that's broken and contrite*; *Shall I sue?*; *Go, crystal tears*; *Love, those beams that breed*; *Say, Love, if ever thou didst find*; *Welcome, black night*; *Sorrow stay*; and ten others. Jantina Noorman and April Cantelo (sopranos); Janet Baker (contralto); Grayston Burgess (countertenor); Wilfred Brown and Gerald English (tenors); Christopher Keyte (bass); Consort of Instruments; Raymond Leppard (director of vocal ensemble). NONESUCH Ⓢ H 71167 $2.50.

Performance: Best in vocal ensemble pieces
Recording: Excellent
Stereo Quality: Fine

This collection of Dowland's vocal music, a fine survey of familiar and unfamiliar with some sacred songs thrown in for good measure, was originally issued by EMI and was available here as an Odeon import (I reviewed that disc a year or so ago). Rehearing it now, I come to the same conclusions as I did then: the performances by the vocal ensemble (Cantelo, Baker, English, and Keyte, under Leppard's direction) are quite marvelous, those by the individual singers rather less so. Peter Pears, who also adds a few vocal embellishments to the succeeding verses in his performances of Dowland (collections on both RCA Victor and London with Julian Bream), provides a model of how these songs ought to sound. The recording is highly satisfactory, and texts are included. *I. K.*

DUKAS: *La Péri* (see DEBUSSY)

ELGAR: *String Quartet, in E Minor, Op. 83.* Aeolian String Quartet. *Sonata for Violin and Piano in E Minor, Op. 82.* Alan Loveday (violin), Leonard Cassini (piano). DOVER Ⓢ HCR ST 7259, Ⓜ HCR 5259 $2.00.

ELGAR: *Piano Quintet, in A Minor, Op. 84.* Leonard Cassini (piano), Aeolian String Quartet. BAX: *Legend for Viola and Piano.* Watson Forbes (viola), Leonard Cassini (piano). DOVER Ⓢ HCR ST 7260, Ⓜ HCR 5260 $2.00.

Performance: Highly professional
Recording: Good
Stereo Quality: Good

The music of Edward Elgar, whose work was enjoyed mostly at Establishment festivals in London's Albert Hall until recently, seems to be the subject of something of a revival in the United States. At one time, the composer was known here for little beyond the "Enigma" Variations, a minor masterwork; and the *Pomp and Circumstance* Marches, which gave English music a name that took a lot of Vaughan Williams and Britten to live down. Now, the Cello Concerto seems to be moving slowly into our standard repertoire, and a mounting incidence of Elgar recording is apparent. One of these new issues from Dover, for example, includes the second recording of the String Quartet to cross my desk in the last few months.

The three works under consideration here were, according to Dover's annotator, under simultaneous progress during the summer of 1918. The Violin Sonata, the first to be completed, is unhappily a little too true to form: stylistically colored by the influence of Brahms, sturdily but reticently academic in structure, and highly reserved in its romantic lyricism. It's not a piece I'm much taken by.

Although the Quartet can be described in very similar terms, its slow movement has stretches of eloquence that I do not find in the Sonata. With both works, that damning-with-faint-praise word "respectable" comes most readily to mind.

The Piano Quintet, if we are to judge by opus numbers, was the last of the three works to be completed. Even if this didn't seem to be the case, I think most cultivated listeners would guess as much and guess that more time, more trouble went into the work. Its formal scheme is braver and more ambitious, its harmonic techniques more developed, its textures more unorthodox and complex. It also moves into fresh and unexpected expressive areas—I am thinking, for example, of a curiously evocative waltz-like moment, in muted strings, that pops up most compellingly in the first movement. Taken in sum, the work is an impressive one, and it keeps company very believably with the Cello Concerto and "Enigma" Variations. It's good to have it on records.

Arnold Bax is one of those stick-in-the-

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muds whose music makes Elgar's most conventional moments seem heaven-inspired by comparison. *Legend for Viola and Piano* is a pretentious, relentlessly "serious" work with which I find myself totally unsympathetic, in spite of an extraordinarily accomplished performance of its awkwardly written string part by Watson Forbes. The performances, for that matter, are all exemplary and the Piano Quintet is given with remarkable power.

Dover's recorded sound and stereo are perfectly satisfactory, although my review copy of the all-Elgar record has some surface hiss.

W. F.

GROSS: *Epode for Solo Cello* (see STEVENS)

HANDEL: *Hercules.* Louis Quilico (baritone), Hercules; Maureen Forrester (contralto), Dejanira; Teresa Stich-Randall (soprano), Iole; Alexander Young (tenor), Hyllus; other vocalists; Martin Isepp (harpsichord); Vienna Academy Chorus and Vienna Radio Orchestra, Brian Priestman cond. RCA Victor (S) LSC 6181, (M) LM 6181* three discs $17.37.

Performance: Fair
Recording: Very good
Stereo Quality: Wide separation

Hercules, which Handel wrote in 1744, is called a musical drama, not an opera or an oratorio: it was based on a non-religious subject, like the operas, but it was presented without staging, after the manner of the oratorio. It was not a success, although the score has some fine moments (nearly all the choruses, Hyllus' aria "I feel the god," Iole's "Peaceful rest," the death scene of Hercules, and the mad scene of Dejanira, for instance). Essentially, the plot centers on the jealousy of Hercules' wife, Dejanira, for the Princess Iole, whom Hercules has captured. The work has never before been recorded complete, and this production will surely interest all Handelians.

Unfortunately, the performance (the third by the Handel Society of New York, the previous two having been the Westminster recordings of *Rodelinda* and *Serse*) is not ideal in every respect. The conductor has a fair knowledge of style, but he is often inconsistent: a few *da capo* arias are given embellishments in the repeated sections, but most are rendered without any additions except for short cadenzas; cadential trills, both in the voice parts and in the orchestra, are liberally omitted; some sections are properly double-dotted, but others observe that convention either sloppily or rather timidly (*i.e.*, the Overture). The orchestral playing is perhaps the most distressing thing: there is a good deal of imprecision and a general lack of refinement in tone (*e.g.*, the oboe playing at the beginning). Priestman paces the score fairly well, but the response of the orchestra is not really bright, crisp, or alert enough. Regarding the vocalists, the two leading ladies are by far the best; Maureen Forrester is rather less hooty than is sometimes her wont, and displays a variety of tonal color as well as a good deal of dramatic awareness. Teresa Stich-Randall performs well, albeit with a tendency to sing flat and to gloss over diction problems. Alexander Young, in the part of Hercules' son, is quite satisfactory. On a distinctly lower level is Louis Quilico,

(Continued on page 106)

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as Hercules, whose rough, blustery voice is unable to negotiate Handel's florid writing; he conveys dramatic fervor, but little subtlety or tonal variety. Norma Lerer, in the role of the herald Lichas (originally written for a female contralto), is not vocally comfortable in the low *tessitura*, nor does she give much indication of dramatic or stylistic awareness; her handling of recitative is as embarrassing as Quilico's inability to sing rapid runs. The two remaining minor parts could also have stood improvement.

Overall, the chorus is satisfactory, and (perhaps the only really satisfying element of the production) the harpsichord continuo of Martin Isepp is quite distinguished. The quality of the sonic reproduction is excellent, although the wide separation of channels is perhaps exaggerated. A libretto is included, along with an essay by Winton Dean. *I. K.*

RECORDING OF SPECIAL MERIT

HAYDN: *The Seasons (Die Jahreszeiten).* Gundula Janowitz (soprano); Peter Schreier (tenor); Martti Talvela (bass); Kurt Rapf (cembalo); Wiener Singverein and Vienna Symphony Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON Ⓢ 104940/41/42 three discs $17.37.

Performance: **Excellent**
Recording: **Good**
Stereo Quality: **Understated**

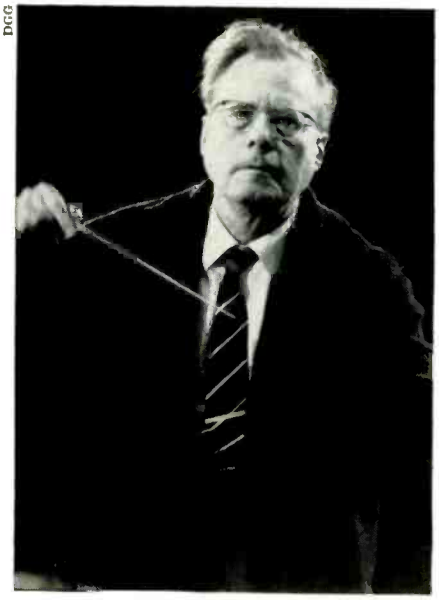
For all its beauties, *The Seasons* is generally regarded as inferior to *The Creation*, Haydn's masterpiece in the oratorio form. Although I share this view, I question the wisdom of comparing two works that, though cast in the same formal mold, tackle such utterly dissimilar subjects in appropriately dissimilar ways. Unlike the majestic *Creation*, with its cosmic scope and participating divinity, *The Seasons* has a simple and thoroughly human philosophy: it is an enthusiastic paean to nature, love, family, and life's innocent pleasures. There is nothing "simple" about the music, however. Though somewhat overlong, the work is richly varied in mood and color, admirable in its pictorial imagery, and ceaselessly beautiful in its invention.

DGG's new recording eclipses not only the currently available domestic alternates, but also the Odeon import I reviewed here in November 1965. It is uncut, well though not faultlessly recorded, and conducted in a masterly fashion. Karl Böhm's strong theatrical sense imparts a vivid dramatic tone to the proceedings and prevents the work from falling into sentimentality. *Autumn*, with its rousing hunt episode and rustic celebrations, benefits particularly from the conductor's vigor, but the pastoral scenes come off no less appealingly. Orchestra and chorus are excellent, and the ensembles (especially No. 8, *"O wie lieblich ist der Anblick"*) are delightfully done.

The most impressive singing comes from the bass, Martti Talvela, who manipulates his stentorian voice with exceptional skill. At times he produces almost vibrato-less tones that may not please every listener, but his vocal solidity, expressiveness, shading, and agility are quite astonishing. Schreier sings the demanding tenor part with grace, steadiness, and unfailingly artistic phrasing. The lovely tone and rare purity of Gundula Janowitz's singing is again abundantly in evidence, but she is somewhat lacking in involvement and animation. Here I think Edith Mathis (Odeon) and Teresa Stich-Randall (Nonesuch) have a slight edge.

Technically, the recording is a shade remote, and the balances favor the strings at the expense of woodwind detail. This is noticeable at such junctures as the opening of *Summer*, in which the clarinet is barely audible, and in No. 22, in which the vocal duet gets little support from the important woodwind interplay. This, however, is my only reservation about what is a truly distinguished performance. *G. J.*

HONEGGER: *Joan of Arc at the Stake.* Vera Zorina and Alec Clunes (speaking roles); Heather Harper and Gwenyth Annear (sopranos); Helen Watts (contralto); Alexander Young (tenor); Forbes Robinson (bass); Orpington Junior Singers; London Symphony Orchestra and Chorus, Seiji Oza-



KARL BÖHM
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wa cond. CBS Ⓢ 32 21 0004, Ⓜ 32 21 0003* two discs $11.58.

Performance: **Effective**
Recording: **Brilliant**
Stereo Quality: **Good**

I find this Claudel-Honegger oratorio (1938), or pageant miracle play if you will, tough musical sledding—although less so in the original French than in the English translation recorded here. I heard the original wartime 78's recorded in Belgium for French HMV, as well as the 1953 French-language recording in which Vera Zorina was backed by Ormandy and the Philadelphia Orchestra. I don't care for the combination of cinematic-effects music and spoken rhetoric of the French classical theater, but at least the whole sounds more convincing in its native French.

Claudel's text indeed is a moving one; Joan at the stake re-experiences in her own mind all the events of her inner and outer life that have brought her to her present fate, the victim of knaves and beasts, saved from ultimate despair only by belief in the truth of her visions and in her redemption by God. The role of Joan calls for formidable acting powers, and Vera Zorina brings them to bear effectively—in spite of the English translation. Yet one can hardly put the blame on the translators if it happens that the language simply does not lend itself to a setting conceived in terms of French musical rhetoric. For all of Zorina's eloquence, the fine choral work and solo singing, the brilliant orchestral performance of Honegger's kaleidescopic tonal panorama—all conducted with great verve and fire by thirty-year-old Seiji Ozawa and superbly recorded with every stereo trick (within the limits of good taste) in the book—the whole "machine" fails to get off the ground.

But this is only one man's opinion. Those who go for this type thing will unquestionably be moved by this recorded performance—though I hope for a French-language version in stereo one day. *D. H.*

LESSARD: *Sonata for Cello and Piano* (see STEVENS)

MONTEVERDI: *Madrigals. Zefiro torna*; *Si ch'io vorrei morire*; *Chiome d'oro*; *Ohimé! Se tanto amate*; *Io mi son giovinetta*; *Amor (Lamento della Ninfa)*; *Interrotte speranze*; *Amor, che deggio far*; *Lagrime d'amante al sepolcro dell'amata (Sestina).* New York Pro Musica, Noah Greenberg dir. ODYSSEY Ⓜ 32 16 0087 $2.49.

Performance: **Exceptional**
Recording: **Good**

This reissue of a 1957 Columbia disc is extremely welcome, not only because it provides an excellent selection of Monteverdi madrigals (including the six-part collection "Tears of a Lover at the Tomb of the Beloved") but because it shows the New York Pro Musica at an earlier stage of its career, with a number of very illustrious members. The personnel at that time included the sopranos Betty Wilson and Jean Hakes, countertenor Russell Oberlin, tenors Charles Bressler and Arthur Squires, bass Brayton Lewis (the only one, I believe, still with the organization), violinist Sonya Monosoff, gambist Martha Blackman, recorder player Bernard Krainis, and harpsichordist Paul Maynard. The late Noah Greenberg welded these performers into an exceptionally fine ensemble; this is among the finest singing of Monteverdi to be heard on records, stylistically acute, passionate, and admirably full of *affect*. The Odyssey reissue has good sound, though with some slight distortion. The jacket gives only partial texts and translations (first lines). *I. K.*

MOZART: *Don Giovanni.* Dietrich Fischer-Dieskau (baritone), Don Giovanni; Martti Talvela (bass), Commendatore; Birgit Nilsson (soprano), Donna Anna; Peter Schreier (tenor), Don Ottavio; Martina Arroyo (soprano), Donna Elvira; Ezio Flagello (bass), Leporello; Reri Grist (soprano), Zerlina; Alfredo Mariotti (bass), Masetto. Chorus and Orchestra of the Prague National Theater, Karl Böhm cond. DEUTSCHE GRAMMOPHON Ⓢ 139260/-1/2/3 four discs $23.16.

Performance: **Very good—in part**
Recording: **Very good**
Stereo Quality: **Good**

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(Continued on page 108)

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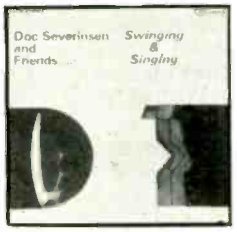

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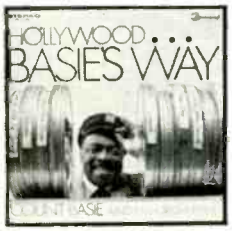

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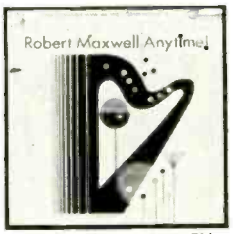

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which this supreme masterpiece was first staged in 1788—for the recording locale. Yet the end result will not cause an upset among established listener preferences in what is a gratifyingly distinguished field.

It would be ungrateful not to pay tribute to the set's many virtues. Martina Arroyo offers an extremely appealing Donna Elvira: her voice is warm, sensuous, perfectly attuned to the character, and strikingly beautiful in the upper range. She does not handle the florid runs with absolute ease, but she scores on virtually all other points. Ezio Flagello is one of the best Leporellos on records, resonant in voice, pointed in diction, strong on characterization. In the majestic-sounding bass of Martti Talvela, and in the pert, crystalline soprano of Reri Grist, the roles of the Commendatore and Zerlina have absolutely satisfying interpreters; the Masetto of Alfredo Mariotti is also first-rate.

Peter Schreier won the assignment of Don Ottavio here upon the tragic death of Fritz Wunderlich. Although his voice is very light, it is agreeable in timbre, and his musicianship is impressive. His steady, fluent singing of *"Il mio tesoro"* alone would mark him for praise. But I urge him to undertake improvement of his Italian pronunciation immediately.

Regrettably, the performance is weakest in the roles most vital to its dramatic success, Don Giovanni and Donna Anna. Dietrich Fischer-Dieskau is, I am afraid, hopelessly off the mark as the Don. His voice lacks weight, there is strain at the top, and it is not particularly attractive in quality elsewhere. His offhand, sometimes inaccurate, rendering of the recitatives obscures several dramatic points. But, above all, the underlying characterization is all wrong: his Don is not an irresistible seducer but a rapist. Birgit Nilsson's Donna Anna has the natural splendor of her unique vocal instrument to recommend it. But that instrument was not created for the music of Mozart: Miss Nilsson's determination to sing florid passages accurately—and she succeeds to an acceptable degree—sacrifices the boldness that is one of the most exciting elements of her vocal art.

Karl Böhm conducts a meticulous performance, characterized by generally sensible tempos and very fine ensembles. Excitement and dramatic urgency, however, are in short supply. *"Là ci darem la mano,"* for instance, is an invitation to slumber (right direction, wrong pursuit), and *"Or sai chi l'onore"* lacks thrust. In sum, this is a respectable enterprise, but there are at least four superior versions: those conducted by Giulini (Angel), Klemperer (Angel), Leinsdorf (RCA Victor), and Krips (London). *G. J.*

MOZART: *Sonata No. 12, in F Major (K. 332); Sonata No. 13, in B-flat Major (K. 333); Andante in F Major (K. 616); Variations on "Ah, vous dirai-je, Maman" (K. 265).* Christoph Eschenbach (piano). DEUTSCHE GRAMMOPHON Ⓢ 138949 $5.79.

Performance: **Sensitive but unfulfilled**
Recording: **Excellent**
Stereo Quality: **Natural**

A Bartók recital by this twenty-seven-year-old pianist on Telefunken (see my review in the October issue, page 146) struck me as a most auspicious debut for Eschenbach, who seemed to be an exceptionally sensitive artist. This group of Mozart works for DGG reveals much of the same sensitivity, but it also shows Eschenbach to be without much charm or humor. He is quite serious in his Mozart; one would like to hear him unbend a little. His touch is excellent, and his pedaling refined; some slow movements are quite lovely. Still, I had the impression of a Mozart not yet fully explored. This is aside from the fact that Eschenbach does not yet show much knowledge about Mozartean ornamentation or embellishment—he uses the simple version of the K. 332 slow movement rather than Mozart's embellished one. DGG's sound quality is excellent. *I. K.*

PROKOFIEV: *Symphony No. 5.* Czech Philharmonic Symphony Orchestra, Ladislav Slovák cond. CROSSROADS Ⓢ 22 16 0116, Ⓜ 22 16 0115 $2.49.

Performance: **Clean**
Recording: **Good**
Stereo Quality: **Okay**

RECORDING OF SPECIAL MERIT

PROKOFIEV: *Symphony No. 5.* New York Philharmonic, Leonard Bernstein cond. COLUMBIA Ⓢ MS 7005, Ⓜ ML 6405 $5.79.

Performance: **The last word**
Recording: **Superb**
Stereo Quality: **Excellent**

What with the Szell-Cleveland, Ormandy-Philadelphia, Leinsdorf-Boston, and Ansermet-Suisse-Romande versions of this symphony all (I should imagine) indefinitely available, I am not about to play comparative-interpretations games with them and this big-scoped, long-lined, and thoroughly dazzling new version by Bernstein and the New York Philharmonic. Instead, let me just concentrate on the virtues of this newest American recording of the symphony. This, of course, is the sort of music Bernstein is so intuitional about that, even when one "disagrees" with him, one believes him thoroughly. I have, in any case, few disagreements. It could be, for one thing, that his tempos are ponderous in certain stretches of the first movement, but in the process he opens up the musical texture so illuminatingly that one wonders, on second thought, if he might not have the right idea after all. The *allegro* second movement, furthermore, is rendered as deliciously witty as I've ever heard it. And in the third-movement Adagio, Bernstein has it both ways, as few conductors can: he gives it the Big Romantic treatment at no sacrifice to its harmonic bite and caustic anger. Altogether it is a sumptuous, spirited, vivid performance, a very, very grand one. And Columbia has lavished on it the company's most spectacular stereo sound.

If you are budget-minded, Crossroads' new version with the Czech Philharmonic Orchestra is a satisfactory version, if extremely different from Bernstein's. It's of a *much* lighter weight—it seems almost frail in comparison—and Slovák makes much less of the piece. Certainly, for sheer instrumental virtuosity and quality of recorded sound it can't come close to the Columbia version. But, then, $2.49 is a fair distance from $5.79. *W. F.*

ROUSSEL: *Symphony No. 3 in G Minor, Op. 42; Symphony No. 4 in A Major, Op. 53.* L'Orchestre de la Suisse Romande, Er-

(Continued on page 112)

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nest Ansermet cond. LONDON (S) STS 15025 $2.49.

Performance: A little blond
Recording: Not bad
Stereo Quality: Okay

I have written previously in these columns of my admiration for the relatively neglected work of Albert Roussel, so I am pleased with this low-price London release in spite of my reservations about it. Since I have also written frequently of my admiration for Ansermet, I am somewhat surprised to find that these reservations are based largely on my feeling that his work here is too refined and subdued for music as rough-hewn as a good deal of this is. If money is no object, Munch's identical coupling is a better choice.

The recorded sound is quite low-level, but otherwise satisfactory. (The performances are presumably the same as issued previously on full-priced London in mono only.) *W. F.*

D. SCARLATTI: *Stabat Mater.* Hélène Pépin (soprano); Robert Peters (tenor); Bernard Lagacé (organ); Le Choeur Polyphonique de Montreal, Yves Courville dir. SCHÜTZ: *Kleine Geistliche Konzerte: Rorate Coeli; Hodie Christus; Veni Saucte Spiritus.* BUXTEHUDE: *Cantate Domino.* Hélène Pépin, Jeanine Pigeon, Denise Beaudry, and Marthe Leclerc (sopranos); Robert Peters and Paul Bisson (tenors); Robert Allard (bass). MADRIGAL (S) (M) MAS 409 U $4.49.

Performance: Rough, with one exception
Recording: Shrill
Stereo Quality: No help

This recording is a veritable object lesson in how not to record a vocal ensemble. The upper voices hog the microphones, reducing the audible bass to a few thin grunts; individual voices jut out of the ensemble like those rock masses in the Auvergne landscape; and the whole thing has a shrill whine that I couldn't get down to a tolerable level even by rolling my treble control almost to zero. On top of this, the choir is barely acceptable. Too bad: the Scarlatti *Stabat Mater* especially is a lovely piece, and the direction is spirited and sometimes even sensitive.

But if your local record shop has listening booths and carries this disc—an unlikely concatenation of circumstances, I'll admit—give it one whirl in order to hear a tenor named Robert Peters. His voice has lovely quality, a free and open ring in the mid-range, and a good top; he can get a variety of colors into it, and his musicality is impressive. My attention had flagged midway through the *Stabat Mater*, but when Peters entered on the words "*Inflammatus et accensus*," he startled me into that kind of riveted awareness that only the true artist calls forth. He is to appear in a performance of *L'Enfance du Christ* in New York just before Christmas; I hope that there are some perceptive American a-&-r men in attendance.

Robert S. Clark

SCHUMANN: *String Quartets: No. 1, in A Minor, Op. 41, No. 1; No. 2, in F Major, Op. 41, No. 2.* Drolc Quartet. DEUTSCHE GRAMMOPHON (S) 139143 $5.79.

SCHUMANN: *String Quartets: No. 1, in A Minor, Op. 41, No. 1; No. 2, in F Major, Op. 41, No. 2.* Parrenin Quartet. ODEON (S) SM 80908 $5.79.

Performance: Drolc taut; Parrenin lyrical
Recording: DGG warm; Odeon transparent
Stereo Quality: Both good

The Schumann string quartets have been so sparsely represented on LP that it is a surprise to encounter simultaneous issues of the first two of the three works of Op. 41.

The A Minor is tightly knit in structure, and save for the first-movement introduction and the slow movement with its recollection of the opening of the corresponding part of the Beethoven Ninth Symphony, it is rather fierce and hectic. The precise yet warm-toned ensemble of the Drolc Quartet is beautifully suited to convey the essence of this score, whereas the more open-textured playing and easier pacing adopted by the Parrenins is less convincing. The latter also omit the first- and last-movement repeats.

In the performances of the free-flowing and lyrical F Major Quartet, the positions of the German and French groups are reversed. Here the Parrenins come forth with a beautifully textured and naturally phrased reading, while the German group seems choppy rhythmically and short-breathed in phrasing. Not having heard the Kohon Quartet performances of the complete Op. 41 in a Vox Box, I can't speak for an alternate choice as against the two discs reviewed here. If your preference is for the music of the A Minor Quartet, then purchase of the DGG performance is unquestionably indicated. However, there can be no doubt of the superiority of the Parrenin Quartet in the F Major. Take your choice.

D. H.

(Continued on page 114)

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THE ROMANTIC FLUTE
Danzi Concerto in D minor, Op. 31. Reinecke: Concerto, Op. 283. Widor: Romance.
Raymond Meylan, flute; Vienna State Opera Orchestra; Felix Prohaska, conductor. VCS-10010

MAHLER: SYMPHONY NO. 5
Vaclav Neumann, Leipzig Gewandhaus Orchestra.
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Moonlight; Farewell; Op. 111.
Guiomar Novaes, Pianist. VCS 10014

CIRCLE NO. 98 ON READER SERVICE CARD

SCHUMANN: *Symphonic Etudes, Op. 13.* BEETHOVEN: *Sonata No. 31, in A-flat Major, Op. 110.* John Browning (piano). RCA VICTOR (S) LSC 2963, (M) LM 2963 $5.79.

SCHUMANN: *Symphonic Etudes, Op. 13; Carnaval.* Gary Graffman (piano). COLUMBIA (S) MS 6978, (M) ML 6378 $5.79.

Performance: Browning preferred
Recording: Two different piano sounds
Stereo Quality: Both adequate

I looked forward to hearing Browning's Schumann but was wary of the Beethoven; the results were exactly the opposite of what I had expected. Beethoven's Op. 110, one of the most-played sonatas in recent years, receives a very beautiful and sensitive performance, but the Schumann, after an attractive start, does not seem to shape up as well. I think I know why. Browning, for all his technical assets, is basically a musician who thinks melodically; he sings out, projecting a series of very beautiful phrases. The sonata, like much late Beethoven, is very strongly linear and full of singing melodies—deceptively simple on the surface but full of subtleties. With Browning we are not awe-struck in the presence of a divine and towering masterpiece, but I am not at all sure this must always be the effect that late Beethoven should make on us. This is, if not a terribly profound performance, not an unsubtle one either, and it is always expressive.

But Browning's expressive and melodic powers, added to his unfailing technical prowess, are not enough to carry him all the way through the Schumann. Since these are "etudes in the form of variations," the basic melodic statement is at the beginning. In the course of making variations, Schumann does extract all kinds of new melodic material from the basic melody, but, as is often the case with his piano sets, the etudes are basically a series of character pieces that constantly change mood and color. *Bel canto* is not enough; one must be ready to play the rejected lover, the dreamy poet, the angry young rebel, the nature lover, the philosopher, and all the rest of the characters in Schumann's romantic *commedia dell'arte*. In musical terms, of course. Browning's pianism is elegant and often very beautiful, but seldom achieves sufficient range of characterization.

Graffman is disappointing. He has certain qualities that Browning lacks: vigor and, occasionally, demonic power. But his driving, big-scale, hard-line approach, sometimes very effective in the concert hall, does not come across well in this recording. The piano tone has a rather insistent, darkish sound on the recording, and I had tracking trouble in the final grooves of the packed *Carnaval* side. Browning gets a hard, clear sound. *E. S.*

SHOSTAKOVICH: *Symphony No. 10, in E Minor, Op. 93.* USSR Symphony Orchestra, Yevgeny Svetlanov cond. MELODIYA/ANGEL (S) SR 40025 $5.79.

SHOSTAKOVICH: *Symphony No. 10, in E Minor, Op. 93.* New York Philharmonic, Dimitri Mitropoulos cond. ODYSSEY (M) 32 16 0123 $2.49.

RECORDING OF SPECIAL MERIT

SHOSTAKOVICH: *Symphony No. 10, in E Minor, Op. 93.* Berlin Philharmonic

(Continued on page 116)

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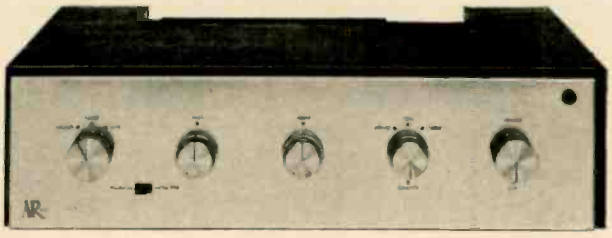

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ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

CIRCLE NO. 3 ON READER SERVICE CARD

Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON (S) 139020 $5.79.

Performance: Karajan is it!
Recording: Karajan all the way
Stereo Quality: DGG's is best

Dmitri Shostakovich's Tenth Symphony (1953) marks for this writer the most powerful large-scale distillation of his musical language. It is free of the somewhat sprawling quality of the fascinating and long-suppressed Fourth (recorded by Ormandy on Columbia) and is equally free of the public-square bombast that mars otherwise remarkable pages in the wartime Seventh and Eighth symphonies (namely, the slow movement and finale of No. 7 and the first, third, and fourth movements of No. 8).

In the Tenth we have a lengthy, brooding, and intensely expressive slow opening movement, a terse and terrifying scherzo, a troubled and haunting Allegretto, and a resolute finale, whose substance finds its culmination in the composer's musical initials—D-S-C-H—introduced earlier at crucial points in the third movement. For me, within the framework of the Classic-Romantic mainstream of European music, the Shostakovich Tenth Symphony stands as a fine piece of music and a moving personal document—comparable to (and in its own way anticipating) the poems of Yevtushenko and Voznesensky that have marked the post-Stalin "thaw" in Russia.

For proper performance this music needs both a great conductor and a virtuoso orchestra, as well as the finest recorded sound that modern technology can provide. The 1954 Dimitri Mitropoulos recording met two of the requirements, but even in its much improved Odyssey reissue, the end result does not measure up to the standards set by Herbert von Karajan, the Berlin Philharmonic Orchestra, and the Deutsche Grammophon recording staff. The Melodiya recording, offering as it does authenticity of performance style from the composer's own countrymen, is not to be dismissed lightly. The tempos are broader than those of either Karajan or Mitropoulos—in common with most Russian versus non-Russian performances of Shostakovich. The recorded sound is full but rather reverberant; the orchestral playing is good, but no match for the virtuosity of Karajan's Berlin ensemble.

In the Karajan disc, we have a superbly nuanced reading which brings out unerringly all the intense power and textural subtlety of Shostakovich's writing. It has everything that the old Mitropoulos reading had, plus a little more—including superb recorded sound.

Herbert von Karajan is the last conductor I would ever have expected to record the music of Dmitri Shostakovich. Possibly his decision to take on the Tenth Symphony grew out of his re-study of the three last Tchaikovsky symphonies. In any event, the end result is a listening experience both stunning and deeply affecting—not to be missed on any account. *D. H.*

RECORDING OF SPECIAL MERIT

SOLER: *Six Concertos for Two Keyboard Instruments*. Joseph Payne and Anthony Newman (harpsichords and organs). TURNABOUT (S) TV 34136S, (M) TV 34136* $2.50.

Performance: Sparkling
Recording: Excellent
Stereo Quality: Emphasis on separation

This is the fourth complete recording of these six concertos by Antonio Soler, works that are pleasantly diverting but not nearly so stimulating as some of this Spanish master's other pieces. But even though the number of available recordings is excessive in view of the quality of the music, one cannot complain of this latest version, for in many ways it is the finest so far. There have been recordings on two organs (Biggs and Pinkham, Alain and Tagliavini) and also on combinations of organ and harpsichord (the Heillers). Since the scores permit any keyboard instrument to be used, Joseph Payne and Anthony Newman have chosen to provide some variety: they use both organs and harpsichords, two models of each, with the result that the sonorities over an entire side do not become tiresome, as they do elsewhere. Both players seem bent on avoiding the heavy-handed approach: tempos are bright, the playing is sparkling, and enough ornamentation has been added to make this occasionally uninspired music quite delightful. The players even manage to invest the scores with a bit of Spanish flavor, something that seems to have eluded the majority of previous executants. Turnabout's reproduction is extremely good, with suitably wide stereo spacing. But an acoustical peculiarity bothered me: the relative levels of organ and harpsichord are about the same, but the harpsichord is recorded fairly close-up while the organ is at a slight distance. *I. K.*

(Continued on page 120)

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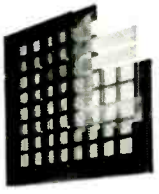

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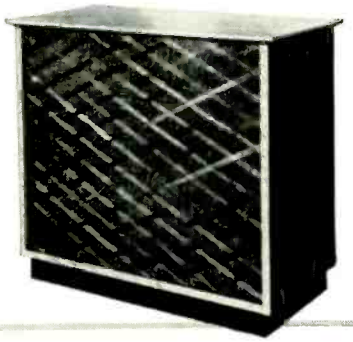

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CIRCLE NO. 63 ON READER SERVICE CARD

"There must be musicians who are, above all, theater people. . . ."

Emmerich Kálmán

By George Jellinek

TALIS-STUDIO

OF the many gifted young Hungarian musicians who attended Professor Hans Koessler's composition classes at Budapest's Franz Liszt Academy in 1903, one named Béla Bartók had his first symphony performed by the following year, and another, named Zoltán Kodály, was offered a professorship at the same academy a year later. A third member of the group, Imre (Emmerich) Kálmán, harbored similar serious ambitions until the overwhelming success (in 1905) of Franz Lehár's *The Merry Widow* aroused an interest in the lighter muse. Three years later he became famous overnight with his very first try—the operetta *Ein Herbstmanöver*—and remained firmly anchored in operettaland for the rest of his life.

Kálmán never had cause to regret that decision. Nor did he feel apologetic about it, since he never underestimated the difficulty of writing melodious and memorable music: "With a symphony it is possible perhaps to pretend a meaning that in reality does not exist. You can always say that your artistic personality forbids you to express yourself in such a way as to please the next fellow. But even a simple song or a little waltz must be inventive; it must have charm, melody, and that special kind of infectious spark that carries one away. . . . The great composers will always have their admirers. But there must also be musicians who are, above all, theater people, and who are not ashamed of writing light, merry, witty, attractive, and harmonious musical comedies in the classic tradition of Johann Strauss."

Kálmán was indeed a superb melodist, no less prodigiously gifted in that area than his friendly rival and Bad Ischl neighbor, Franz Lehár. Unlike Lehár, however, Kálmán did not seem to have an ambition to raise operetta to a higher, quasi-operatic level. He fully shared Lehár's predilection for demanding vocal writing and colorful orchestrations, if not the older composer's preference for minor keys. The Lehár trademarks—smiling through tears, resignation and gentle heartbreak as the curtain falls—were not his style, for Kálmán was irrevocably committed to happy endings. There were also differences in the musical idiom of the two masters. Both wrote enchantingly in the Viennese tradition but, while Lehár developed into a true cosmopolitan, Kálmán remained rooted in his Hungarian heritage. Nonetheless, it was Kálmán who experimented more with such un-Viennese elements as tangos, fox-trots, and other characteristic dances of the 1920's. The prevalence of dotted rhythm in Kálmán's music lends itself to varied syncopation; it so happens that some of his tangos sound even better when played in csárdás rhythm.

It is an almost forgotten story today, but Kálmán's popularity once rivaled that of Romberg and Kern in America. Beginning with *Ein Herbstmanöver*, which was imported under the title of *The Gay Hussars* in 1909, most of his operettas appeared on Broadway. *Sari* (1914) and *Countess Maritza* (1926) were spectacularly successful here despite the fact that they must have presented serious problems of adaptation. Even *Marinka*, Kálmán's next-to-last operetta, had a respectable run of twenty-one weeks, followed by a national tour after its Broadway première in 1945. (Kálmán had spent the war years in the United States; he returned to Europe in 1949 and died in Paris on October 30, 1953, a few days before his seventy-first birthday.)

It is safe to say that today the Kálmán operettas, with their dated librettos and virtually unadaptable continental milieus, are among the least likely candidates for American resuscitation. In Europe, however, their popularity remains evergreen, prompted by an enormous Kálmán renaissance in Germany as a reaction to the absolute silence imposed upon his works by the Nazi regime. As a result of this enduring European vogue, his music can be heard today on records of unprecedented excellence and variety. Most of these have originated in Austria and Germany, with Hungary as a new source of worthy additions to the Kálmán discography.

Highlights from Kálmán's two strongest scores, *Die Csárdásfürstin* (1915) and *Gräfin Mariza* (1924) are offered on Odeon 83449. Both are superlative operettas, teeming with grand tunes. The Viennese and Hungarian elements are neatly balanced in both, with a light infusion of Parisian flavor added to *Die Csárdásfürstin* in the form of the bright march *"Die Mädis vom Chantant."* Space does not permit a listing of highlights from this work, but such a list would have to include a rendering of Mendelssohn's Wedding March in csárdás tempo. *Gräfin Mariza*'s delectable music is particularly grateful for the male lead (tenor), what with the melting, ultra-Viennese *"Grüss mir mein Wien,"* and the rhapsodic, super-Hungarian *"Komm, Zigány."* Odeon has grouped the selections into an exemplary sequence; it is remarkable how much of the richness of these scores has been retained in the abbreviated versions. The selections are expertly sung by performers born to the style, and played with all the color and fire the Kálmán orchestrations deserve.

Portions of these same excerpts are also heard in a Kálmán tribute entitled *Komm, Zigány* (Odeon 84026), although *"Grüss mir mein Wien"* is sung here by Peter Anders instead of Rudolf Schock. Selections from four other Kálmán scores lend variety to the program, three of them tenor showpieces. The most elegant performance among them is Nicolai Gedda's rendering of *"Heut' Nacht hab' ich geträumt"* from *Das Veilchen vom Montmartre* (1932). Brief narrations are provided by the composer's widow between selections, and the voice of Kálmán himself is also heard introducing *"Mein alter Stradivari"* from *Der Zigeunerprimas*. This is a pleasing souvenir release, although the duplication of so much material from the other Odeon disc is regrettable.

THE best of the three Hungarian Qualiton releases is the one combining seven excerpts from *Der Zigeunerprimas* (*Cigányprimás* in Hungarian, *Sari* in its American incarnation) appropriately paired with selections from Lehár's *Zigeunerliebe*. The former, dating from 1911, is Kálmán's most Magyar-flavored score—even its waltzes have a special melancholy coloration. Baritone Radnai, in the role of the old gypsy fiddler, is the vocal standout, and the other singers are satisfactory. On the side devoted to the fabulous Lehár score, the vocal honors belong to tenor Róbert Ilosfalvy. Orchestra and chorus are excellent. The disc is a mine of golden melodies, and it is unhesitatingly recommended for operetta fans.

The other two Qualiton discs yield the most extensive recorded representation ever offered of two lesser-known Kálmán scores: *Die Bajadere* (1921) and *Die Zirkusprinz-*

essin (1926), to call them by the more familiar German titles. (Like Massenet, Kálmán named his works after their heroines.) The former is Kálmán's sole excursion into the oriental style, which made it possible for him to write a lush ballet sequence, but it is not oriental to the point of excluding some very attractive waltzes. A "shimmy" number attests to the work's topicality *anno* 1921. *Die Zirkusprinzessin* also displays an awareness of American rhythms, but its strength lies in its sensuous love music. Both of these works demand a great deal from the soprano and tenor, and the Hungarian artists meet the challenges only half way. Particularly frustrating is the tenor's effortful way with *"Zwei Märchenaugen,"* an excerpt characteristic of Kálmán's melodic prodigality, offering more melodic invention in its elaborate introduction, verse, and chorus than Broadway has witnessed during its entire past season. (This number is sung with considerably more style and effectiveness by Fritz Wunderlich on Odeon 84026.) Orchestra and recorded sound are laudable on both discs; the *Zirkusprinzessin* release is also distinguished by the portrait of the stunning Miss Házy on its cover.

KÁLMÁN: *Die Bajadere* (highlights). Marika Németh and Anna Zentay (sopranos); Tibor Udvardy and Árpád Kishegyi (tenors). State Concert Orchestra, Tamás Bródy cond. QUALITON Ⓜ LPX 6549 $5.98.

KÁLMÁN: *Die Csárdásfürstin* (highlights). *Gräfin Mariza* (highlights). Sari Barabas and Guggi Löwinger (sopranos); Rudolf Schock and Rupert Glawitsch (tenors); Walther Zipser (baritone). The Berlin Symphony and RIAS Chamber Choir, Frank Fox cond. ODEON Ⓢ SM 83449 $5.95.

KÁLMÁN: *Komm, Zigány:* Excerpts from *Die Csárdásfürstin, Gräfin Mariza, Die Herzogin von Chicago, Der Zigeunerprimas, Das Veilchen von Montmartre,* and *Die Zirkusprinzessin.* Sari Barabas, Rosl Schwaiger, and Ursula Reichart (sopranos); Rudolf Schock, Rupert Glawitsch, Heinz Hoppe, Nicolai Gedda, Peter Anders, and Fritz Wunderlich (tenors); Benno Kusche (baritone). Various orchestras and conductors. ODEON Ⓢ SM 84026 $5.95.

KÁLMÁN: *Der Zigeunerprimas* (highlights). LEHÁR: *Zigeunerliebe* (highlights). Erzsébet Házy, Anna Zentay, and Zsuzsa Petress (sopranos); Róbert Ilosfalvy and Árpád Kishegyi (tenors); György Radnai (baritone). Orchestra of the Budapest State Opera House, Tamás Breitner cond. QUALITON Ⓜ LPX 6550 $5.98.

KÁLMÁN: *Die Zirkusprinzessin* (highlights). Erzsébet Házy and Valeria Koltay (sopranos); Tibor Udvardy, Róbert Rátonyi and Árpád Kishegyi (tenors). The Symphony Orchestra of the Hungarian Radio and Television, Tamás Bródy cond. QUALITON Ⓜ LPX 6553 $5.98.

All Qualiton releases are sung in Hungarian.

STEVENS: *Sonata for Solo Cello.* GROSS: *Epode for Solo Cello.* Gabor Rejto (cello). LESSARD: *Sonata for Cello and Piano.* Bernard Greenhouse (cello), Menahem Pressler (piano). COMPOSERS RECORDINGS, INC. Ⓜ CRI 208 $5.95.

Performance: **Sounds fine**
Recording: **Excellent**

Since this CRI release involves two works for solo cello, I should straight off confess something of a prejudice against extended modern works for solo instruments outside of the keyboard family. It dates back, I think, to my student days, when tonality was "in" and atonality was "out," and a student required a good "ear" and a command of advanced-traditional tonal vocabulary to convince anyone that he was a composer. Every so often, the student deficient in these gifts would duck the issue by writing some terribly significant-sounding work for a solo string instrument—the pieces sounded imposingly "modern" and impressed the innocent mightily—when one knew privately that the composer would be stopped dead if asked to write a plausible (never mind imaginative) harmonization of a simple folk song. Furthermore, except for the regalement of the performers, I don't see much point in (or have much patience with) works that, conceding all the double and triple stopping aurally bearable and technically possible, pointedly dispense with several centuries of polyphonic and harmonic development, from organum to dodecaphony. As a matter of fact, contemporary pieces of this sort composed with twelve-tone organizational techniques ordinarily interest me more than the more tonally oriented examples.

Now, I *know* that Halsey Stevens can manage any harmonic or contrapuntal technique that he wants to with expertise. And, as a matter of fact, the Bloch-like chromaticism that lies at the basis of his sonata's rhapsodic melodic style is extremely effective in a work of this sort. But as high-minded, even masterly, as the work is, I find myself pacing the floor to avoid a vocationally impermissible inattentiveness after the first eight or ten minutes of the work's twenty-minute duration. But, I hasten to repeat, the limitation is probably mine, and not that of the sonata.

I am unfamiliar with the work of Robert Gross, but his *Epode*, even though it plays barely more than six minutes, wearies me. *It* reminds me very *specifically* of the sort of work I've mentioned in my opening paragraph. I hear nothing in it but musical attitude and gesture.

John Lessard's sonata gets a piano back into the show and, since Lessard is an enormously undervalued composer whose work I admire, I can happily sound less grumpy. The sonata (1954) is distinctly neoclassical in approach, although it is surprisingly free of the Stravinskian overtones that characterize Lessard's earlier music. Its expressivity may be a shade severe for some, but the work is so selective and imaginative in musical detail, so carefully made, that I can find little fault.

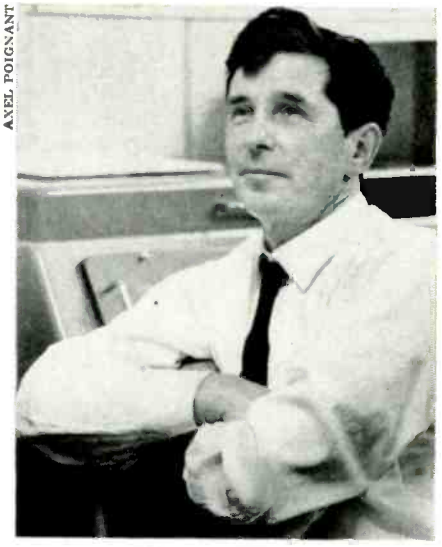
The performances seem to me to be uniformly excellent, and CRI's recorded sound is first-rate. *W. F.*

STRAVINSKY: *Apollon Musagète.* BRITTEN: *Variations on a Theme by Frank Bridge, Op. 10.* Czech Chamber Orchestra, Josef Vlach cond. CROSSROADS Ⓢ 22 16 0108, Ⓜ 22 16 0107 $2.49.

Performance: **Good Britten/punk Stravinsky**
Recording: **Good**
Stereo Quality: **Good**

This Crossroads low-budget release is a mixed blessing. If it's the Britten *Variations* you're after, the ground is safe. Although I can't see the Czech performance as a match for Angel's spectacularly performed and recorded version with Menuhin conducting, this lovely, songful, and precocious work that Britten composed when he was twenty-four has a way of taking care of itself when both conductor and musicians are able and sensitive. Vlach and the Czech Chamber Orchestra are both, and the piece goes along beautifully.

Stravinsky's *Apollo* is another matter. Quite apart from the fact that the composer's own recent recording of it for Columbia is one of the most relaxed, songful, and beautiful things he has done on records in recent years, the Czechs simply don't know *how* this exquisite manifestation of Stravinsky's neo-classical period should sound. The performance is awkwardly phrased, the balancing of Stravinsky's highly personal chord distribution badly understood, the rhythmic animation of the piece properly "counted" but incorrectly "felt." If it's the Stravinsky you're after, then, your budget would have to be pretty skimpy for you to settle for this.


AXEL POIGNANT

MICHAEL TIPPETT
An accessible concerto, an austere sonata

Both works are reproduced with clean, effective recorded sound, and the stereo treatment is good. The cover design, by the way, is worthy of comment. Either the album's musical content or possibly you and I are being put on: a pop-art and, presumably, Apollonian life-guard stands in a rowboat flexing his muscles and consulting a volume of poetry from which he reads aloud. A sickly red, mole-like creature rows doggedly away (he says, "Ugh") through a strip of tropic-green water above the surface of which is drawn the pea-green face of a drowning man who says, "Help."

I echo his cry. *W. F.*

RECORDING OF SPECIAL MERIT

TIPPETT: *Piano Concerto; Piano Sonata No. 2.* John Ogdon (piano); Philharmonia Orchestra, Colin Davis cond. ODEON Ⓢ ASD 621 $5.79.

Performance: **Excellent**
Recording: **Good in the Sonata, uneven in the Concerto**
Stereo Quality: **Modest but helpful**

Michael Tippett is a curious case of a composer I find easy to understand and difficult to place. Some of my British friends look me square in the eye and tell me that Tippett is a greater composer than Britten, and I have been criticized—with some justice, I now think—for linking the two in my book on twentieth-century music. Tippett—who is older than Britten, although he came to notice a few years later than his compatriot—has much less to do (in his earlier work at any rate) with neo-classicism, and the temper of his music has much *more* to do with late Romantic tradition, reinterpreted with a great deal of fresh charm. The Concerto is pastoral in character, with simple, open thematic ideas, a rippling arabesque piano style, and little imaginative touches of color which barge in where least expected—but in a not unwelcome way. The Sonata, a much more recent work (1962 as opposed to 1956 for the Concerto), is also sparer and far more original in form. It is built out of bits of chordal blocks, repeated fragments, and skitters of keyboard sound that come together and separate in striking patterns. Some of the fragments evoke traditional expressive procedures, but even these are constantly cut into by the harsh chips of piano sound. I am not completely sure that the form altogether works, but this is certainly a striking and fascinating piece of work, as harsh and austere as the Concerto is graceful and accessible.

Tippett has had good fortune to have so brilliant and sympathetic an interpreter as Ogdon. The pianist is effective in both works, but especially impressive in the Sonata. The solo piano sound is good in the Sonata; the Concerto seems uneven, with the orchestra having much less presence in the slow movement than elsewhere. *E. S.*

COLLECTIONS

RECORDING OF SPECIAL MERIT

PIERRE BERNAC/FRANCIS POULENC: *Recital.* Poulenc: *Banalités*; *Chansons Villageoises*; *Quatre Poèmes de Guillaume Apollinaire*; *Tu vois le feu du soir*; *Main dominée par le coeur*; *Calligrammes.* Ravel: *Histoires naturelles*; *Three Hebrew Songs.* Chabrier: *L'Ile heureuse*; *Villanelle des petits canards.* Debussy: *L'Échelonnement des haies*; *Le Promenoir des deux amants.* Satie: *Trois mélodies.* Pierre Bernac (baritone); Francis Poulenc (piano). ODYSSEY Ⓜ 32 26 0009 two discs $4.98.

Performance: **Legendary**
Recording: **Holds its own**

Before I get into the matter of my curious reaction to this Odyssey reissue of a French song recital by baritone Pierre Bernac and the late Francis Poulenc, I suppose I must make certain things immediately clear. The program itself—the Debussy songs, the cream of Poulenc's own crop, and Ravel's far-too-little-known *Histoires naturelles*—is as appealing as any you'll find chosen from the more recent French repertoire. The performances are sensitive, knowing, and penetrating, both vocally and instrumentally. And the

(Continued on page 122)

Daniel Barenboim, 25, pianist/conductor

The dramatic young Israeli is poised for his *tenth* tour of the United States. He is acclaimed as a pianist, conductor and soloist-conductor. And TIME praises a "... sense of structure lacking in many musicians twice his age."

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Barenboim is like Israel itself. Full of fascinating promise.

Angel

two-record package is cheap. The recorded sound, moreover—if you can live without stereo—is remarkably contemporary, and I think only a practiced ear would suspect its age. On these counts alone, I label it a recording of special merit. The "curious reaction" to which I have referred follows.

When composers of my generation were toddlers (well, not really *toddlers*), almost all of the Poulenc song repertoire was pretty much an in-group mystique. I can think of more than one party at which one or another well-known American composer rendered, late and a little tipsily, a distinctly undisciplined performance of, say, *Hôtel*.

But this same period (part of the Forties) produced a special breed of singers, those who couldn't sing much, but had lots of "taste" and "artistry" (just as often really none), who "specialized" in contemporary song. Pierre Bernac, while very much on top of this particular heap—a singer of sensitivity and style, always—never, to my recollection, had any serious claims made for his vocal endowment. On records and in concert, it was from Bernac and Poulenc that we cultists learned our practice. Having been so initiated, it is impossible for *me* to listen to Odyssey's reissue without sentiment and cool appraisal coming into conflict.

For, pupil of Bernac though he is, Gérard Souzay *has* come along; he lacks neither his teacher's sensitivity nor his intelligence, and has a lovely voice to boot. Bernard Kruysen, just about as richly endowed, has recently put out an all-Poulenc recital for Westminster. Both of these men sing Bernac's repertoire with exquisite vocal perfection.

So I suppose the nostalgia I find in Odyssey's reissue should not be confused with the better-rounded, more felicitous results Kruysen's release produces. Nor should I allow it to cloud the central issue; that the music itself is better served by Kruysen. The best of twentieth-century song, particularly in the United States, has been done no service whatever by the singing non-singer who "specializes" in new music—for exactly the same reason that no one is going to pay to hear this kind of singer sing Schubert or Brahms while Schwarzkopf and Fischer-Dieskau are around. *W. F.*

RECORDING OF SPECIAL MERIT

E. POWER BIGGS: *The Historic Organs of Europe—Switzerland.* Anon.: *Sit gloria Domini*; *Orientis partibus (Song of the Ass)*; *Christo psallat*; *Hymn to St. Magnus*; *Estampie*; *Three Verses from the Te Deum.* Leoninus: *Hec dies.* Perotinus: *Motets for Hec dies.* Dunstable (attrib.): *Agincourt Hymn.* Paumann: *Mit ganczem Willen.* Kotter: *Praeambulum in fa.* Tallis: *Gloria Tibi Trinitas* (played on the organ at Sion). Dalza: *Pavana all' Venetiana* (organ at Mendriso). Purcell: *Chaconne in F Major.* Bach: *Chorale Prelude, "In Dulci Jubilo" (BWV 751)* (organ at Sitzberg). Raison: *Passacaglia in G Minor.* F. Couperin: *The Trophy*; *Fugue on the Kyrie.* Clérambault: *Basse et Dessus de Trompette.* Bach: *Chorale Prelude, "Wer nur den lieben Gott lässt walten" (BWV 691)*; *Prelude and Fugue in B Minor ("The Great," BWV 544)* (organ at Arlesheim). E. Power Biggs (organ). COLUMBIA Ⓢ MS 6855, Ⓜ ML 6255 $5.79.

Performance: Enjoyable
Recording: Fair
Stereo Quality: Excellent

SIEGFRIED HILDENBRAND: *Historische Orgeln der Schweiz.* Obrecht: *Fantasie on "Salve Regina."* Meyer: *Kyrie eleison I & II.* Zipoli: *Al post communio*; *Canzona*; *Pastorale* (organ at Sion). Clérambault: *Suite du premier ton.* Daquin: *Noël in G Major* (organ in Vouvry, Wallis). Siegfried Hildenbrand (organ). TELEFUNKEN Ⓢ SAWT 9498, Ⓜ AWT 9498 $5.79.

Performance: Competent but not always inspiring
Recording: Superior
Stereo Quality: Excellent

These two collections survey the same subject: historic organs in Switzerland. The Biggs recording provides a little more variety of repertoire and an opportunity to sample the sounds of four different instruments, whereas Hildenbrand is restricted to two. One of these latter, the organ of the castle-church Nôtre Dame de Valère at Sion, is heard on both discs, and although it is a small instrument, it is of extraordinary interest, for it is the world's oldest playable organ, with stops dating back to 1390. The other organs date from either the eighteenth or nineteenth centuries; descriptions and stop lists are provided with both albums. On the Biggs disc, I particularly enjoyed Bach's *In Dulci Jubilo* for the *Zimbelstern* stop, the Raison Passacaglia (which very likely was the inspiration for Bach's own Passacaglia), a powerful Bach B Minor Prelude and Fugue, and a number of the very early pieces, dating back to about 850, which Biggs

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BARRETT MANAGEMENT

VANGUARD'S NEW MEDIUM-BUDGET

CARDINAL SERIES

Reviewed By DAVID HALL

VANGUARD's new Cardinal series, a compatible stereo line sensibly priced at $3.50 per disc, has recently made its debut appearance in record shops with an imposing first release of eleven discs, containing unhackneyed repertoire in recordings that are all new and generally quite fine sonically. In two instances, the Mahler Second Symphony and the Ernest Bloch *Schelomo* and "Israel" Symphony, the quality of the recordings is enhanced by use of the Dolby noise-reduction system, and Vanguard intends to employ the system more frequently for future Cardinal recordings. Add to all this the fact that in the initial release are several performances of exceptional distinction by artists of major stature, and you come up with the inescapable conclusion that Cardinal's bow is a major event and a tantalizing promise of good things to come.

The Yale Quartet may be new to the Schwann catalog, but its members—Broadus Earle, Yoko Matsuda, David Schwartz, and Aldo Parisot—are top-notch virtuosos in their own right and fine chamber musicians to boot. Their performance of the great Beethoven A Minor Quartet is one of almost terrifying power and intensity, and the recording is of such high quality that, on a large stereo playback system, one could easily be led to believe that the artists were right there in the room. With all credit to the fine readings of this music by the Budapest and the Amadeus quartets, the Yale group's disc—especially at the $3.50 price—is a *must*. It is also the only recorded performance available as a single disc.

GUIOMAR NOVAËS, now in her seventies, is to women pianists what Artur Rubinstein is to his male colleagues—which is to say that this Brazilian-born artist is an interpreter of profound poetic insight and remarkable versatility, especially in the Romantic and Impressionist repertoire. I shall not soon forget hearing her, something over a year ago, do a program that included all the Chopin Preludes, the Schumann *Carnaval*, and the Chopin B Minor Sonata —all magnificently. The best of her long series of Vox recordings stand as classics, but it is only with this new Vanguard Cardinal disc of Beethoven sonatas that Mme. Novaës at last gets the kind of recorded piano sound that befits an artist of her standing. Her reading of the oft-abused "Moonlight" Sonata is a marvel of mood and dramatic substance; the *"Lebewohl"* emerges full of wit, sparkle, and lyric poetry; and the somber-to-seraphic progression of the mighty last sonata has startling impact and noble beauty in Mme. Novaës' performance. This is an exceptionally well-thought-out Beethoven-sonata package. Don't pass it up.

Earl Wild, in contrast to Mme. Novaës, is a virtuoso's virtuoso, with fingers of steel that intermittently are also capable of sensitive poetic insight. This latter aspect of his pianism shows itself more than is the rule in his disc of the four Brahms Ballades, only the second currently available recording of these pieces. The celebrated *"Edward"* and the broodingly poetic last of the series, in B Major, fare especially well in Mr. Wild's handling. His complete performance of the two books of Brahms' *Paganini Variations* subjects the music to a fiery workout, though I would have liked greater variety of tone color and nuance in the quieter numbers. The piano sound is splendid throughout.

The chief attraction of the Ives disc is the first recording of the *Set for Theatre Orchestra* (1911) since the short-lived Oceanic issue of 1953, with Jonathan Sternberg conducting, disappeared from the catalog. Harold Farberman, whose Cambridge disc of songs and chamber works remains a major contribution to the recorded Ives literature, does especially well with the moody and sinister *In the Night* section that concludes the work, but misses something of the tautly nervous ragtime energy of *In the Inn*. The same kind of thing is also missing from the interpretation of the *Robert Browning* Overture, which I find more effective in the readings of both William Strickland (CRI) and Morton Gould (RCA Victor). (Gould, by the way, is the only conductor who elects to take the repeat of the lengthy and elaborate first Allegro.) The *Circus Band March* is an orchestral version of the jaunty song *The Circus Band* (1894), which has been recorded in choral form as part of Columbia's Ives choral-music album. *The Unanswered Question* gets its fifth recorded performance here. The playing of the *pianississimo* string chorale, which forms the distant tonal backdrop for the whole, seems a bit tentative, and for some reason Mr. Farberman has chosen to substitute an English horn for the usual (and more effective) solo trumpet. The Bernstein Columbia disc has my vote for the most desirable recorded performance of this moving minor masterpiece. The recorded sound of Farberman's performances is wonderfully transparent, but rather lacking in bite and impact.

THE Ernest Bloch disc offers a glowingly lyrical reading of the composer's masterpiece *Schelomo* with the same soloist—Zara Nelsova—who recorded the work seventeen years ago for London with Bloch himself conducting. The somewhat sprawling "Israel" Symphony sees its first recorded incarnation since Vanguard brought out the first one back in 1952. Maurice Abravanel turns in a first-class reading here, and is supported by lovely, if somewhat distantly miked, sonics.

The Cardinal entries also make two giant Mahler symphonies available for the first time in stereo at a budget price. Václav Neumann, whose readings of Dvořák and Janáček (in particular the opera *The Cunning Little Vixen*) are among the gems of the disc repertoire, delivers a distinguished reading of the complex and difficult Fifth Symphony. He avoids oversentimentalizing the famous Adagietto (the one blot on the otherwise superb Bernstein album for Columbia), and he makes the knottily contrapuntal finale wonderfully lively and transparent. If Neumann had gotten a little more presence in the recording of the cli-

maxes, Bernstein would have been up against some really stiff competition.

A Mahler "Resurrection" Symphony at budget price is most welcome, and Abravanel's reading is marked by a fine lyrical flow and transparency in its quieter stretches. But neither his orchestra nor his chorus can deliver the power demanded by the apocalyptic storms of the first and last movements. One's overall impression of the recorded sound is that of considerable diffuseness in the *tuttis*, but of remarkable clarity of detail and effective stereo localization in chamber-scored passages and in the last-movement episodes featuring on- and off-stage brass and percussion groups. Even so, I feel that one must still turn to the full-price recorded versions of this music to experience its full effect—Solti (London), Bernstein or Walter (both Columbia), or Klemperer (Angel).

THE grandiose and elaborate Monteverdi Vespers of 1610 are heard here in an edition by the distinguished British musicologist and conductor Denis Stevens. Mr. Stevens' is the third recording of this music just recently, the others being the painstakingly authentic and complete Telefunken issue and Robert Craft's "concert performance" for Columbia. Stevens has chosen to omit the five motets not ordinarily a part of the service of Vespers of the Blessed Virgin Mary (*Nigra sum, Pulchra es, Duo Seraphim, Audi coelum*, and the *Sonata sopra Sancta Maria*), and to use oboes in place of the authentic wooden *cornetti* employed in the Telefunken album (Craft uses oboes and trumpets). Mr. Stevens, unlike Craft, does have the plainsong antiphons sung at the opening and closing of each number following the imposing introductory *"Domine ad adiuvandum."* The performance is vital, marked by splendid work by the soloists in their enormously exacting roles. The recording is clean and clear, but I fear that this and the attractive price cannot elevate this set into the same league with the complete Telefunken performance.

I can work up little enthusiasm for the chamber and concerted pieces from Telemann's *Musique de Table—Production III*. It's nice, pleasant stuff, ably and stylishly played by Nikolaus Harnoncourt's Concentus Musicus ensemble, but the solo oboe and flute in the sonata and quartet sound decidedly larger than life here.

Finally, we have an album entitled "The Romantic Flute." The Danzi D Minor Flute Concerto, with its curious echoes of Mozart's great piano concerto in the same key, is the high point of this disc. Fine playing by Raymond Meylan and excellent orchestral backing by the Vienna group under Felix Prohaska grace the Danzi work, and I have no complaints to register about the recording. But the Reinecke and Widor pieces strike me as just amiable curiosities.

Like Checkmate, Elektra's new budget-stereo series, the Vanguard Cardinal line scores only a qualified success in terms of performances and sonics, but it seems decidedly more interesting and provocative in its choice of repertoire. And the Yale Quartet and Novaës discs are major contributions to the catalog.

BEETHOVEN: *Piano Sonatas: No. 14, in C-sharp Minor, Op. 27, No. 2 ("Moonlight")*; *No. 26, in E-flat, Op. 81a ("Lebewohl")*; *No. 32, in C Minor, Op. 111.* Guiomar Novaës (piano). VANGUARD CARDINAL Ⓢ VCS 10014 $3.50.

BEETHOVEN: *String Quartet No. 15, in A Minor, Op. 132.* Yale Quartet. VANGUARD CARDINAL Ⓢ VCS 10005 $3.50.

BLOCH: *Schelomo—Hebrew Rhapsody.* Zara Nelsova (cello); Utah Symphony Orchestra, Maurice Abravanel cond. *"Israel" Symphony.* Blanche Christensen (soprano); Jean Basinger Fraenkel (soprano); Christina Politis (alto); Diane Heder (alto); Don Watts (bass); Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD CARDINAL Ⓢ VCS 10007 $3.50.

BRAHMS: *Paganini Variations, Books 1 and 2, Op. 35*; *Four Ballades, Op. 10.* LISZT: *Paganini Etude No. 2, in E-flat.* Earl Wild (piano). VANGUARD CARDINAL Ⓢ VCS 10006 $3.50.

IVES: *Robert Browning Overture (1908-12)*; *The Unanswered Question (1906)*; *Set for Theatre Orchestra (1906-11)*; *Circus Band March (1894, arr. Farberman).* Royal Philharmonic Orchestra, Harold Farberman cond. VANGUARD CARDINAL Ⓢ VCS 10013 $3.50.

MAHLER: *Symphony No. 2, in C Minor ("Resurrection").* Beverly Sills (soprano); Florence Kopleff (contralto); University of Utah Chorale; Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD CARDINAL Ⓢ VCS 10003/4 $7.00.

MAHLER: *Symphony No. 5, in C-sharp Minor.* Leipzig Gewandhaus Orchestra, Václav Neumann cond. BERG: *Wozzeck—Three Excerpts for Voice and Orchestra.* Hanne-Lore Kuhse (soprano); Leipzig Radio Symphony Orchestra, Herbert Kegel cond. VANGUARD CARDINAL Ⓢ VCS 10011/2 $7.00.

MONTEVERDI: *Vespers of the Blessed Virgin Mary (1610, ed. Denis Stevens).* Ursula Conners (soprano); Shirley Sams (soprano); Shirley Minty (contralto); Nigel Rogers (tenor); Leslie Fyson (tenor); John Noble (baritone); Christopher Keyte (bass); Franz Falter (organ); Ambrosian Singers; Accademia Monteverdiana Orchestra, Denis Stevens cond. VANGUARD CARDINAL Ⓢ VCS 10001/2 $7.00.

TELEMANN: *Musique de table: The Chamber Works.* Concentus Musicus, Nikolaus Harnoncourt cond. VANGUARD CARDINAL Ⓢ VCS 10009 $3.50.

TELEMANN: *Musique de table: The Concerted Works.* Concentus Musicus, Nikolaus Harnoncourt cond. VANGUARD CARDINAL Ⓢ VCS 10008 $3.50.

THE ROMANTIC FLUTE. Danzi: *Flute Concerto in D Minor, Op. 31.* Reinecke: *Flute Concerto, Op. 283.* Widor: *Romance for Flute and Orchestra (1885).* Raymond Meylan (flute); Vienna State Opera Orchestra, Felix Prohaska cond. VANGUARD CARDINAL Ⓢ VCS 10010 $3.50.

very effectively uses to demonstrate the sounds that might have been heard on the Sion organ. As usual, his is an exceptionally well planned program, imaginative in matching the demonstration piece to the organ, and invariably effective in showing off the capabilities of each instrument. But I must make one serious criticism of the album: the recording is far too high-level and, on occasion, overmodulated. The mono version is somewhat better than the stereo, but even here the side ends are not free of distortion.

Hildenbrand's repertoire is less adventurous, although there were two items I enjoyed enormously: the Clérambault Suite (which, however, does not have the *esprit* that Biggs provides in his recording of an excerpt—not to mention the *notes inégales* that Biggs properly applies) and a lovely *Pastorale* with a Christmas feeling to it by an Italian contemporary of Bach, Domenico Zipoli. In the other pieces, Hildenbrand is a bit stolid; even the popular Daquin *Noël* fails to get off the ground. The quality of the recording, however, is absolutely breathtaking in the fullness and transparency of the organ sound. If I had heard just the Zipoli *Pastorale*, I would be tempted to recommend the disc.

I. K.

RECORDING OF SPECIAL MERIT

COMPUTER MUSIC FROM THE UNIVERSITY OF ILLINOIS. Hiller-Isaacson: *Illiac Suite for String Quartet.* Hiller-Baker: *Computer Cantata.* University of Illinois Composition String Quartet; Helen Hamm (soprano), Contemporary Chamber Players of the Univ. of Illinois, Jack McKenzie cond. HELIODOR (S) HS 25053, (M) H 25053* $2.49.

Performance: **Expert**
Recording: **Quartet over-resonant; Cantata excellent**
Stereo Quality: **Built-in**

I suppose some people will be very shocked to discover that musicians have been working with computers for over ten years now—although probably some wise guy will say that he thought it was *all* being done by computer now. Since confusion (not to mention astonishment and fear) is rampant, a few explanations are in order. In the first place, ordinary, garden-variety electronic music has nothing to do with computers, although computers can be used to generate electronic sounds and thus make electronic music. Computer output can also be translated into current and used to drive a speaker or magnetize a tape, bypassing the usual apparatus of generators, filters, etc. All you have to know is what information to feed the computer in order to get the desired output—nothing to it! Writing electronic music directly for computers in this way is a recognized field today; examples of computer-generated electronic sound can be found on an old Decca album produced at Bell Labs, and such sounds also appear here in the *Computer Cantata.* But in this kind of sound production, the computer is still the musical instrument on or through which the sounds are being produced. On a different tack, Lejaren Hiller and his colleagues at the University of Illinois have actually programed computers to "compose"—quite a different matter altogether. The *Illiac Suite*—written in 1957 and named after the computer that "composed" it, is a four-movement composition produced in conventionally notated form for live performance by a string quartet. Anybody who rushes to put the *Illiac Suite* on his turntable in the hope of getting the first messages from some wild music of the future is going to be sorely disappointed. The final movement is the most "radical," being based on a computer-generated system of weighted probabilities—chance music, of a kind, computer style. But in all the movements, the programer-composer (the live one, I mean) sets down the rules. The computer then generates (through a kind of trial-and-error process—it keeps testing possibilities until it comes up with one that fits the rules) a possible solution and this is then translated into conventional notation. Simple, no?

Actually the *Illiac Suite* is not, in any sense, an interesting piece of music. It is frankly experimental and, with the possible exception of the third movement, should have been left in the lab. The *Computer Cantata* is something else again. This piece combines a live voice, a live instrumental ensemble with a big percussion section, and computer-generated electronic sounds in an impressive web of sound. The vocal text is based on a kind of imaginary English invented by the computer out of the actual sounds of English. Fields of pitched sound and unpitched rhythmic percussion are splayed out in big patches—something like color-field painting or certain aspects of abstract expressionism in which the big form is controlled but details fall out in "random" but perfectly consistent patterns. It is in areas such as this—projecting great patterned "statistical fields" of sound—that computers

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certainly have a valid role. By all means investigate this record; but skip the *Illiac Suite* and go straight to the fascinating, horrifying, but striking *Computer Cantata*. Is 1984 upon us? I seriously doubt it. Computers are here, and they are going to be used. The real question is how, and *Computer Cantata* begins to suggest some answers.

Among other things, this record shows off the remarkable skills of the performing musicians at the University of Illinois, probably the most active and lively modern-music center in the country. Effective sound, and much to be preferred in stereo. *E. S.*

VICTORIA DE LOS ANGELES: ***Canciones Populares Españolas: El Rossinyol***; *El Testament d'Amelia*; *Adios meu homiño*; *Miña nay por me casare*; *Tengo que subir, subir*; *Ahí tienes mi corazón*: *La vi llorando*; *Ya se van los pastores*; *Campana sobre campana*; eight others. Victoria de los Angeles (soprano); Renata Tarrago (guitar). ODEON Ⓜ LALP 429 $4.79.

Performance: **Ideal**
Recording: **Good**

This folk-song anthology, representing the various ethnic regions that make up the cultural map of the Iberian Peninsula, was recorded several years ago. Victoria de los Angeles, who seems to have faded into inactivity in recent months, is captured in her most beguiling vocal form here, displaying a melancholy coloration that fits these songs to perfection, to say nothing of the effortless opulence of her middle register.

Non-Hispanic listeners, who are not sufficiently attuned to the subtle differences in the musical idioms of Catalonia, Santander, and Mallorca, may find the program somewhat lacking in variety. This applies to side one in particular, but side two contains the passionate *Jaeneras que yo canto* and other songs from Granada and Córdoba, which are likely to make a more vivid impression than the plaintive and introspective selections heard earlier. Spanish *aficionados* will find the entire program delightful; others may proceed more cautiously. The guitar accompaniments are in keeping with the intimate approach of this recital: they are subdued, improvisatory in character, and—intentionally or otherwise—devoid of any virtuoso display. *G. J.*

ALIRIO DÍAZ: ***Four Hundred Years of the Classical Guitar*** **(see SEGOVIA)**

SIEGFRIED HILDENBRAND: ***Historische Orgeln der Schweiz*** **(see BIGGS)**

GUNDULA JANOWITZ: ***Mozart Concert Arias.*** *Ah, lo previdi, K. 272*; *A questo seno . . . Or che il cielo, K. 374*; *Alma grande e nobil core, K. 578*; *Vado, ma dove? K. 583*; *Bella mia fiamma . . . Resta, o cara, K. 528*; *Misera, dove son! Ah! non son io che parlo, K. 369*. Gundula Janowitz (soprano); Vienna Symphony, Wilfried Boettcher cond. DEUTSCHE GRAMMOPHON Ⓢ SLPM 139198 $5.79, Ⓜ 39198* $5.79.

Performance: **Highly polished**
Recording: **Very good**
Stereo Quality: **Very good**

Concert arias are a relatively minor but nonetheless fascinating portion of Mozart's achievement. They were written as display pieces for the leading vocalists of his day, to be interpolated in operas, by Mozart or by others, according to the easygoing conventions of the era. Miss Janowitz's choices contain some of the best of the soprano arias. With the deletions of such collections as those of Magda László (Westminster 5179) and Maria Stader (Decca 9872) containing similar material, the present release is eminently welcome.

Gundula Janowitz is the kind of singer conductors dream about. Her singing is purity itself, she negotiates wide and difficult intervals with absolute accuracy, and her rhythmic sense is unfailing. Her coloratura agility, if not really dazzling, is always dependable. What she sometimes lacks is a certain intensity. Concert arias though these may be, they are invariably theatrical, built around dramatic situations. The singing occasionally captures the mood, but at other times it remains outside and uninvolved. Part of the fault lies with the conductor, who imparts insufficient animation to the wonderful rondo of K.374, and fails to illuminate the contrast between the *andante* and *allegro* sections of K.369. With a little more fire in the singing and a more incisive direction, this could have been an outstanding recital; as it is, it is still an enjoyable one. *G. J.*

CHRISTA LUDWIG: ***The Shepherd on the Rock and Other Songs*** **(see Best of the Month, page 88)**

MISA FLAMENCA. Rafael Romero, Pericón de Cádiz, "Chocolate," Pepe "El Cu-

(Continued on page 130)

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CIRCLE NO. 34 ON READER SERVICE CARD

lata," Los Serranos (vocals); Victor Monje "Seranito," Ramón de Algeciras (guitars); "Maitea" Choir and members of "Coro Easo." MISA MOZÁRABE. Choir of the Seminary of Toledo and of the "Colegio De Infantes" and orchestra of ancient instruments. PHILIPS Ⓢ PCC 623, Ⓜ PCC 223* $5.79.

Performance: **Fervent**
Recording: **Good on *Misa mozárabe***
Stereo Quality: **Very good**

The first side, *Misa flamenca*, is a contemporary Spanish Roman Catholic Mass which mixes popular and folk elements with more formal liturgical practices. The flamenco performers are vivid and often fiercely expressive, but the choral sections don't fit, either musically or sonically. As for the sonic awkwardness, the choir sounds to me to have been dubbed in. On the second side, a Spanish Catholic Mass dating in part from the twelfth century reveals the serene power of the Mozarabic chant which at one time formed one of the four main branches of Western liturgy. Although more stately on its surface than the *Misa flamenca*, the core of *Misa mozárabe* is molten faith, and the performance becomes more absorbing with each hearing. *Nat Hentoff*

MUSIC AT THE COURTS: Italy, Sweden, and France (16th to 18th Centuries). Palestrina (attrib.): *8 Ricercari*. Frescobaldi: *Canzona "La Lanciona."* G. Gabrieli: *Canzona "La Spiritata."* Vecchi: *Fantasia a 4*. Legrenzi: *Sonata*. Monteverdi: *Madrigals: Ardo sì ma non t'amo; Ardi o gela; Arsi e alsi*. Buxtehude: *Sonata in F Major for 4 Viols and Continuo*. Düben: *Allemande; Courante; Sarabande*. Camerata Lutetiensis (instrumental ensemble). Roman: *Drottningholmsmusik*. Jean-Pierre Eustache (flute); Camerata Lutetiensis. Hotteterre: *Suite, in C Minor, for Flute and Continuo*. Marais: *Suite, in D Major, for Flute and Continuo*. Ciax d'Hervelois: *Suite, in G Major, for Cello and Harpsichord*. F. Couperin: *Concert Royal No. 4, in E Minor, for Flute and Continuo; Harpsichord Suite No. 21, in E Minor*. Le Rondeau de Paris (Laurence Boulay, harpsichord; Geneviève Nouflard, flute; Marie-Thérèse Heurtier, cello). NONESUCH Ⓢ HC 73014, Ⓜ 3014 three discs $7.50.

Performance: **Mostly very good**
Recording: **Excellent**
Stereo Quality: **Fine**

Each of these three discs is devoted to a country—Italy, Sweden, and France—although the exact connection with a court therein is sometimes nebulous. With a few exceptions (the often-recorded *"La Spiritata"* of Gabrieli, the Couperin Concert Royal, and the Marais, which was originally for gamba and continuo), these pieces are fairly rare on records; all are delightful. The *Ricercari* attributed to Palestrina are played here by a consort of viols with recorder, as are the remaining Italian works, including the Monteverdi madrigals.

Gustaf Düben was a chapel master at the court of Queen Christina; his three dances are slight, but typical of the second half of the seventeenth century. A rather more interesting Swedish composer, Johann Helmich Roman (1694-1758), is represented by a group of six movements taken from a larger suite that was intended for a royal wedding. The music is cosmopolitan in style, utilizing a solo flute in addition to other instruments, and is quite charming.

The remaining pieces, all by French composers, involve a different performing group, Le Rondeau de Paris, who present the most stylish and enjoyable interpretations in the album, with generally excellent realization of the complex ornaments. The Camerata Lutetiensis plays very well (the Buxtehude, in particular, is impressively rendered), but much of the music is ornamentally bare and the ensemble plays it rather too literally. Nevertheless, this is a very pleasant collection, covering a wide variety of musical styles, and it has been recorded expertly. *I. K.*

RECORDING OF SPECIAL MERIT

THE NEW MUSIC. Stockhausen: *Kontra-Punkte*. Penderecki: *Threnody for the Victims of Hiroshima*. Brown: *Available Forms I*. Pousseur: *Rimes*. Frederick Rzewski (piano); Rome Symphony Orchestra, Bruno Maderna cond. RCA VICTROLA Ⓢ VICS 1239, Ⓜ VIC 1239 $2.50.

KRZYSTOF PENDERECKI
A Threnody *of lasting impact*

Performance: **Good**
Recording: **Good**
Stereo Quality: **Conventional**

The title of this RCA Italiana production is "The New Music," which—in English, at any rate—seems a little too all-inclusive; these four pieces, however interesting and important, do not quite cover all the ground. Nevertheless, this is not a bad introduction to certain aspects of the post-World-War-II generation. I suggest that the uninitiated do *not* begin with item number one on the program; Stockhausen, the guru of the European avant-garde, is the big name here, but this early post-Webern totally organized serial composition, though historically important, is a rather dry and obsessive piece of work—like a lecture on music rather than music itself. The Penderecki or the Brown will do for a starter. Krzystof Penderecki is the young Polish composer who startled the musical world in 1961 with his *Threnody*, written for fifty-two *solo* strings entirely in percussive accents and tone clusters. Simple as this music basically is, the impact of these great opening and closing bands of string sound, cut through by unearthly rapping and screeching, does not diminish with rehearing. Ironically, this is the second recent release here of a recording of this piece; the Polish performance on Philips is tighter and more intense, but this version, which has its own drama, also is in more interesting company. That company includes Earle Brown, one of the few American composers to have gained general recognition in Europe in recent years. Brown was associated with John Cage for a while, but he has evolved in quite a different direction. Brown's work might be called Action Music—a sort of parallel to Action Painting. It is not really "chance music" (you will hear that term bandied about loosely) but a performance-practice style in which the musicians themselves take an active part in forming the piece. The title of *Available Forms* gives the clue; it is a series of basic musical materials out of which the performers can make many larger shapes. Each player in the chamber ensemble has six pages with five "events" on each page; according to the conductor's cues, these elements may be combined in what is virtually an infinite number of ways—a kind of musical mobile. If this sounds tricky or forbidding, it doesn't emerge that way at all. Brown is concerned with the immediate, sensuous contact of musical ideas and musicians: long held notes, quiet timbres alternating with splutters and spatters, the whole punctuated by sprays of the most elegant, cascading piano-harp-percussion sound.

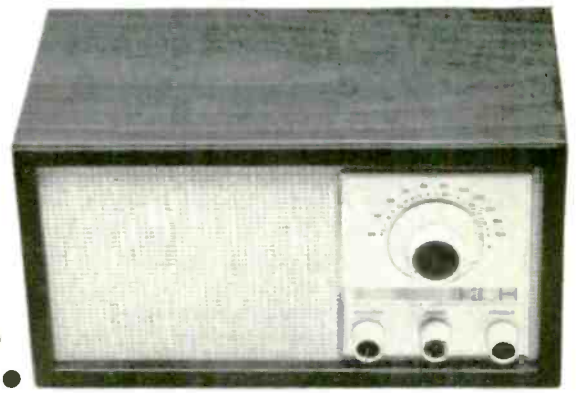
Henri Pousseur is, without a doubt, the most important composer Belgium has produced since the days of Josquin and Lassus, but his pieces often sound more fascinating in the telling than in the reality. *Rimes pour différentes sources sonores* (to give it its full title) is a big work for orchestra and electronic tape in three parts, built on a complex structure of intersecting pitch, density, and noise. Although at times it seems labored—the final section for instruments alone seems to me a let-down—it is perhaps the composer's most impressive work. In any case, it is a good example of the live-electronic mixed genre which has become a major feature of new music in the last few years.

Bruno Maderna, who has probably conducted more new music than any other living person, does a great deal to bring these works to life. Frederick Rzewski, the American composer and pianist, does a remarkable job with the keyboard part of the Stockhausen. Otherwise, from a technical point of view, these performances are not impeccable—the most impressive job is in the Brown, in which precision is not a prime requirement—but they are always vital, and they always "sound." The recording is decent enough, but, in music which places such an emphasis on sonics and sonic directionality, much more might have been made out of the stereo. *E. S.*

RECORDING OF SPECIAL MERIT

ANDRÉS SEGOVIA: *Segovia on Stage*. Purcell: *Prelude; Minuet; A New Irish Tune; Jig; Rondo*. D. Scarlatti: *Sonata in A, L. 483*. Handel: *Sonata in D Minor; Fughette; Menuet; Air; Passepied*. Bach: *Sarabande; Bourrée: Double*. John Duarte: *English Suite, Op. 31*. Cassadó: *Preámbulo* and *Sardana*. DECCA Ⓢ DL 710140, Ⓜ DL 10140 $5.79.

(Continued on page 132)



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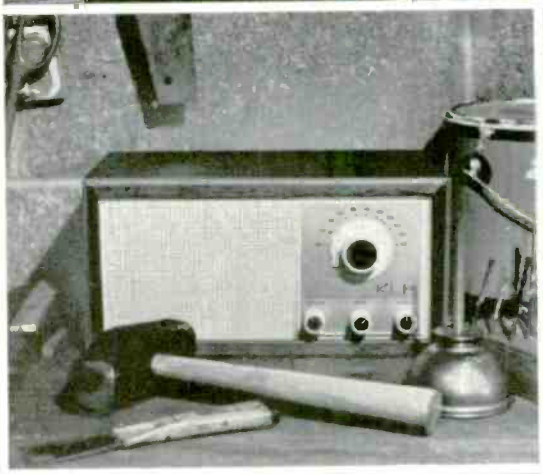

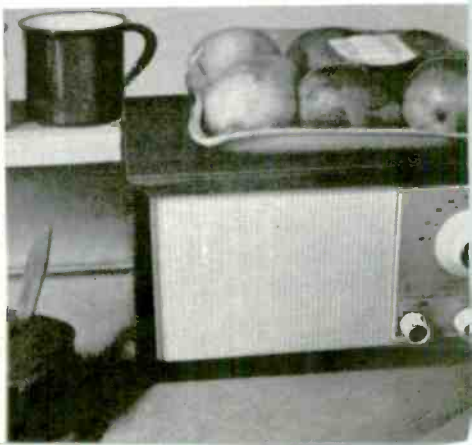

ALIRIO DÍAZ: *400 Years of the Classical Guitar.* Tárrega: *Recuerdos del Alhambra.* Lauro: *Dos valses venezolanos.* Sojo: *Guasa; Canción; Quirpo.* Albéniz: *Asturias.* Anon.: *Two Catalan folk songs.* Haydn: *Menuet.* Sanz de la Mancha: *Pavana and Folia.* Scarlatti: *Sonata.* Bach: *Gavotte; Fugue.* Sor: *Variations on a theme of Mozart, Op. 9.* EVEREST Ⓢ 3155, Ⓜ 6155 $4.98.

Performance: Segovia still the master
Recording: Segovia's far better
Stereo Quality: Enhances Segovia's sound; negligible for Díaz

I suppose Alirio Díaz does actually play music written in four different centuries (you'd never be able to tell from the incredible sleeve notes), but I think it is something of an overstatement to say that he is "the only one capable of continuing the extraordinary work of revaluation of the instrument brought to prominence by the great Spanish concertists of the twentieth century" (one of the more coherent and informative samples from the notes, by the way). He is certainly a capable and attractive guitarist, with clarity, elegance, and a natural sense of style for the popular Spanish items on side one.

Díaz takes his "classical" music straight; he is brilliant and accurate but not much more. Segovia is freer, more expressive. The larger part of his recording is taken up with his own transcriptions, including one of the Purcell piece used by Britten in *The Young Person's Guide to the Orchestra.* The English motif of this disc also appears in a John Williams transcription of Domenico Scarlatti and in a pleasant folk-song suite by John Duarte, an English guitar teacher and composer. Cassadó, the late cellist, was a compatriot of the guitarist, and his *Preámbulo* and *Sardana* show a robust Catalan peasant quality in an imaginative setting. Altogether it makes a rather charming recital, and Decca's sensitive recording well transmits the superb variety of colors that Segovia elicits from his instrument. Díaz is not quite so lucky, and the high hiss level of his disc is disturbing.

E. S.

RECORDING OF SPECIAL MERIT

NORMAN TREIGLE: *Opera Arias.* Verdi: *Otello: Credo. Don Carlo: Ella giammai m'amò. Simon Boccanegra: Il lacerato spirito. Macbeth: Come dal ciel precipita.* Mozart: *Le nozze di Figaro: Non più andrai. Die Zauberflöte: In diesen heil'gen Hallen. Don Giovanni: Deh, vieni alla finestra.* Gounod: *Faust: Le veau d'or; Vous qui faites l'endormie.* Halévy: *La Juive: Si la rigueur.* Ponchielli: *La Gioconda: Si, morir ella dé.* Norman Treigle (bass-baritone); Vienna Radio Orchestra and Chorus, Jussi Jalas cond. WESTMINSTER Ⓢ WST 17135, Ⓜ 19135 $4.79.

Performance: Brilliant singing
Recording: Good
Stereo Quality: Good

The New York City Opera Company stresses ensemble rather than individual singers, so instead of referring to Norman Treigle as one of its stars, perhaps it would be more appropriate to call him a cornerstone of the company. During his many years with that institution, this versatile artist has sung a great variety of roles, generally the kind requiring strong characterization. Figaro, Mephistopheles, and Escamillo are among them, but also Julius Caesar, King Dodon, and the Rev. Olin Blitch (*Susannah*).

Treigle's mature mastery of the appropriate styles, his thorough understanding of the characters and situations, is evident in every one of these arias. He colors his voice expertly, has an excellent command of *mezza voce,* and knows how to convey meaningful nuances of expression without intruding on the vocal line. His Iago is dark and sinister, his Mephistopheles a fierce demon. The *Don Carlo, Boccanegra,* and *Macbeth* arias display the requisite nobility of line, and the *Don Giovanni-Figaro* sequence reveals an uncanny similarity to Ezio Pinza's tone production and phrasing. The Pinza image also haunts the rarely heard *La Juive* excerpt, one of the late basso's specialties, and, again, Mr. Treigle's way with this bravura air is very impressive.

His voice is a real bass-baritone, covering an extension from the profundo register to a healthy and reasonably strain-free baritonal top. It appears somewhat amplified in this recording, but the characteristics are there. He projects his lines with clarity and penetration and with fine pronunciation in all three languages. The vocal line is strongly sustained, with only very marginal imperfections of pitch on a few occasions. At the present time I am inclined to regard Norman Treigle as the best American basso, and his absence from the Metropolitan roster is hard to explain.

The accompanying orchestra is most assuredly not the Vienna Philharmonic, but Jussi Jalas handles matters with a capable hand.

G. J.

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MAHLER, BERNSTEIN, AND THE ROMANTIC TRADITION

By Eric Salzman

ONE night last summer, deep in the heart of Central Europe, I was arguing about conductors with a very knowledgeable friend. We had just heard what I thought was an exceptional, although admittedly modern-style, performance of one of the great nineteenth-century masterpieces. My friend was ticking off all the reasons why the very gifted conductor of this performance did not understand "the Romantic tradition." "What Romantic tradition?" I finally burst out in annoyance. "There is no such thing. The Romantic tradition went up in flames a quarter of a century ago. Name one conductor today who belongs to 'the Romantic tradition.'" Silence. I had made my point.

But I was wrong. There is one—Leonard Bernstein. Asked about his affinity for Mahler—a towering figure among the late Romantics—Bernstein is supposed to have turned on his questioner: "But I *am* Gustav Mahler!" I for one am quite prepared to believe it.

It is not necessary here to rehash the parallels (and differences) between the two men and their careers. The point I want to make is that Bernstein conducts Mahler's music exactly as though he had written it himself, as though he had a personal commitment to every *crescendo*, every *subito piano*, every *ritardando*, every sudden accent or change of tempo. When Bruno Walter conducted Mahler, there were many beautiful things, but the vulgarities sounded like—well, they sounded like vulgarities. When Bernstein does them, they emerge as part of life. I don't mean this in a snide or snickering way. Mahler's genius and originality lie in great part in the largeness of his vision, which encompassed both the sublime and the ridiculous. It is part of Bernstein's genius that he understands this and projects it so well without excuse or apology.

With that as a preface, I can now introduce to you the all-time top Christmas-stocking stuffer: Columbia's fourteen-disc set of the nine completed Mahler symphonies conducted by Bernstein. Alert Mahlerites will know instantly that this means that Columbia has released the Bernstein Mahler Ninth recorded two years ago, as well as new versions of Nos. 1 and 6. The other performances are identical with the ones already released separately, but two of these, Nos. 4 and 5, have been remastered for sonic reasons. The package includes a fifteenth disc made up of recorded reminiscences by Mahler's daughter and by musicians who knew him; there is also a thirty-six-page booklet containing an essay on Mahler by Bernstein and other material. (This review is based on test pressings, and I have not yet seen or heard the addenda.)

But just wait, there's more. After crying—lo, these many years—for a decent stereo Mahler Ninth (the Walter Ninth dates from the end, not the prime, of that conductor's life, and the respectable Horenstein version is in mono only), I am suddenly confronted with three! Bernstein's comes hard on the heels of Klemperer's and Kubelik's. Ančerl, a fourth contender, also new to the lists, is simply out of the running. The Czech conductor and his estimable Prague ensemble come from Mahler's native Bohemia, but they are, alas, a long way from a grasp of his music (I suspect they have played very little of it). The Mahler Ninth is one of those stupendous and epochal pieces that apparently take a few generations to sink in. Like the Beethoven Ninth (don't think Mahler wasn't aware of the parallels), it is the culmination of one era and the herald of another. One can deduce almost the entire symphonic output of Prokofiev and Shostakovich from its pages (how ironic that the modern Soviet symphonic style should be based on the music of a Bohemian-Austrian Jew!). In many respects, this piece is even further out than that—notably in its awesome first movement. But it is also somehow the last summit of the old tradition, the final expansion of Classic-Romantic symphonic tonal music. It grows out of, yet bursts, the old forms; after the Mahler Ninth there was no turning back. In the first movement, lush as it is, one already hears the anguished "Expressionism" of Schoenberg and Berg in virtually every bar; the introductory bars of the first movement are like the opening of the Beethoven Ninth as Webern would have imagined it. The final, divine Adagio is, like the last song of *Das Lied von der Erde*, a long, reluctant, moving farewell.

SINCE, as my opening remarks might suggest, I am going to opt for Bernstein, I should say now that there is one simple reason why a great many Mahler fans are not going to be enjoying the Bernstein Mahler Ninth (or Sixth or First) this Christmas: these recordings are available—for the moment, at least—only in the complete set. For the penurious and impatient, there are Kubelik and Klemperer. Oddly enough, both are most impressive in the outer movements, weakest in the middle. Klemperer's Tempo I in the Scherzo is lumbering. His idea is obviously to get maximum contrast between Tempos I, II, and III, but he cannot, with all his genius, make it work; he virtually admits defeat when Tempo I makes its last appearance—more briskly. Similarly, Klemperer does not find the right quality of abandon for the *Rondo-Burleske*, which is on the heavy-footed side. There are ensemble problems—for example, a wrong entrance by some first violins in the final bars of the piece, some ragged attacks here and there. But against these defects must be set a first movement of genuine scope. Listen to the way lines appear and disappear in and out of the orchestral textures; these opening pages are a master study in phrasing, orchestral articulation, tempo, rhythmic and dynamic shape. I liked the sound, but the review discs (not an advance copy) had several pressing defects.

Against the mighty Klemperer—often magnificent but far from infallible—Kube-

lik more than holds his own. This conductor (another Bohemian!) produces a first movement that is less architectural than Klemperer's and less dramatic than Bernstein's, but richer and more sensual than both. His moderate but firm *Ländler* tempos are convincing (although he does not distinguish between them quite so well as Bernstein), and the finale is very beautiful. He elicits good playing from what is, after all, only a run-of-the-mill German radio orchestra, and gets excellent sound from DGG. Altogether, a sensitive and expressive reading, which has good texture without loss of clarity.

Kubelik's stumbling block is that third-movement *Rondo-Burleske*. Only Bernstein knows how to catch just the right tone of ironic humor, of demonic boisterousness, of wild abandon expressed in five-part Bachian counterpoint, of obsessiveness and grotesquerie put into the most complex Baroque and Classical techniques and forms. Bernstein is the only one of the four conductors to take the Tempo I of the Scherzo at a moderately good clip and to distinguish clearly between the three tempos. His first movement is a masterpiece, charged with nervous energy and spanning the half-hour length with ease. Bernstein follows Mahler's copious performance instructions, not with reverent fidelity, but with a natural feeling for the restlessness, the intensity and turmoil, the schizophrenic changes of mood and character—expectation, impulsiveness, resignation, excitement, apotheosis, anxiety, exaltation, and so forth, all tumbling in on one another. The big singing lines and long-range thrusts are articulated despite the obsessive detail; he catches the detail without losing himself in it. The ambiguities, the vulgarities, and the contradictions are not glossed over—quite the contrary; they become part of the essential expression. It might be argued that the finale lacks something in exaltation, that the divine afflatus is missing. On the other hand, moving as this Adagio is, and even though its model is clearly the "divine" Adagio of the Beethoven Ninth, Mahler seems to me only to be affecting this "heavenly simplicity." The sense of calm, of resignation, of sublimity is forced, pervaded by a profound disquietude; this seems to me part of its essential character. At any rate, Bernstein does not linger over the sublimities, but rather projects long, tense, anxious lines. He makes his point, and, although he provides the ending with a very different emotional climate from what one expects, he succeeds in drawing together the musical and expressive threads that make this the most unified and organic of all of Mahler's work.

The sound is satisfactory, and the stereo is very helpful in sorting out the complexities. Incidentally, Bernstein and Columbia make it on three sides, while everyone else spreads over four (admittedly the point is academic until the Bernstein version is released separately).

THE Sixth Symphony is a puzzler. It is (along with the Seventh) the least well known of the nine—the score was published only in 1962—yet it shows every sign of having been intended as an accessible work. The first movement is a crunching Mahler march, but it is one of the most compact and traditionally organized of any of his first movements. Its rather Brucknerian ideas are set forth with great tonal clarity in a strict and clear sonata form: repeated exposition, development, recapitulation, coda, and all. The Scherzo, in the minor of the tonic A, has a most ingenious Trio (or, depending on how you look at it, second subject) marked *altväterisch* (old-fashioned), made up of alternating triple and duple bars and rounded out by a *codetta* section which can only be described as high-camp hootchy-kootchy. The E-flat Andante evokes both Mozart and folk song in its melodic simplicity, and its curious "wrong notes" and occasional lushness in scoring suggest Ravel or Poulnec. But the character, balance, and coherence of this apparently "neoclassical" symphony are shattered by the weight of the enormous finale. This movement, with its prominent use of harps, celesta, and all sorts of percussion—including the famous cowbells—with its slow build-up and march-like section, its frequent changes of tempo, its incorporation of ideas from earlier movements, and its accumulations of intensities, moves from one climactic level to the next in a seemingly endless procession. Again and again Mahler seems to have overreached himself; each time he withdraws, regroups his forces, and begins a new assault. The earlier movements turn out to have been only a series of preludes for this last giant series of apotheoses.

I'm not sure that it really works, but Bernstein, with his sure dramatic instincts, almost makes it seem to. The playing is first-class and so is the recording; the stereo is notably effective. In the First Symphony, Bernstein has the most competition—this early work is still the most popular of the Mahler symphonies, and here the market is crowded with more or less respectable versions. Nevertheless the Bernstein holds its own very well, and it is a worthy part of the set. The big question is: when will Columbia release the three new recordings separately? How about Nos. 6 and 9 paired as a three-disc set?

MAHLER: *Symphonies Nos. 1-9.* Lee Venora (soprano), Jennie Tourel (mezzo-soprano), Collegiate Chorale (in Symphony No. 2); Martha Lipton (mezzo-soprano), Schola Cantorum Boys' Choir (in Symphony No. 3); Reri Grist (soprano, in Symphony No. 4); soloists, chorus, and London Symphony Orchestra (in Symphony No. 8); New York Philharmonic (in Symphonies Nos. 1-7 and 9), Leonard Bernstein cond. COLUMBIA (S) GMS 765, fourteen discs $100.

MAHLER: *Symphony No. 9.* New Philharmonia Orchestra, Otto Klemperer cond. ANGEL (S) SB 3708, two discs $11.58.

MAHLER: *Symphony No. 9.* Symphony Orchestra of the Bavarian Radio, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON (S) DGG 139345/6, two discs $11.58.

MAHLER: *Symphony No. 9.* Czech Philharmonic Orchestra, Karel Ančerl cond. CROSSROADS (S) 22 26 0006, (M) 22 26 0005, two discs $4.98.

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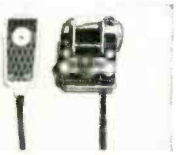

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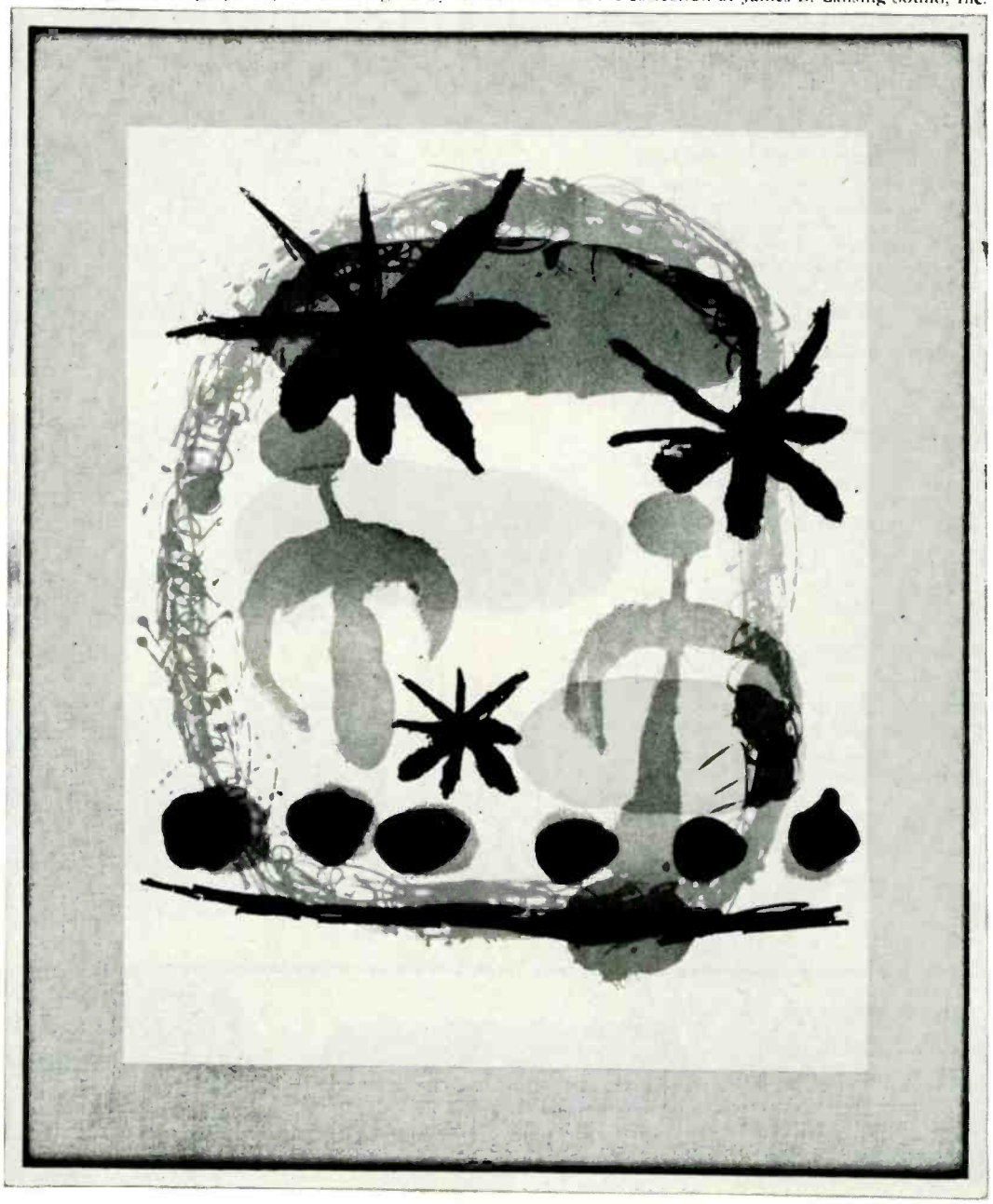

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Reviewed by NAT HENTOFF • PAUL KRESH • REX REED • PETER REILLY

ED AMES: *My Cup Runneth Over.* Ed Ames (vocals); orchestra. Perry Botkin, Jr., Ray Ellis, Jimmy Wisner, Stu Phillips, and Sid Bass cond. and arr. *My Cup Runneth Over*; *In the Arms of Love*; *Don't Blame Me*; *Our Love is a Living Thing*; *Watch What Happens*; and six others. RCA VICTOR Ⓢ LSP 3774, Ⓜ LPM 3774 $4.79.

Performance: Imitative
Recording: Excellent
Stereo Quality: Very good

Ed Ames' cup may run over, but my patience with his determined imitation of the late Buddy Clark runneth out quicker. The imitation does not end with purely vocal similarities but also extends to phrasing and articulation. Since I could never work up much enthusiasm over Clark's own incessant carolling of *Linda*, it can be safely deduced that my reaction to Ames' singing of *Melinda* from *On a Clear Day You Can See Forever* was distinctly weak.

Aside from its derivative pall, "My Cup Runneth Over" is a randomly pleasant album. And, if you don't remember Buddy Clark, there is no reason why you should not enjoy it. The selection of songs is extremely good—including one that is new to me, *Bon Soir Dame*, which is delightful. *Edelweiss* from *The Sound of Music* and *Watch What Happens* from *The Umbrellas of Cherbourg* are also nicely treated.

There are enough arrangers and conductors listed here for a performance of the Ives Fourth Symphony; however, they have all done yeoman service. *P. R.*

GLEN CAMPBELL: *Gentle on My Mind.* Glen Campbell (vocals and guitar); orchestra, Leon Russell and Al de Lory cond. and arr. *Gentle on My Mind*; *Catch the Wind*; *The World I Used to Know*; *Without Her*; *Mary in the Morning*; *Bowling Green*; *It's Over*; *You're My World*; *Love Me as Though There Were No Tomorrow*; *Cryin'*; *Just Another Man.* CAPITOL Ⓢ ST 2809, Ⓜ T 2809* $4.79.

Performance: Listless
Recording: Good
Stereo Quality: Good

Glen Campbell is a big, raw-boned country-and-western singer who performs with honesty, conviction, and a breathtaking lack of excitement which would not be nearly so disturbing if his material was not as good as it is. But when a man tackles Rod McKuen's *The World I Used to Know* and Donovan's purple-tinged *Catch the Wind*, he should have the vigor to deliver something more interesting than a monotone, flat-pitched whimper. *Cryin'* should have three times the power it has here, that beautiful ballad *Mary in the Morning* should be much more rueful, songs by Donovan should demonstrate much more feel for the twisted complexity of the lyrics. Campbell sounds like he is singing to his prize steer. The whole affair is thoroughly expendable. *R. R.*

BOB CROSBY (FLANKED BY BOBCATS)
A superb collection of oldies

COUNTRY JOE AND THE FISH: *Electric Music for the Mind and Body.* Joe McDonald (vocals, guitar, bells, tambourine); Barry Melton (vocals, guitar); Dave Cohen (guitar, organ); Bruce Barthol (bass, harmonica); Chicken Hirsch (drums). *Flying High*; *Death Sound*; *Porpoise Mouth*; *Superbird*; *Not So Sweet Martha Lorraine*; *Bass Strings*; and five others. VANGUARD Ⓢ VSD 79244, Ⓜ VRS 9244 $4.79.

Performance: Alka-Seltzer, please
Recording: Good
Stereo Quality: Good

If I have to keep listening to these "trip" albums much longer, it may drive me to LSD myself. I am suffering from an advanced case of hyperacidity after this recorded outing with Country Joe and The Fish. Said by connoisseurs of these things to be the best album to take a trip by, "Electric Music for the Mind and Body" is something of a short circuit in the cold, clear air of this reviewer's listening room. I found it to be a noisy mélange of overamplified guitars, organ, various bells, and tambourine, and a sound that could just possibly be LOVE badges and Indian beads clanking together in the background.

Joe McDonald does most of the "singing," composing, and lyric writing. His lyrics are fairly good, but rigidly fashionable: his disapproval of President Johnson extends to wanting to make him "eat flowers" and "drop some acid." (If Country Joe succeeded in the latter endeavor, what color do you suppose L.B.J. would paint the White House?) The lyrics contain approving mention of all the other hippie touchstones: the *I Ching*, marvellous trips, and most of all, LOVE, LOVE, LOVE. (By the way, why doesn't someone revive Gershwin's *Love Is Sweeping the Country* for use as the hippies' anthem?). *Not So Sweet Martha Lorraine* was the one band on the album that I reasonably enjoyed. The remainder would seem to be primarily for the initiated.

In all truth, I am beginning to actively dislike many aspects of the acid subculture. It seems to me that in examples such as this current album, it is becoming aggressively arrogant, smug, and repellently zombie-like. If indeed the acid generation is searching for something different and new, then I think it ought to start coming up with more convincing evidence of the fruits of that search than the random recorded ditherings offered here. *P. R.*

RECORDING OF SPECIAL MERIT

BOB CROSBY AND THE BOBCATS: *Their Greatest Hits.* Bob Crosby and the Bobcats (vocals, accompaniment). *March of the Bob Cats*; *My Inspiration*; *South Rampart Street Parade*; *Honky Tonk Train Blues*; *Boogie Woogie Maxixe*; *Little Rock Getaway*; *Gin Mill Blues*; *What's New?*; *Yancey Special*; *The Big Noise from Winnetka*; *Summertime*; *I'm Prayin' Humble.* DECCA Ⓢ DL 74856, Ⓜ 4856* $4.79.

Performance: Nostalgic
Recording: Good
Stereo Quality: Good

I approached this assemblage of the old Bob Crosby singles, recorded in the 1930's when his Dixieland band was all the rage, with

Explanation of symbols:
Ⓢ = *stereophonic recording*
Ⓜ = *monophonic recording*
* = *mono or stereo version not received for review*

dread. To a jazz buff brought up on the new sounds as I was, I figured these old remastered tapes would sound as outdated as the Mersey beat must now sound to the Rolling Stones. But I was wrong. They brought back pleasant childhood memories of listening to the radio under the blankets late at night so nobody in the house could hear. There's some very good listening here still.

Crosby's Bobcats never seemed restricted within its seven- or eight-man framework or over-arranged into a tight little cell-block in the Dixieland groove. Everybody had a turn swinging. Joe Sullivan's piano on *Boogie Woogie Maxixe*, Billy Butterfield's young trumpet bursting with strength on *What's New?*, New Orleans clarinetist Irving Fazola (remember him, anybody?) flexing his muscles on *My Inspiration*, and the whole band swinging home free on the *South Rampart Street Parade* . . . it all made me very nostalgic. But enough of that. Even if you've never heard of Bob Crsoby and his Bobcats (is it possible??) you are guaranteed a good time with this superb collection of oldies, recorded back when music was music and people had a good time playing it. Come to think of it, I'm going to put the record back on the turntable as soon as I finish typing the last sentence of this review. *R. R.*

PATTI DREW: *Tell Him.* Patti Drew (vocals); orchestra. *Tell Him*; *Turn Away from Me*; *Knock on Wood*; *I Can't Shake It Loose*; *Show Me*; *Someone to Take Your Place*; *Tired of Falling in Love*; *Been Rained On*; *You've Changed*; and two others. CAPITOL (S) ST 2804, (M) T 2804* $4.79.

Performance: Promising
Recording: Good
Stereo Quality: Good

In this, her debut album, Patti Drew displays a large, gutsy voice and a somberly emotional performing style. Formerly a member of The Drew Vels, whose big hit was the title song of this album, Miss Drew makes an engaging solo performer. *Tell Him* is spun out in fine soulful style and *Tired of Falling in (and out of) Love* projects her excellent sense of narrative lyric. Miss Drew's voice sounded to me like Dakota Staton sieved through Diana Ross, with an occasional garnish of Aretha Franklin, but she is able to give these songs an independent and sincere approach all her own. Unfortunately, she strikes me as the kind of singer who will have to have a big commercial hit to sustain herself, because on the evidence here she does not have quite enough individuality to attract a coterie of loyal fans without one. *P. R.*

PERCY FAITH: *Today's Themes for Young Lovers.* Percy Faith, orchestra and chorus. *Happy Together*; *Release Me*; *I Can Hear the Music*; *Mary in the Morning*; *Windy*; *Fifty-Ninth Street Bridge Song*; *Somethin' Stupid*; and four others. COLUMBIA (S) CS 9504, (M) CL 2704 $4.79.

Performance: Pshaw!
Recording: Excellent
Stereo Quality: Excellent

"Today's Themes for Young Lovers" can best be described as perfect elevatormuzik—that is, the kind of music that one has grown accustomed to as one of the grimmer facts of American life, the kind that is piped in (and out) at one in elevators, dentists' waiting rooms, airplanes, and department stores. It is my pet theory that music of this kind is for people who don't like music very much. For them, it is a steady hum of sound that they can wrap around themselves like a security blanket.

Pshaw! I say to them. I advise them to purchase a smoothly functioning window air-conditioner, the hum of which has been scientifically proved to have a calming effect on the distraught. Of course, I realize that an air-conditioner does not have the "cultural" value—or indeed the portability—of this album, but then again, with the pollution problem what it is nowadays, an air-conditioner offers certain other advantages. Go ahead, be the first in your neighborhood.

I think that Percy Faith is probably a finer musician than his recordings indicate: his albums are uniformly good in every technical aspect, and within the boundaries of what they set out to do (indirect allusive tranquilization and subdued surveillance of "hits") they succeed. But any attempt to evaluate them critically would be, quite simply, absurd. *P. R.*

EDDIE FISHER: *People Like You.* Eddie Fisher (vocals); orchestra, Nelson Riddle, Richard Wess, Marty Manning, and Sid Feller arrangers. *Maybe Today*; *Born Free*; *If She Walked into My Life*; *Mame*; *My Best Girl*; *Watch What Happens*; *Come Love*; and four others. RCA VICTOR (S) LSP 3820, (M) LPM 3820* $4.79.

Performance: Better than usual
Recording: Good
Stereo Quality: Good

Listening to Eddie Fisher has never been my idea of an inspiring musical experience, but in all fairness I must admit that his latest album is one of his best. He sounds much more relaxed than usual, less neurotic, and consequently more controlled. The songs are just plain awful. *Born Free* has never sounded duller; the arrangement threatens to fall asleep on its feet before the second chorus. And the second chorus features the old Fisher uncertainty, coupled with a few missed notes. But there is a nice, homey shift to Richard Wess' arrangement of *Mame*, and an uncomplicated niceness about *My Best Girl*, from the same show. I gasped a bit when Fisher missed reached-for notes or when his voice gave out a couple of times in complete exhaustion. Also, the energy level is frightfully low on most of his work these days, but that is almost an improvement. Not a bad album, but nothing to get excited about, either. *R. R.*

ELLA FITZGERALD: *The Johnny Mercer Song Book.* Ella Fitzgerald (vocals); orchestra, Nelson Riddle cond. and arr. *Early Autumn*; *Laura*; *Skylark*; *Midnight Sun*; *Travelin' Light*; *Dream*; *Something's Gotta Give*; *Too Marvelous for Words*; *I Remember You*; and four others. VERVE (S) V6 4067, (M) V 4067* $5.79.

Performance: Boring
Recording: Good
Stereo Quality: Good

You'd think a collection of Johnny Mercer songs sung by Ella Fitzgerald would be like getting a package of Granny's fudge from home. But as wrapped in tinseled, sludgy,

(Continued on page 142)

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tedious gift-wrap by Nelson Riddle, most of the gems on this disc just do not sparkle. (Muted horns abound whenever Riddle can't think of anything else to do in his charts—about every other band.) Ella sings as if she were sleepwalking, and Riddle's fiddles saw away on yesterday's arrangements as though the whole thing was rattled off on a commuter boat to Catalina Island between groovier dates on the mainland. Surely *Early Autumn* and *Laura* deserve a better memorial than these tranquilized versions. *Day In, Day Out* and *Something's Gotta Give* sound like old Sinatra rejects. All the old-fashioned arrangement of *Dream* lacks to send everybody off to sleep is one of those male choruses with marcelled hair and shoulder pads. Almost every track on this release sounds as if it was recorded for the boys in khaki spending a 1943 shore leave in the Hotel Taft.

The songs themselves are—well, what can you say?—distinctively Johnny Mercer and always welcome. Mercer's songs have never dated. *Midnight Sun*, which boasts a series of his loveliest lyric lines ("Your lips were like a red and ruby chalice/. . . Your arms were like an alabaster palace/. . . Each star its own *aurora borealis*"), is moderately interesting. Ella at least wakes up long enough to phrase adequately, and there is some nice vibe work by Frank Flynn. But for a lesson in how it *should* be sung, dig out June Christy's version, in Pete Rugolo's arrangement, on her album "Something Cool" (Capitol 516)—and really groove. By comparison, Ella is dull.

Johnny Mercer's genius and wit deserve a better tribute than they get here. This recording is about as stimulating as a bottle of sleeping pills. *R. R.*

MORT GARSON: *Sea Drift.* Dusk 'til Dawn Orchestra, Mort Garson cond. ELEKTRA (S) EKS 74008, (M) 4008 $4.79.

Performance: Becalmed
Recording: Excellent
Stereo Quality: Caressing

I tell you what you do. Get the place all fixed up nice, slip into a comfortable dressing gown, lower the lamps, and place Mort Garson's "Sea Drift" gently on your turntable. It should work like a charm. As the hushed sounds of the sea blend with the title number and the high-flying strings and harp effects of *Sand Castles*, a drowsy stillness will benumb the senses of you and your loved one. (Mr. Garson has closely studied the techniques of Claude Debussy, and Max Steiner's scores for those old Bette Davis movies, combining the two in a kind of West-Coast *Weltschmerz* effect that is irresistible.) By the time *The Sea of Love* is seeping softly out of your loudspeaker from band three, gentle listener, your seduction problems will be over for the evening: both of you will be fast asleep. *P. K.*

STEVE GILLETTE: *Steve Gillette.* Steve Gillette (vocals and guitar), Bruce Langhorne (electric guitar), Dick Rosmini (guitar and electric guitar), Bill Lee (string bass). *The Bells in the Evening*; *Goin' Home Song*; *Train*; *A Number and a Name*; *Molly and Tenbrooks*; and seven others. VANGUARD (S) VSD 79251, (M) VRS 9251 $4.79.

Performance: Accomplished
Recording: Excellent
Stereo Quality: Very good

Steve Gillette's songs and performances are literate, dramatic, and occasionally powerful. Most of his songs are written in tandem with Tom Campbell, who has studied ballads and folklore at U.C.L.A. This formal investigation into folk roots is perhaps what lends these new songs their disarming air of simplicity and directness—*Springtime Meadows* and *The Bells in the Evening*, for examples. Gillette's youthful and contemporary music add the properly crisp outlines. And a masterly job in every way is Gillette's own adaptation of Goethe's *Erlkönig* (herein titled *The Erlking*), about the figure of death who comes to earth in the guise of a man to take the lives of children, the only ones who can see him.

This is a totally ingratiating album by a young man who obviously is trying to build a serious career. Every success. *P. R.*

GEORGE HAMILTON IV: *Folksy.* George Hamilton IV (vocals); unidentified accompaniment. *Go Go Round*; *Colours*; *Urge For Going*; *Gentle on My Mind*; *Darcy Farrow*; *Ballad of Yarmouth Castle*; *Break My Mind*; *Man of Constant Sorrow*; and four others. RCA VICTOR (S) LSP 3854, (M) LPM 3854* $4.79.

Performance: Relaxed
Recording: Good
Stereo Quality: Good

After hearing this hummable grab-bag of folk-oriented baubles, I am convinced that Hamilton should concern himself no longer with his aging Ivy League image. He does this sort of thing much better than he does his pop-oriented, fully orchestrated jukebox efforts. He sounds especially relaxed in the country atmosphere. The straight-from-the-shoulder sincerity always present in his delivery is here, yet there seems also to be a newer, gentler, more assured quality. A song as homey as Gordon Lightfoot's *Go Go Round* stays right home with the chickens where it belongs, while Donovan's more complicated *Colours* roams the fields of psychedelia—Hamilton remains comfortable in both. Certainly he has never sounded better than he does on *Man of Constant Sorrow.*

One complaint: where did he scoop up so revolting a bucket of draff as *Ruby, Don't Take Your Love to Town*? It's about a man who comes home maimed from the battlefront to discover he isn't the man he used to be ("It's hard to love a man whose legs are bent and paralyzed; and the wants and needs of a woman your age, Ruby, I realize; but it won't be long I've heard 'em say 'til I'm not around . . . she's leavin' now because I just heard the slammin' of the door; if I could move, I'd get my gun and put her in the ground. . . ."). So help me, he sings it straight. *R. R.*

HARPERS BIZARRE: *Feelin' Groovy.* Harpers Bizarre: Eddie James, Dick Yount, John Petersen, Dickie Scoppettone, Ted Templeman (vocals and instrumentals). *Fifty-ninth Street Bridge Song*; *Raspberry Rug*; *The Debutante's Ball*; *I Can Hear the Darkness*; and six others. WARNER BROTHERS (S) WS 1693, (M) W 1693* $4.79.

Performance: Back of the book
Recording: Good
Stereo Quality: Good

There's nothing very bizarre about this group.

(Continued on page 144)

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Instead, they seem a rather synthetic mixture of California group-think. Randy Newman has provided thin songs for them including *The Debutante's Ball* and *Happy Land*, and he also had a hand in arranging several of them. In all there are four arrangers listed for the ten songs. Things get a little better in a performance of Paul Simon's *Fifty-ninth Street Bridge Song (Feelin' Groovy)* but not conspicuously so. There is an overall feeling here of the assembled-for-commercial-reasons group with the result that there seems little spontaneity and even less real pleasure in performing. It's pleasant enough to listen to, I suppose, but instantly forgettable. *P. R.*

JIMI HENDRIX: *The Jimi Hendrix Experience.* Jimi Hendrix (guitar), Mitch Mitchell (drums), Noel Redding (guitar). *Purple Haze*; *Manic Depression*; *Hey Joe*; *Foxey Lady*; and seven others. REPRISE Ⓢ RS 6261, Ⓜ R 6261* $4.79.

Performance: LSD? STP?? SOS!
Recording: The loudest
Stereo Quality: Who knows?

Nobody, but nobody, has ever had hair-dos like Jimi Hendrix and his two cohorts, as pictured on the front and back covers of this album. I am still not convinced that they don't all have fingers caught in a light socket —that or they have the hairdresser that Elsa Lanchester used for *The Bride of Frankenstein*. In any event, they play so loudly that I am forced to conclude they use wads of hair as earplugs when the going gets tough.

How can I possibly inform you what takes place on this album without giving you a long dissertation on the effects of the latest hallucinogens? Would it suffice to say that, without experience of them, I don't think you'll be able to enjoy much of this album? It is probably fine for dancing, though.

I hear that during performances Hendrix often bites his guitar. I often found myself wishing it would bite him back. *P. R.*

THE HOLLIES: *Evolution.* The Hollies (vocals and instrumentals). *Carrie-Anne*; *Stop Right There*; *You Need Love*; *Lullaby to Tim*; and six others. EPIC Ⓢ BN 26315, Ⓜ LN 24315 $4.79.

Performance: Good
Recording: Good
Stereo Quality: Excellent

The Hollies, an enormously likable group, have here come up with an enormously likable album. "Evolution" is decidedly apt as a title for the Hollies, who seem to opt for the firm middle ground in songs and performance. They never get so carried away with their own high spirits that they gibber, nor do they become hammily introspective. *Carrie-Anne* is a particularly pleasant track, on which a Trinidad-steel-band sound is used. The only criticism I have is that occasionally their lyrics, as in *Rain on the Window* or *Then the Heartaches Begin*, come perilously close to teenybopper soap-opera. Aside from that, I think you will have a fine time with this album. The stereo version, since the Hollies often use intricate vocal patterns and combinations of sounds, is superior to the mono. *P. R.*

ANITA KERR SINGERS: *Bert Kaempfert Turns Us On!* Anita Kerr Singers (vocals), orchestra, Anita Kerr cond. and arr. *Strangers in the Night*; *Spanish Eyes*; *Danke Schoen*; *Lady*; *Wonderland by Night*; *For Bert*; *Love*; and five others. WARNER BROS. Ⓢ WS 1707 $4.79, Ⓜ 1707* $3.79.

Performance: Fluff in disguise
Recording: Fair
Stereo Quality: Fair

The only objection I have to this disc is the material. Anita Kerr is a charming and intrinsically gifted soprano and a clever, musically alert arranger for group voices. Her Anita Kerr Singers have too long been underrated; here, they are at the top of their form. When these six homogeneous and integrated voices really get going, as they do here and in another of Miss Kerr's collections called "Slightly Baroque," they coax and hypnotize the listener into a state of grace not often achieved in pop music. But, alas, they are too rarely allowed the luxury of taking off on their own in this dreary assembly of Bert Kaempfert *Weltschmerz*. Kaempfert's songs sound like love themes from old Anna Neagle pictures sprayed with Jungle Gardenia. They don't zip or bite or jangle the emotions. They just lie there in a soggy mass.

What, for example, is there left to do at this point with something as awful as *Strangers in the Night*? Something, perhaps, but if Miss Kerr knows the secret of making that song palatable she doesn't reveal it here. *Spanish Eyes*, *Danke Schoen*, *Remember When*, and *Lady*—all about as bracing as an overdose of Sucaryl—are dealt with calmly and without emotion. The only non-Kaempfert ditty on the disc, a silly, thumping little item called *For Bert*, is the result of a collaboration between Miss Kerr and Rod McKuen, both of whom I thought incapable of such poor taste in music.

Junk like this, disguised though it is by sweet heavenly-choir vocal harmony, is still junk. *R. R.*

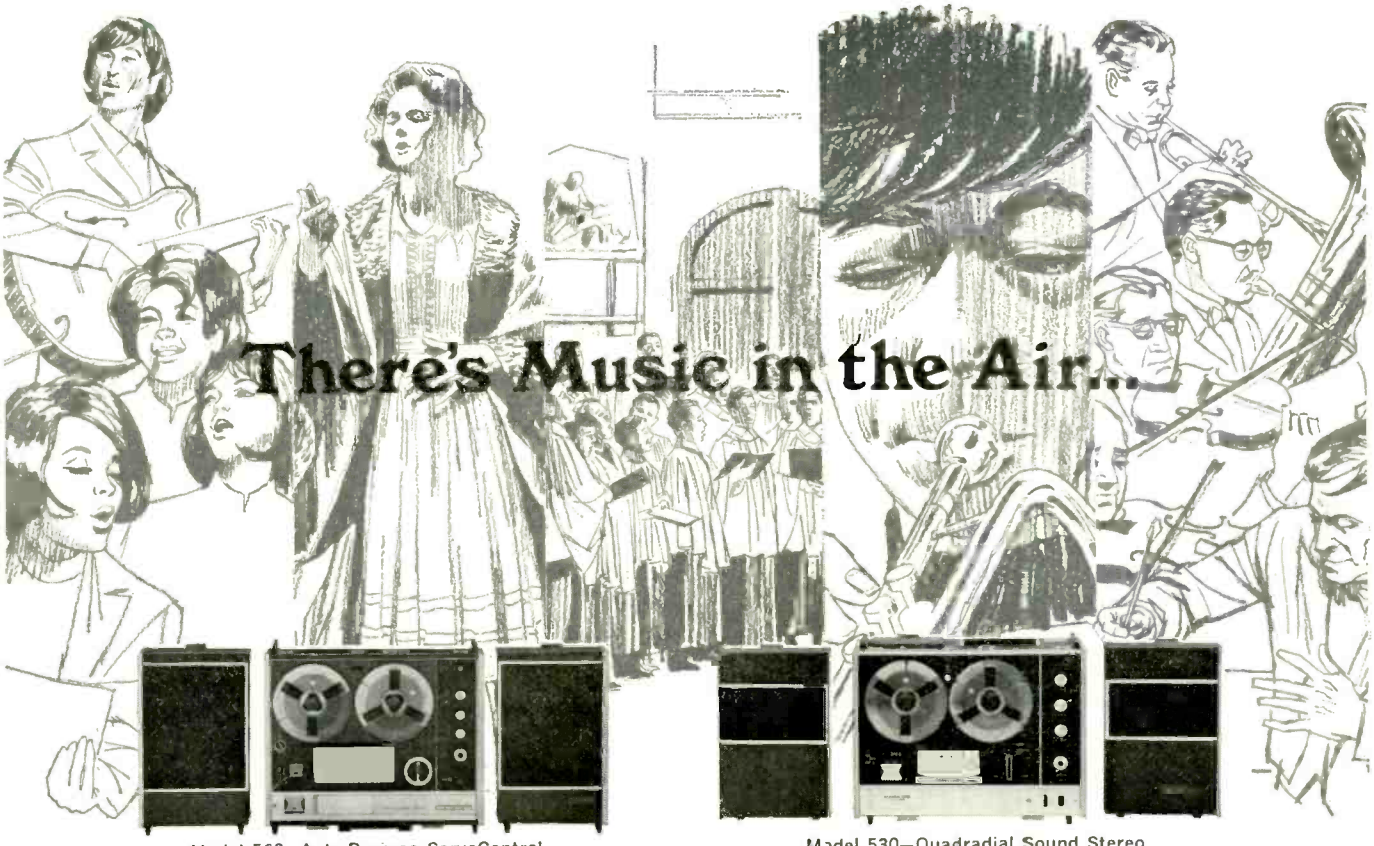
MORGANA KING: *Gemini Changes.* Morgana King (vocals); orchestra, Don Costa arr. *Sunny*; *Walk On By*; *Watch What Happens*; *On the South Side of Chicago*; *A Time for Love*; *Once I Loved*; *Softly Say Goodbye*; and five others. REPRISE Ⓢ RS 6257, Ⓜ R 6257* $4.79.

Performance: Mannered
Recording: Good
Stereo Quality: Good

Morgana King is really capable of turning out quite remarkable recordings. This is not one of them. Still, on the bands where you can make out what she is singing, she is breathtakingly exciting. She has a fine set of vocal cords, which permit her to glide and float all over the scales, and she has infinitely good taste in her selection of material. Every Morgana King album has one or two really stunning songs that only artists with depth and insight could dig up. (This one is notable primarily for the inclusion of Antonio Carlos Jobim's *Once I Loved* and Phil Zeller's *On the South Side of Chicago*, dressed in a rapturous jazz arrangement which runs from Dixieland to big-band swing.) Miss King also demonstrates some of the most remarkable breath control and phrasing I've heard since Annie Ross first started singing.

The problem here lies in Miss King's inability to control her material or herself long enough to produce a sustained musical mes-

(Continued on page 146)



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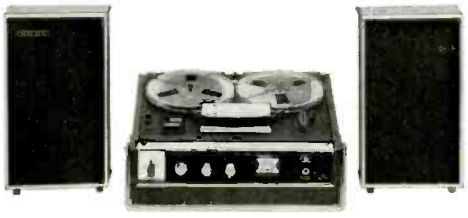

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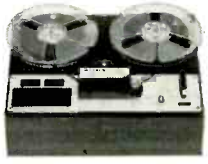

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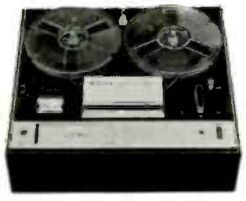

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sage. She twists and winds, soars and dips, then sails off into a high-altitude sky full of so many shock effects that the listener gets a headache trying to keep up with her. The sound is always lovely, but the words come out as though she were singing with a finger in one nostril, an unpleasant arrangement which often leaves the melody to be carried, with luck, only by the wind. I have great respect for Miss King, and thank goodness she knows her music well enough that when she warbles around up there on the ceiling she usually hits the right notes at the right time. Otherwise, what a mess she'd have on her hands. There's nothing nicer than her soft, lower register soothing your ears and coaxing you into quiet anticipation on ballads like *A Time for Love*. But it's too exhausting having high-soprano doodling floating out the window and bouncing off the eaves of the house the way her voice does when it gets out of hand (as it does on three out of four bands on this disc). *R. R.*

GLORIA LYNNE: *Gloria.* Gloria Lynne (vocals), Bobby Scott and Luchi De Jesus arr. *What Now, My Love?*; *Some of These Days*; *Love Child*; *Blue Afternoon*; *Let's Take an Old-Fashioned Walk*; *For You*; *Warm and Willing*; and three others. FONTANA Ⓢ SRF 67561, Ⓜ MGF 27561* $4.79.

Performance: Harsh
Recording: Good
Stereo Quality: Good

There are many reasons why I don't like Gloria Lynne's singing, but I suppose the most serious one is that she sounds almost exactly like Della Reese, and that is a fate worse then terminal laryngitis. She also flats about every fourth note, which makes listening to her with a trained ear a physical impossibility, and she jerks jumpily and nervously across the tops of lyrics without the slightest indication that she knows what she is singing. What she would really be best at is gospel singing, because that is the one area of popular music (it has at least become popular in these last few years) where it simply doesn't matter how well or how loud you yell and the lyrics are of the least importance. But Gloria Lynne sticks to sensitive songs, such as Bobby Scott's *Love Child*, which elude her every time. In fact, all her ballads sound exactly alike. She will take a subtle phrase and throw the third and fifth words into outer space, juggle them around her tonsils and hold them so long that her voice just plain gives out on her, then drop down to a tiny whisper on the squeezed-in second and fourth words, so that all rhythm and continuity are challenged, and the listener is left confused and bewildered. After three ballads in a row, he is merely bored and nervous. And after one whole side of Gloria Lynne's fracturing contempt for lyrics, he is understandably outraged. Of course not all people feel this way, obviously, because on the second side of this disc—recorded during one of her appearances at the Village Gate—the audience shouts and claps so much that you sometimes wonder if they aren't Miss Lynne's whole family having a reunion during the record date.

On up-tempo arrangements she is even worse. Try to make some sense out of Irving Berlin's *Let's Take an Old-Fashioned Walk*. Maybe you'll have better luck than I did. I merely switched the whole thing off and got out my old Sarah Vaughan records. *R. R.*

THE MITCHELL TRIO: *Alive!* The Mitchell Trio: Mike Kobluk, John Denver, David Boise (vocals); John Denver (twelve-string guitar); Paul Prestopino (guitar, five-string banjo); Bob Heffernan (guitar, plectrum banjo); Bill Lee (bass). *Jet Plane*; *Coal Tattoo*; *Adam's Rib*; *Alabama Mother*; *She Loves You*; *Cindy's Cryin'*; *God Is Dead*; and four others. REPRISE Ⓢ RS 6258, Ⓜ 6258* $4.79.

Performance: Collegiate
Recording: Good
Stereo Quality: Good

A corny, backwoods voice says "Neegra." "No, *Negro*," corrects another, more cultivated, voice. Repeat twice. The first voice gets the correct pronunciation. Then: "Dr. King, you can come in now, the President will see you."

Sound silly? On the record it's pretty funny. It's followed by some hilarious spoofs of protest songs ("Even England's making the scene;/Ringo's next in line for Queen"), Adam Clayton Powell ("We think what we been seein' in them hallowed halls/Is a pot that calls the kettle white"), and Lurleen Wallace ("You're small and you're shy but you'll keep the peace,/With Mrs. Bull Conner as Chief of Police"). Interwoven into the nuttiness are Spanky and Our Gang's *Jet Plane*, the Beatles' *She Loves You*, Tom Paxton's lovely folk song *Cindy's Cryin'*, and others, all sung with maximum enthusiasm by a group that seems to be getting along quite well without its former leader, Chad Mitchell.

Recorded live at the University of Pennsylvania and the American University in Washington, D.C., this disc is dedicated purely to entertainment. It isn't sick. It merely pokes good-natured fun at the things troubling college kids in America. It's all very collegiate, very phase-ish, very entertaining, guaranteed not to do permanent damage to the brain. Buy it if you have forty-five minutes and a few bucks to kill. *R. R.*

THE MUGWUMPS: *The Mugwumps.* The Mugwumps (vocals), unidentified orchestra. *Searchin'*; *I Don't Wanna Know*; *I'll Remember Tonight*; *So Fine*; and five others. WARNER BROS. Ⓢ WS 1697, Ⓜ W 1697* $4.79.

Performance: Good
Recording: Good
Stereo Quality: Good

In the late summer of 1964, Zal Yanovsky, Jim Hendricks, Cass Elliot, and Denny Doherty gathered in a recording studio and made this album. Cass Elliot and Denny Doherty went on to become part of the Mamas and Papas, Zal Yanovsky went on to the Lovin' Spoonful, and Jim Hendricks is now, according to the liner notes, involved with a group called the Lamp of Childhood. The notes also carry on enough about these "nine historic recordings" and "an historic save!" to justify an exclusive disc release featuring Charles de Gaulle and Dame Edith Evans singing *Give Them the Ooh-La-La*. What we hear, however, is a pleasant-enough group, without any distinctive style, distinguished by the now-familiar belting voice of Cass Elliot. If you are filially devoted to the Mamas and Papas, then I suppose you will want this one. *P. R.*

(Continued on page 148)

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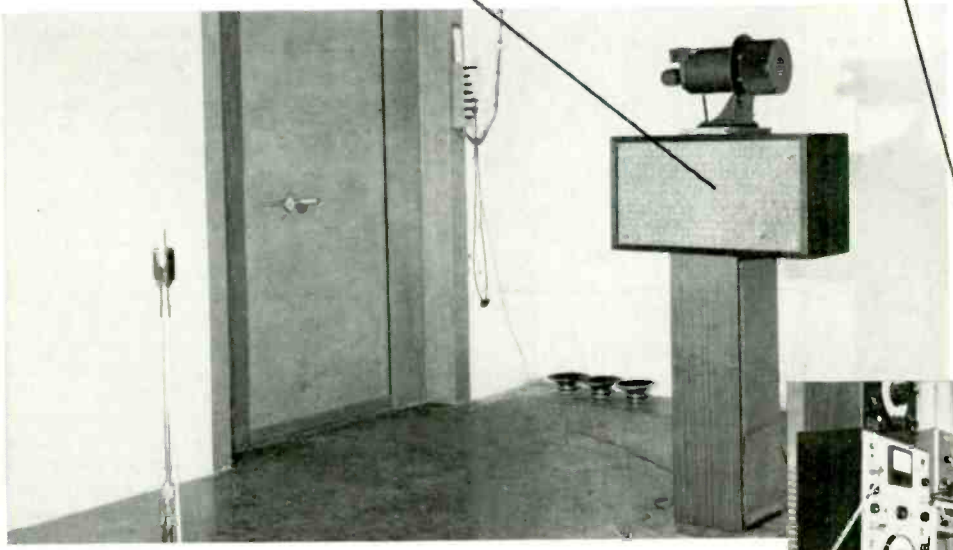

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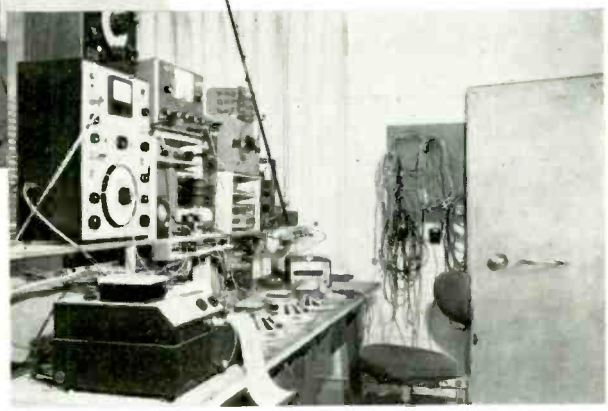

but they were designed for music.

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THE PAUPERS: *Magic People.* The Paupers (vocals and instrumentals). *Magic People*; *It's Your Mind*; *Let Me Be*; *One Rainy Day*; *Tudor Impressions*; and five others. VERVE (S) FTS 3026, (M) FT 3026 $4.79.

Performance: Okay
Recording: Good
Stereo Quality: Good

The Paupers (Dennis Gerard, Adam Mitchell, Skip Prokop, and Chuck Beal) are a new group from Toronto, and from the amount of promotion and publicity that has been supplied for this, their first album, big things are apparently expected of them. Let's set gingerly to one side such liner-note jazz as "if the Beatles had come out of Toronto instead of Liverpool, that's who the Paupers would be," and "with the Beatles now leading contemporary music in a trend toward the studied sounds that can only be manufactured in a recording studio, the Paupers emerge on record carrying on the spontaneous tradition of primitive music in live performances." I listened to them carefully, and am sad to say that I don't have very much to report. First off, the album has been very well, and professionally, produced by Rick Shorter. But the songs, by Skip Prokop and Adam Mitchell, are scarcely memorable, and any so called "primitiveness" is pure hyperbole: they lack all of the fresh charm that made the early Beatles efforts so persuasive. The album itself is a very fancy duo-fold job with a psychedelic cover and a back-cover photo of The Paupers peering over some hedges at you. The whole project strikes me as a bit pretentious and studied.

P. R.

LLOYD REESE AND THE SOLID ROCK CHORUS: *Peace Be.* Chorus, Lloyd Reese dir. *When Peace Like a River*; *In My Soul*; *Somebody Bigger Than I*; *New Born Soul*; and six others. VERVE (S) V6 5018, (M) V 5018 $5.79.

Performance: Soulless soul
Recording: Good
Stereo Quality: Very good

The reason for this recording and the nature of its potential audience are enigmas to me. In undistinguished arrangements with unremarkable soloists, Lloyd Reese has managed to make pap out of gospel music—an alchemist in reverse. It's not that a large chorus can't shake the soul—some will remember Capitol's St. Paul's Church Choir of Los Angeles some years back—but the essence of gospel singing is true feeling, not volume.

N. H.

RECORDING OF SPECIAL MERIT

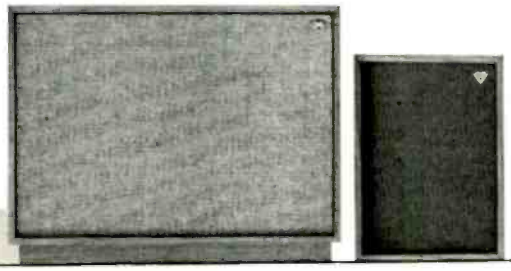
JIMMY ROSELLI: *Saloon Songs (Vol. Two).* Jimmy Roselli (vocals); chorus and band. *Please Don't Talk About Me When I'm Gone*; *When Your Old Wedding Ring Was New*; *Baby Face*; *Five Foot Two, Eyes of Blue*; *When Irish Eyes Are Smiling*; *My Melancholy Baby*; *Nobody's Sweetheart*; and eight others. UNITED ARTISTS (S) UAS 6585, (M) UAL 3585 $4.79.

Performance: Nostalgic
Recording: Good
Stereo Quality: Good

Jimmy Roselli's first album of "saloon songs" evidently went over so well that

(Continued on page 150)

WHAT?!... Klipsch build an enclosure-type speaker?! ...but that would be *Heresy!*



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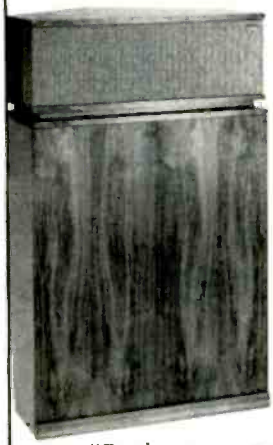

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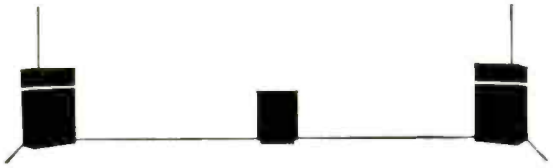

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CIRCLE NO. 54 ON READER SERVICE CARD

they've brought him back to do another. A good idea, too. A couple of beers under your belt might help in bringing the lump to the throat that is almost essential to the total enjoyment of these sentimental chestnuts. But Roselli has such a pleasant way with a song that even hearing him cold sober, as I did, is a happy experience. This singer brings to the microphone no startling resources or special tricks—in fact, in his sleepier moments, he could be mistaken for Perry Como—but his straightforward, high-spirited delivery is a joy to hear in an age in which a performer's reputation is likely to swell in ratio to his ability to strip his vocal cords, torture a tune, and make lyrics unintelligible.

The songs in this group include such sacred treasures of our musical heritage as *Please Don't Talk About Me When I'm Gone*, *Baby Face*, and *Melancholy Baby*, but there are also a couple of diverting novelty numbers, especially the *Lager Saga of Al K. Hall*, a tribute to one of those obscure athletes to be observed in the fly-blown photos on barroom walls, in this case a mighty ping-pong player whose game is ruined by alcohol. Helping Roselli put over the songs is a chorus that sings, rather than coos as most of them do these days, and a small band with a relaxed, vaguely Dixieland sound. *P. K.*

TONY SANDLER AND RALPH YOUNG: *More and More of Sandler and Young.* Sandler and Young (vocals); orchestra, Sid Feller and Billy May cond. *Cabaret*; *Imagine Me*; *Sabor a mi*; *More and More*; *S'posin'*; *I Love You and You Love Me*; *Late, Late Show*; *Marie*; *If You Go*; *Malagueña Salerosa*, in which Sandler and Young sound a little more subdued than usual, but in general the tone is just as fatuous as before. *Cabaret*, a song which has several sets of intelligent, credible, and often mordant lyrics, is performed here with expressionless superficiality. Sandler and Young bubble through it, in French and English, as if it were *Yes, We Have No Bananas*. Jacques Brel's *If You Go Away* is another of their bilingual attempts, and their clickety-clack harmonizing made me wish that they *would*.

In their way I suppose Sandler and Young fill the crater left by Hildegarde (who is, I am sure, still throwing roses, playing the *Warsaw Concerto* with her gloves on, and sweeping grandly about inadvertently knocking drinks off the tables of unbelieving customers somewhere in the Western hemisphere right at this moment), and for that, all lovers of entertainment that is "real continental" should be "real grateful". As for myself, they induce a feeling somewhat akin to that of awakening with a deadly hangover on a country weekend and being informed by my hostess at breakfast that, immediately afterward, "we are all going out on the lawn and listen to a carillon concert from the church down the road." Knowing that she means well doesn't stop me from wanting to put her hand in the waffle iron, and press. Anything, but anything, to get that smile off her face! *P. R.*

UNITED ARTISTS

JIMMY ROSELLI
Happy encore for saloon songs

That Wonderful Girl; *Malagueña Salerosa*. CAPITOL (S) ST 2802, (M) T 2802 $4.79.

Performance: Okay
Recording: Good
Stereo Quality: Good

I thought I had disposed of the Happiness Boys a few months ago, but here they are again, invincibly grinning their way through another album. There are a couple of Spanish numbers here, *Sabor a mi* and *Mala-*

THE ARTIE SCHROECK IMPLOSION: *A Spoonful of Lovin'*. Orchestra, Artie Schroeck cond. and arr. *Younger Girl*; *Did*

(Continued on page 152)

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CIRCLE NO. 96 ON READER SERVICE CARD

You Ever Have to Make Up Your Mind; *Summer in the City*; and eight others. VERVE (S) V6 5034, (M) V 5034* $4.79.

Performance: Dull
Recording: Good
Stereo Quality: Very good

In this collection, anonymous sidemen, including strings, French horns, trumpet, harpsichord, and rhythm, fatally restricted by cramped arrangements and a repetitious beat, provide instrumental versions of (mostly) John Sebastian songs from the repertoire of the Lovin' Spoonful. I haven't the slightest idea what audience this is intended for. Only the most cautious of the young could possibly be attracted. Perhaps, since complete lyrics are included in the liner, this is for the older folk. If so, it's the kind of sterile guide to what's happening NOW that is exemplified by the tourist buses which cruise through Haight-Ashbury with the windows closed. *N. H.*

PETE SEEGER: *Waist Deep in the Big Muddy*. Pete Seeger (vocals, guitar). *Seek*; *Last Night I Had the Strangest Dream*; *Sinking of the Reuben James*; and ten others. COLUMBIA (S) CS 9505, (M) CL 2705 $4.79.

Performance: Vital and varied
Recording: Superb
Stereo Quality: Realistic

This singing valentine, jacketed with a picture of the earth encased in a big pink heart, deals with love more in the universal, or "flower-power," sense than in the romantic. Seeger has been singing songs of "social significance" like these for twenty-five years, ever since Millard Lampell, Will Hays, and he founded the Almanac Singers down there in Greenwich Village in 1941, yet his voice seems to be getting younger and his manner more engaging all the time. The same cannot be said for his programming, which has tended to ground itself on shoals of left-wing preachment and monotony—but such is not the case this time. Here is a bright-hued "patchwork quilt of songs," as the singer calls it, with few dull moments. Its chief virtues are vigor and variety. With a chorus of friends and neighbors from his home town of Beacon, N.Y., he offers a swinging treatment of his own number *Oh, Yes, I'd Climb the Highest Mountain*, as well as spirituals and traditional folk tunes. In the course of *Seek and You Shall Find* he pauses for a couple of entertaining anecdotes, including one about an Indian who hears Columbus greeting his tribe in Spanish and mutters, "Well, there goes the neighborhood." He plays a calypso number on his banjo, offers two moving ballads without accompaniment, and winds up the show with a well-intentioned if bathetic number about the civil-rights trio murdered in Mississippi. There are some stretches when, overcome by lofty sentiments, he throws in bits of strangulating propaganda, for instance in a clumsy piece called *My Name Is Lisa Kalvelgage*, but these are made up for by such high spots as an anti-war song, about a captain who nearly drowns his whole company, called *Waist Deep in the Big Muddy*—the rendition of which is so lively that you can practically see the Seeger adam's apple bobbing in time to the tune. *P. K.*

NINA SIMONE: *Silk & Soul*. Nina Simone (vocals); orchestra, Sammy Lowe cond. and arr. *The Look of Love*; *Cherish*; *Turn Me On*; *Consummation*; and six others. RCA VICTOR (S) LSP 3837, (M) LPM 3837* $4.79.

Performance: The material pulls her down
Recording: Good
Stereo Quality: Good

Nina Simone certainly projects individuality, force, and bristling sensuality; but she is not so overwhelmingly compelling (Billie Holiday was) that she can transcend obviously manufactured material. Considering how independent a soul she is, it's remarkable that she allowed herself to be stifled by such routine songs and arrangements as she has here. Only two tracks are worthy of her capacities: *Love o' Love*, in which she accompanies herself on piano, the orchestra having fortunately disappeared; and *Turn Me On*. The latter settles into an attractively earthy groove, but here too the lyrics are ordinary. We can't say "Nina never knew" about this one. The question is why, knowing as she did, she wasted her time on such superficialities. *N. H.*

RECORDING OF SPECIAL MERIT

FRANK SINATRA: *The World We Knew*. Frank Sinatra (vocals); orchestra, various cond. and arr. *Somethin' Stupid* (with Nancy Sinatra); *The World We Knew*; *This Town*; *Born Free*; *You Are There*; *Drinking Again*; and four others. REPRISE (S) FS 1022, (M) S 1022* $4.79.

Performance: One Man's Family
Recording: Superb
Stereo Quality: Excellent

This is surely one of the most beautifully produced albums that Frank Sinatra has ever made. While the three bands conducted and arranged by Gordon Jenkins—*This Is My Love*, *You Are There*, and *Born Free*—seem to me to hold a slight edge over the work of Ernie Freeman, Billy Strange, and Claus Ogerman, this whole album is a really superior production job. A special nod should go to the two engineers, Eddie Brackett and Phil Ramone. They have lent a remarkably spacious sound to the large accompanying orchestra, yet kept Sinatra's voice intimate without over-miking—a rare achievement indeed in these days of thousand-piece orchestras in the sky and the star soloist's tiniest exhalations evenly divided between speakers.

Sinatra is in very good voice and form here. He does a lithe and lovely job on *This Is My Song*, a piece of sentimental claptrap that is quite affecting as sung here. *Somethin' Stupid*, performed in tandem with his daughter Nancy, is an unabashed delight, and for me the best thing in the album. Not very much else to report—except that Sinatra's vocal condition seems to vary enormously from album to album, that he is one of a handful of the great popular entertainers of our time, and that his decision to record *Some Enchanted Evening* in the version offered here with a Las-Vegas-type arrangement by H. B. Barnum (he sounds like a cheap parody of himself) was a gross error in judgment. *P. R.*

SPANKY AND OUR GANG: *Spanky and Our Gang* (see Best of the Month, page 89)

THE STONEMANS: *Stonemans' Country*. The Stonemans (vocals and instrumentals). *Got Leavin' on Her Mind*; *Shady*

(Continued on page 154)

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CIRCLE NO. 55 ON READER SERVICE CARD

Grove; *Winchester Cathedral*; *Bottle of Wine*; *Colorado Bound*; *There Goes My Everything*; *Five Little Johnson Girls*; *Remember the Poor Tramp Has to Live*; *Ride, Ride, Ride*; and two others. MGM (S) SE 4453, (M) E 4453* $4.79.

Performance: Slick
Recording: Good
Stereo Quality: Good

The leader of The Stonemans, Pop Stoneman, is the father of twenty-three children. He is also proficient on the autoharp, guitar, and harmonica. According to the liner notes, at the age of seventy-three he and his "five most talented children. . . . Van, who expertly plays both standard and dobro guitar; Scott, who doubles on fiddle and banjo; Jimmy, the bass fiddle man . . . and those amazing daughters, Donna on the mandolin and Ronnie on her banjo" play what is termed truly "American" music.

From what I hear on this record "American" music is our old friend country-and-western music that has been souped-up and slicked down by this highly professional group. To their credit they bypass the use of electric amplifiers on their guitars and seem to strive for a cheerful, honest sound, but I am afraid my commendation must end with that. Their attempts to blend the two styles result neither in creditable popular fish, nor acceptable country-and-western fowl.

One line in the notes fascinated me—Donna and Ronnie "prance about the stage tossing their hair in the air as they play." Okay, but what do they do for an encore?

P. R.

RECORDING OF SPECIAL MERIT

MARION BROWN: *Marion Brown Quartet.* Marion Brown (alto saxophone), Alan Shorter (trumpet), Benny Maupin (tenor saxophone), Ronnie Boykins (bass), Reggie Johnson (bass), Rashied Ali (percussion). *Capricorn Noon*; *27 Cooper Square*; *Exhibition.* ESP DISK (M) 1022 $5.98.

Performance: Searching
Recording: Good

Marion Brown is one of the most accomplished saxophonists in the new jazz, accomplished technically and in his ability to construct organically developed improvisations. Although his concern with expanding the expressive possibilities of his horn leads him occasionally into harsh textures, his work is generally less abrasive to uninitiated ears than that of many other boiling avatars of the avant-garde. And his melodic and rhythmic variations are relatively easy to follow. The same is true of Alan Shorter and Benny Maupin, whose solos, like Brown's, are venturesome but clearly cohesive. In addition, there is ingeniously imaginative bass and percussion playing by Boykins, Johnson, and Ali. The converted should find this album absorbing, and it is also a good place to start for those who have contemplated a sojourn into the new jazz with some trepidation.

N. H.

KENNY BURRELL: *A Generation Ago Today.* Kenny Burrell (guitar), Ron Carter (bass), Grady Tate (drums), Phil Woods (alto saxophone), Mike Mainieri (vibraphone), Richard Wyands (piano). *Poor Butterfly*; *I Surrender, Dear*; *Rose Room*; *Wholly Cats*; and four others. VERVE (S) V6 8656, (M) V 8656* $5.79.

Performance: Solid but not special
Recording: Excellent
Stereo Quality: First-rate

A tribute to the late Charlie Christian, this collection focuses on songs Christian recorded with Benny Goodman's small combos. Burrell as always plays with warmth, clarity, and a relaxed but not flaccid beat. However, the one quality most often lacking in Burrell—an imperious, electric urgency to get the story out—is especially wanting in this session dedicated to Christian, whose brilliance was powered by irrepressible, hard-edged emotion. That considerable reservation having been made, this is a flowing session with characteristically spare, inventive horn work by Phil Woods and a superior rhythm section recorded with remarkable fullness of presence by Val Valentin.

N. H.

VICTOR FELDMAN: *Plays Everything in Sight.* Victor Feldman (piano, vibes, drums, novachord, alto vibes, timpani, electric pi-

ano, electric Fender bass piano, organ, marimba, xylophone, conga drum, tambourine, chocalho, jawbone, cabasa, cowbells, triangle, squeak sticks, sand blocks). *You and Me*; *Do the Jake*; *This Door Swings Both Ways*; *Sunshine Superman*; and six others. PACIFIC JAZZ (S) ST 20121, (M) PJ 10121 $5.95.

Performance: Self-congratulatory
Recording: Very good
Stereo Quality: Excellent

Yes, he did it. Victor Feldman played all those instruments listed above. And, he points our, with all these layers upon layers to fit into each other, "it takes a minimum of four demanding hours in the studio to complete a tune." It is ungenerous of me, but I cannot forbear asking why all the bother when the results are at best bland and at worst jolly commercial. As it happens, Feldman is a better musician—in terms of ideas—than this acrobatic display indicates. But if he insists on pursuing this route, I would suggest that next time he try no hands. *N. H.*

JAY C. HIGGINBOTHAM: *Higgy Comes Home.* Jay C. Higginbotham (trombone), Bud Freeman (tenor saxophone), Dan Havens (trumpet), Jimmy Weathers (piano), Bob Rix (bass), Ken Lowenstine (drums). *Back Home Again in Indiana*; *Sweet Georgia Brown*; *Dinah*; *Jingle Bells*; and four others. CABLE (M) KL 126601 $4.98.

Performance: Competent
Recording: Good

For many years, Jay C. Higginbotham, now past sixty, was a lusty trombonist whose solos were not so much played as hurled from his horn as if he were a jazz Vulcan. In this decade, he has recorded infrequently. This album, made in December, 1966, on the occasion of Higginbotham's brief return to his childhood home, Atlanta, is welcome for the flashes it contains of the mighty Higginbotham of yore. But there are only flashes; the rest of his playing is adequate but not seizing. For the event, its organizer, Ken Lowenstine, played drums and was joined by Bud Freeman, two Atlanta musicians (bassist Bob Rix and pianist Jimmy Weathers), and Professor Dan Havens of Southern Illinois University on trumpet. It's a skillful enough combo, with Freeman being much more than that, but it doesn't take fire. The intent of the album was noble, but more time and care were needed to give Higginbotham the best context. *N. H.*

JIM KWESKIN: *Jump for Joy.* Jim Kweskin (vocals, guitar), Ted Butterman (cornet), Frank Chase (clarinet, bass saxophone), Johnny Frigo (violin), Kim Cusack (tenor saxophone, clarinet), Marty Gross (banjo, guitar), Truck Parham (bass), Wayne Jones (drums). *Moving Day*; *Kicking the Gong Around*; *There'll Be Some Changes Made*; *Louisiana*; and nine others. VANGUARD (S) VSD 79243, (M) VRS 9243 $5.79.

Performance: Amiable
Recording: Very good
Stereo Quality: Excellent

Jim Kweskin, once infatuated with antique novelty tunes and the corollary fun and games possible with jugs, kazoos, and the washtub bass, has shifted his nostalgic focus to the songs and the more sophisticated jazz

of the Twenties and early Thirties. Accordingly, he is associated here with the pungent Neo-Passé Jazz Band led by Ted Butterman in jubilant arrangements by Marty Gross. This is spirited period jazz with particular strength in the clarinet of Frank Chase. Vocally, Kweskin is as merrily unpretentious as ever, but over an entire disc his singing sounds rather monochromatic. A few all-instrumental tracks might have helped the pacing of the session. *N. H.*

RECORDING OF SPECIAL MERIT

STEVE LACY: *The Forest and the Zoo.* Steve Lacy (soprano saxophone), Enrico Rava (trumpet), Johnny Dyani (bass), Louis T. Moholo (drums). *Forest*; *Zoo*. ESP DISK (S) ESP 1060 $5.98.

Performance: Absorbing
Recording: Good
Stereo Quality: Good

Steve Lacy began his jazz career as a traditionalist (Cecil Scott was an early influence). He went on to work with Cecil Taylor, Gil Evans, and Thelonious Monk, and then with his own combo, which specialized in Monk compositions. More recently, during a long stay abroad, he has developed his own adaptations of that approach to jazz which is concerned with free melody and a non-explicit, non-regular pulse. In this recording, made in Rome in 1966, Lacy engages in a four-way conversation with trumpet, bass, and drums through two long pieces. The bassist and drummer have as integral and discretionary a part in the proceedings as the two horns. Each of the four, as I understand it, responds spontaneously to the *Gestalt* of the performance as it is taking place. For this kind of jazz not to collapse into hopeless fragmentation, it obviously requires unusual empathy among its participants—a capacity to respond continually without being totally submerged. For me, these four succeed in this perilous undertaking, and I found both sides continually arresting thematically, texturally, and rhythmically. *N. H.*

HERBIE MANN: *Impressions of the Middle East.* Herbie Mann (flute) and various instrumental combinations. *Turkish Coffee*; *Odalisque*; *Uskudar*; *Dance of the Semites*; and five others. ATLANTIC (S) SD 1475, (M) 1475* $5.79.

Performance: Unconvincing
Recording: Very good
Stereo Quality: Excellent

Having been commercially—though seldom musically—successful in various fusions of Latin music and jazz, Herbie Mann is now exploring the possibilities of Middle Eastern idioms. Here he uses original melodies from that area as well as his own factitious compositions "in the Middle Eastern manner." One expects from music of this genre spiraling excitement and sensuous textures. But Mann manages to dampen those qualities without adding anything of substance of his own. He simply lacks inventiveness as a soloist and resourcefulness as a mixer of modes. But what can you expect of a man who titles one of his tunes *The Oud and the Pussycat*? Especially vulgar is Mann's treatment of the anguished Hebrew chant *Eli Eli*, which emerges here as lush and twittering. This is one of the most expendable albums in many years. *N. H.*

JIMMY SMITH AND WES MONTGOMERY: *The Dynamic Duo.* Jimmy Smith (organ), Wes Montgomery (guitar); orchestra, Oliver Nelson cond. and arr. *Down by the Riverside*; *Night Train*; *James and Wes*; *13 (Death March)*; *Baby, It's Cold Outside*. VERVE (S) V6 8678, (M) V 8678* $5.79.

Performance: All too predictable
Recording: Excellent
Stereo Quality: First-rate

Perhaps I'm ungrateful: here are two fluent fiery soloists, an orchestra containing a number of the most prestigious sidemen in New York (among them Joe Newman, Phil Woods, and Clark Terry), and vivid arrangements by Oliver Nelson. Yet their fire and digital proficiency satisfy only briefly. The problem is that Smith and Montgomery, particularly Smith, have narrow imaginations. They do their thing, which is essentially swinging, well; but their ideas, fleet though they may be, are thin. Similarly, Nelson's scores sound exciting, but if you listen for content beneath the sound, there's not much there. Solo space for others beside Smith and Montgomery could have made a sizable difference. But as it is, this is an album which adds nothing distinctive to the jazz discography. On two tracks, "the dynamic duo" is accompanied by percussion alone. *N. H.*

RECORDING OF SPECIAL MERIT

IRA SULLIVAN: *Horizons.* Ira Sullivan (tenor saxophone, trumpet, fluegelhorn, soprano saxophone), Dolphe Castellano (piano, electronic harpsichord), Lon Norman (trombone, baritone horn), William Fry (bass), Jose Cigno (drums, timpani). *Norwegian Wood*; *Adah*; *Horizons*; *Nineveh*; and three others. ATLANTIC (S) SD 1476, (M) 1476* $5.79.

Performance: Impressively wide-ranging
Recording: Excellent
Stereo Quality: Very good

Ira Sullivan, long based in Chicago and now in Miami, where this album was recorded, has unaccountably never received the attention his musicianship merits. Perhaps this session may finally awaken a larger section of the jazz audience to his unique attainments. First of all, he is equally expert on tenor, soprano, trumpet, and fluegelhorn—utilizing fully the resources of each. Secondly, and this is a recent development, he is astonishingly at ease in a diversity of styles ranging from lyrical balladry to driving bop to various kinds of free jazz. Yet, despite this breadth of expression, he is not an eclectic. Whether moving into the domains of the avant-garde in *E Flat Tuba G*, or distilling the lyrical essence of jazz romanticism in *Everything Happens to Me*, Sullivan is firmly himself. And in Miami, he has found colleagues who share his decidedly uncommon ability to speak authoritatively in many idioms. Not all of the tracks are incandescent, but the level of performance and imagination is high and the stylistic range is unparalleled. *N. H.*

CAL TJADER: *Along Comes Cal.* Cal Tjader (vibraharp); Armando Peraza and Ray Barretto (Latin percussion); Grady Tate (drums); Bobby Rodriguez (bass); Chick Correa (piano); Derek Smith (organ). On *Bandidos* and *Suenho*: Cal Tjader

(Continued on page 158)

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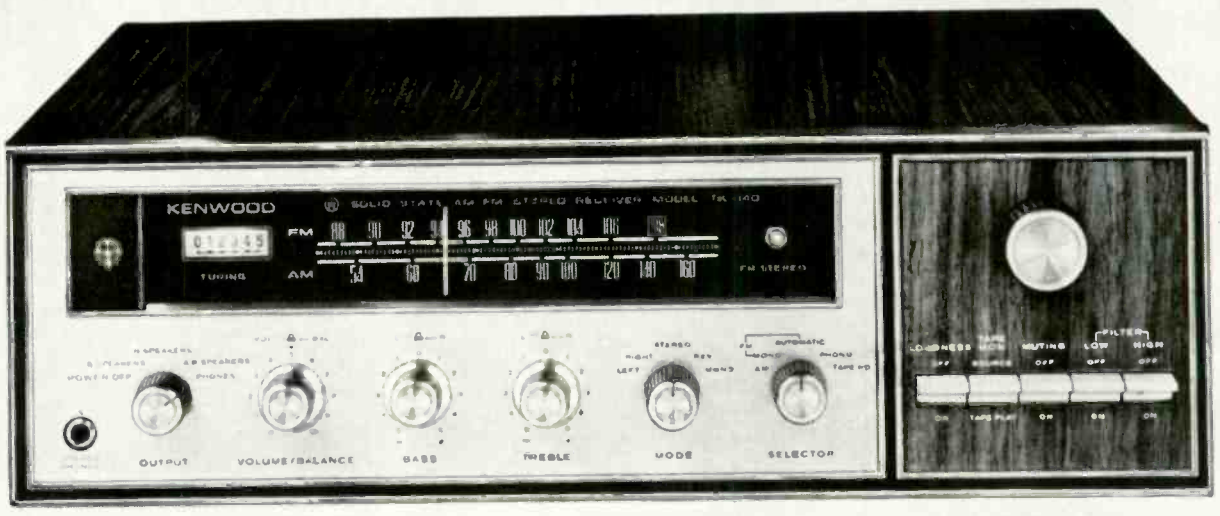

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CIRCLE NO. 52 ON READER SERVICE CARD

(vibraharp), Armando Peraza (conga drum), Stan Gilbert (bass), Carl Burnett (drums). *Round Midnight*; *Yellow Days*; *Along Comes Mary*; *Green Peppers*; and six others. VERVE (S) V6 8671, (M) V 8671* $5.79.

Performance: Fluently idiomatic
Recording: Excellent
Stereo Quality: Very good

The Chico O'Farrill arrangements here are bright and airy, Cal Tjader's vibes are clear and crisp, and the accompaniment is buoyant. The result is one of Tjader's most unpretentiously lively albums in recent years. The musical ideas, however, are not always substantial enough for repeatedly rewarding listening, and I expect that the set's more durable function will be as a background for dancing. For the most part, the language is Latin-jazz, a fusion that becomes particularly exciting on *Los Bandidos*. Worth noting is the flexible organ playing of Derek Smith, who ought to be heard more often on this instrument. *N. H.*

HAROLD VICK: ***Straight Up.*** Harold Vick (tenor and soprano sax), Virgil Jones (trumpet), Al Dailey (piano), Warren Chiasson (vibes), Everett Barksdale (guitar), Walter Booker (bass), Hugh Walker (drums). *Lonely Girl*; *If I Should Lose You*; *Gone with the Wind*; *Flamingo*; *We'll Be Together Again*; *Like a Breath of Spring*; and three others. RCA VICTOR (S) LSP 3761, (M) LPM 3761* $4.79.

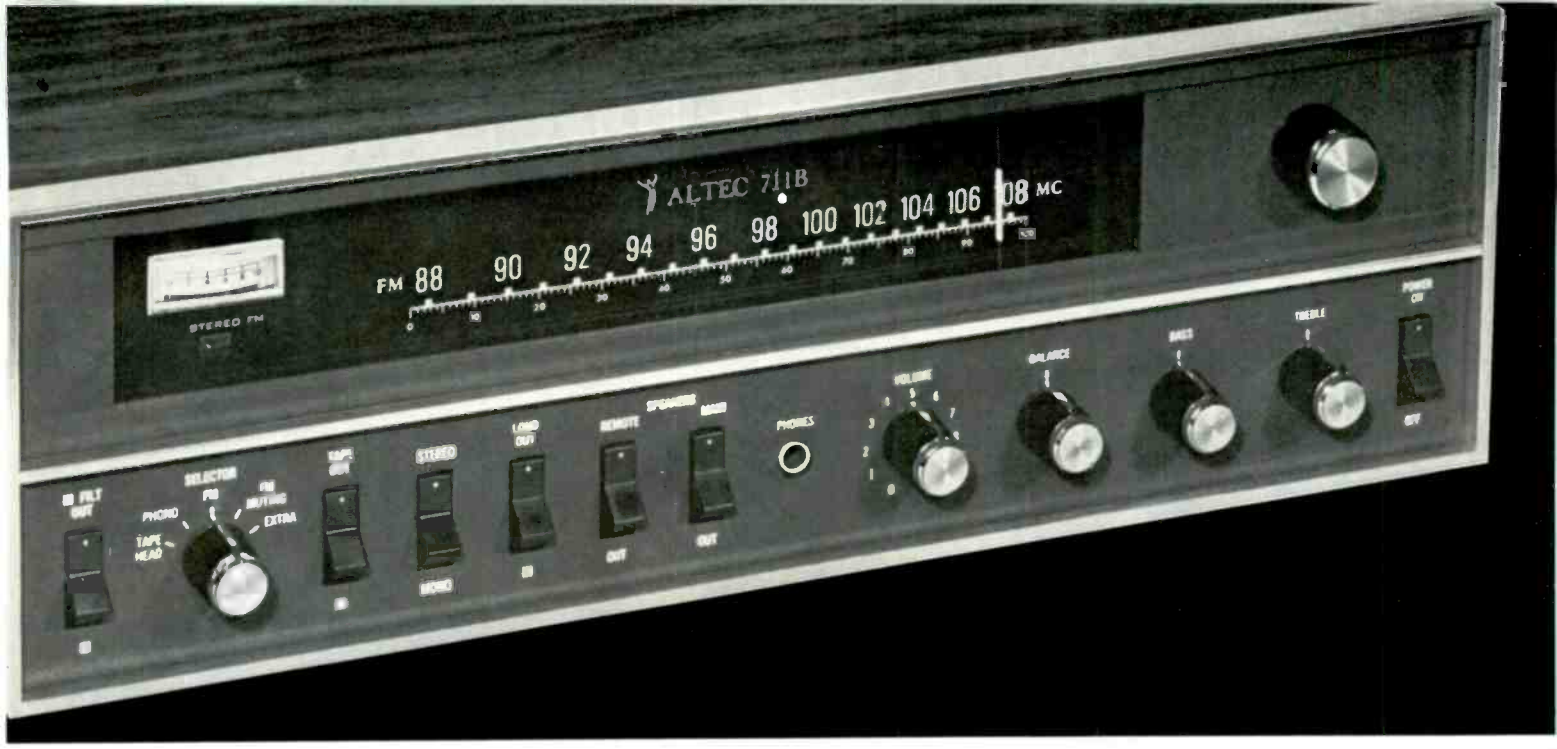
Performance: Lightly swinging
Recording: Excellent
Stereo Quality: Excellent

Harold Vick made a spectacular album debut on RCA Victor with his big-band "Carribbean Suite." Now he has cleared the air of the paper arrangements and settled down to some solid, free, improvised bashing with a small combo of young up-and-comers like himself. The result is a stable, meaty disc of subtle swinging which should do much to send the whole group up to the head of the class in jazz.

Vick does not use music to make violent statements about his troubled world. He is not likely to make any claim to the reserved-for-controversy column space already occupied by the Archie Shepps and the John Coltranes and the Albert Aylers. He isn't revolutionizing the jazz business by tempering his sermons with anguish, anger, and hate. But he is just as emotional. No screams or grunts or howls, but his tenor speaks just the same. The tenderness and the lyrical passion displayed on this disc, as in *If I Should Lose You*, are as good for you as a jar full of vitamins. But his growth is so sane, his musical breadth so healthy, that it is likely to be attacked as old-fashioned by the new-jazz movement.

Vick makes sense without having to analyze what the hell it is he is trying to say. All of the sidemen here are superb, especially Al Dailey, who plays a ferocious piano that jumps to command on Vick's original bossa nova tune *A Rose for Wray*, then quiets down into gentle subservience on Neal Hefti's *Lonely Girl* theme from the movie *Harlow*. This is modern music, but lined out in the Charlie Parker tradition of improvised forward thrust. Good listening. *R. R.*

(Continued on page 160)



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FOLK

ASÍ CANTA ARAGÓN. Cecilio Navarro, Jose Oto, Pascuala Perie, others (vocals); instrumental accompaniment. *De brillantes y coronas*; *La fiera*; *Jostas de ronda*; *La magallonera*; and twenty-four others. REGAL Ⓜ LSX 3301 $5.79.

Performance: Soaring, vibrant
Recording: Adequate

A Capitol import, this is the second disc in Regal's series of Spanish folk music. The material has been available in Spain on extended-play records, but this is apparently its first compilation on a twelve-inch LP. The recorded sound is satisfactory, but lacks the immediacy that better equipment or perhaps more astute engineering could have provided. All the music is from Aragon, in northeast Spain—a region more open to European influences than any other part of Spain, but one that also harbors some of the most ancient forms of Spanish folk music. The singing is intense, almost demonic at times; but unless you know the idiomatic language of Aragon, your appreciation of the recital will be quite limited—there are no notes providing background or texts. *N. H.*

RECORDING OF SPECIAL MERIT

THE BEERS FAMILY: *Dumbarton's Drums.* Robert, Evelyne, and Martha Beers (vocals, guitar, psaltery, straws, banjo, limberjack, and other instruments). *My Love Loves*; *Peg Leg Weaver*; *Golden Skein*; *High Wind*; and twelve others. COLUMBIA Ⓢ CS 9472, Ⓜ CL 2672 $4.79.

Performance: Honest and attractive
Recording: Excellent
Stereo Quality: Intelligent

Here is a disc of real Americana, free of phony orchestrations, civil rights protests, and tedious propaganda. The Beers family is a delight to hear. Mr. and Mrs. Beers and their daughter Martha are singers sweet and true, with a repertoire of unusual material ranging from hornpipes and Scottish love songs to old-fashioned fiddle tunes, Irish jigs, and touching ballads. They achieve all sorts of tasteful effects with such obscure instruments as the fiddle bow, straws, and limberjacks. Some of the songs—*Time Passes*, for one—are their own, yet they preserve a direct and honest folk flavor. Others, such as *The Lonesome Dove* and *The Black-Haired Lass*, are traditional airs that they manage to make sound as fresh and sweet as a country morning. The program is alive with contrasts and surprises, the renditions are meticulous, the sound is superb. Long live the Beers! *P. K.*

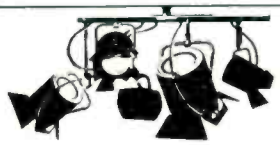
COLUMBIA

EVELYNE, ROBERT, AND MARTHA BEERS: *Singers sweet and true*

THE HADARIM ENSEMBLE: *Folk Songs and Dances of Israel.* Hadarim Ensemble (vocals, instrumentals). CAPITOL DT Ⓢ 10490 $4.79.

Performance: Energetic
Recording: Fair
Stereo Quality: Faked

This is an old favorite re-mastered in what the manufacturers call "duophonic" sound for use with stereo systems, which, as far as I could make out from switching the controls from stereo to mono and back again, simply means they've added echo. The record itself, a potpourri of *debkas*, *horas*, pastoral folk dances, and ballads popular in Israel, has long enjoyed a high reputation with collectors, and is an item to be welcomed back to the catalog. The Hadarim Ensemble is a group of Israeli dancers and musicians who tour the towns and settlements of their country with this repertoire. I personally found their orchestral pieces—the Arab-flavored *Debka Rafiach*, for example, and the *Horah Eilat*—more attractive to the ear than their slightly ragged vocalizing, especially in the solo singing, but on the whole this is a vigorous and engaging collection, with the added virtue of unquestionable authenticity. The sound, despite Capitol's tampering, remains somewhat raw and dated. *P. K.*



THEATER • FILMS

RECORDING OF SPECIAL MERIT

THE BIRDS, THE BEES AND THE ITALIANS (Carlo Rustichelli). Original sound-track album. Orchestra, Pier Luigi Urbini cond. UNITED ARTISTS Ⓢ UAS 5157, Ⓜ UAL 4157 $5.79.

Performance: Saucy and sensuous
Recording: Good
Stereo Quality: Satisfying

Carlo Rustichelli has composed a score suitable for just about any Italian movie, a suite of pieces whose basic rhythm may be best understood by studying from the rear the swivel effect of Sophia Loren's classic walk down a Roman street. The whole suite bowls amiably along like a Fiat convertible rolling down the Via Appia on a sunny afternoon. And even though its parts are readily interchangeable with those of a dozen other carefree sound tracks accompanying the lighter-hearted products manufactured at Cinecittà, it is altogether enjoyable. *P. K.*

CAROUSEL—selections (Richard Rodgers—Oscar Hammerstein II). Jan Clayton (vocals); chorus and orchestra, Camarata cond. DISNEYLAND Ⓢ STER 3939*, Ⓜ ST 3939 $3.79.

Performance: Spiceless
Recording: Fair

The score of *Carousel*, that bland and sentimental adaptation of Ferenc Molnar's *Liliom*, steals away even this flinty heart by the charm of its tunes, especially the touching ballad *If I Loved You*, with its echoes of the César Franck quintet. Original-cast albums are still on sale as souvenirs of the 1945 Broadway version, the Lincoln Center revival, and the movie. Since all three capture the wholesome elation of this musical's atmosphere—as does Command's big-sound album with Alfred Drake and Roberta Peters—still another record of *Carousel* seems superfluous. Miss Clayton, who starred as Julie in the first stage production, sings everything herself and brings only one dimension to all of it: a pallid blandness. More vigor and variety are needed to put over such exuberant items as *June Is Bustin' Out All Over* and *When the Children Are Asleep*. She fares better with Julie Jordan's solos, which were for so long her very own, but even here it is evident that her sweet soprano is no longer, alas, what it used to be. *P. K.*

THE KING OF HEARTS. Original sound-track recording. Orchestra, George Delerue cond. UNITED ARTISTS Ⓢ UAS 5150, Ⓜ UAL 4150* $5.79.

Performance: Adequate
Recording: Very good
Stereo Quality: Good

George Delerue's score for Philippe De Broca's new film *King of Hearts* is, unhappily, one of those sound-track albums that are unable to stand on their own feet. Having seen and enjoyed the film, I found the album to be a pleasant enough souvenir. But again and again my listening attention failed and tendrils of memory began to search out the specific scenes which the music accompanied. In the past I have found this to be a fairly accurate test of the importance of film music.

Although I admire some of Delerue's past work, I fear that the wispy, cutely "period" score he has provided here (I soon got very tired of the piano's being deliberately played and recorded as a player piano) is at most only a chic little divertissement. For those who demand no more, then this album should suffice. After seeing the film, it seems to me that what would suit it ideally would be a score something on the order of the satiric and cheerfully looney music that was a speciality of such composers as Jacques Ibert and Erik Satie. Delerue's efforts show that he obviously has been listening to a good deal of both but not, unfortunately, to much avail. *P. R.*

MARAT/SADE (Richard Peaslee). Original sound-track recording. Orchestra, Patrick Gowers cond. UNITED ARTISTS (S) UAS 5153, (M) UAL 4153 $5.79.

Performance: **Crazy**
Recording: **Fuzzy**
Stereo Quality: **Rough**

I have now read the book, seen the play and the movie, heard the original-cast recording (as well as one of readings by the author), and I don't know about you, but I've just about had it with *Marat/Sade*. There is a limit to the amount of time one can profitably spend among lunatics, even those dispensing messages of revolution and reform. "Live from the madhouse" is the way this latest package is labeled, and while Mr. Peaslee's score is singularly in harmony with its angry text—it's a sort of imitation Kurt Weill pastiche of melancholy waltzes, chants, anthems, and refrains to Brechtian messages like "We want our revolution now"—the score does not wear well through repeated hearings, and it is downright depressing when separated from the rest of the powerful production that conveyed so much of the impact of the original on screen. The *Copulation Round* and *Fifteen Glorious Years* still retain a certain morbid vitality in this transfer, but even this is blunted somewhat by fuzzy remastering. *P. K.*

SOUNDS OF AFRICA. Excerpts from the ABC News TV production *Africa*. VERVE/FORECAST (S) FTS 3021, (M) FT 3021 $4.79.

Performance: **Jungle drums**
Recording: **Execrable**
Stereo Quality: **Faked**

For many years I have suffered from a recurring nightmare in which I am locked in a sound studio surrounded by great panels of hostile, gleaming equipment and forced to listen endlessly to old Folkways records of authentic tribal music, while I read their close-printed texts of an informative, educational nature. Now at last it has happened to me in real life (yes, Virginia, there is a tie-in between Verve and Folkways). For what seemed an eternity my ears have twitched to

(Continued on page 164)

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the sound of authentic fiddles from Mali, police bands from Nigeria, Swahali plainsong from the Congo, stilt dances from Tanzania, and the dreary chants of bushmen from South Africa who, just between you and me, have a simply *terrible* sense of rhythm. The only mercy in the whole experience was that the album is not accompanied by a pamphlet of informative notes in two-point type. Granted, all this was absorbing enough as part of a four-hour special ABC News TV network production about Africa, but as entertainment it is more likely to set the pulses of musicologists and researchers pounding than those of mere non-Ugandan fun-seekers like you and me. *P. K.*

SOUTH PACIFIC (Richard Rodgers-Oscar Hammerstein II). 1967 Music Theater of Lincoln Center production. Florence Henderson, Giorgio Tozzi, others (vocals); chorus and orchestra, Jonathan Anderson cond. COLUMBIA (S) OS 3100, (M) OL 6700* $5.79.

Performance: Rousing
Recording: Good
Stereo Quality: Good

As Liz Smith so pungently put it in her article in the copy of the *Playbill* accompanying this production, "The sun seldom sets on a world without a production of *South Pacific* somewhere." And as one critic once wrote: "If you didn't like it, well, keep it to yourself."

Well, I do like *South Pacific*, but unfortunately I have never heard a perfect recording of its happy score. The first original-cast album is ruined for me because to this day I still cannot understand half of Ezio Pinza's lyrics. And, although the movie sound-track was better (they really have much better male choruses in Hollywood, maybe because the budgets are so big they can hire more voices—something that seems to me an absolute requirement if songs like *There Is Nothing Like a Dame* and *Bloody Mary* are to reap their just rewards), Mitzi Gaynor wasn't Mary Martin. Now we have the annual summer-stock-in-the-big-time production at Lincoln Center (last year it was Ethel Merman roasting *Annie Get Your Gun*), and although Giorgio Tozzi is a much more understandable Emile de Becque than Pinza, the orchestrations seem tinny and flat, like a road company traveling on a bus-and-truck tour that picks up musicians in each town on the schedule and jobs in the local barber on tuba.

Still, there is Nellie Forbush (Florence Henderson) who can sing better than Mary Martin (but doesn't have half the personality), and a de Becque who may be the best singer ever to tackle the role (he was also the sound track voice for Rosanno Brazzi in the film). The new Bloody Mary (Irene Byatt) is no Juanita Hall, but Lt. Joe Cable is well sung by Justin McDonough.

What I would really like is a recorded *South Pacific* with Mary Martin and Giorgio Tozzi (who have never played it together to my knowledge) supported by Juanita Hall as Bloody Mary and the male Seabees from the movie sound track. Alas, that's dreaming. So, meanwhile, this revival is, all things considered, the best of the lot. *R. R.*

THE YOUNG GIRLS OF ROCHEFORT —Michel Legrand (see Best of the Month, page 88)

SPOKEN WORD

FANNIE FLAGG: *Rally 'Round the Flagg.* Fannie Flagg (monologuist). RCA VICTOR (S) LSP 3856, (M) LPM 3856 $4.79.

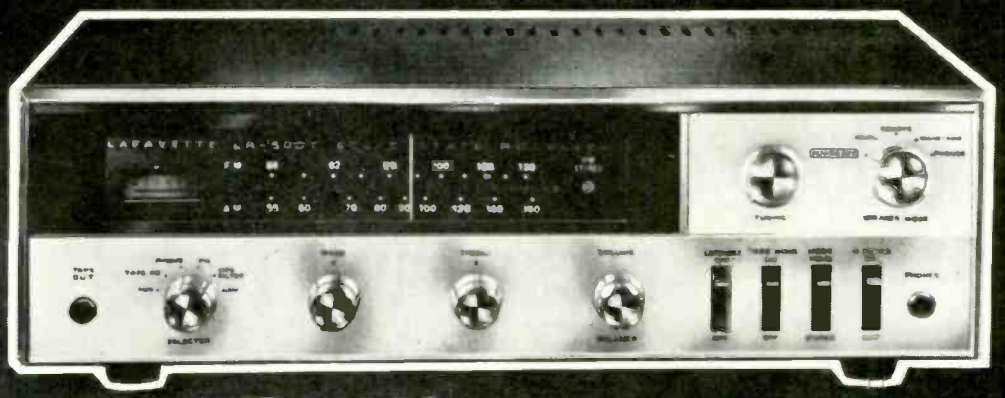
Performance: Broad
Recording: Excellent
Stereo Quality: Clinging

It's an age of specialization, even for comedians, and Miss Flagg seems destined to find her niche as the official mimic of Lady Bird Johnson. She was supreme at this in a pretty funny record called "LBJ in the Catskills," and is at her best here in a broad takeoff based on one of Mrs. Johnson's preachments about beautification. When she tries to escape her own stereotype and to milk laughter from the personalities of lady sports announcers, weather girls, and society reporters, this performer tends to knock herself out with her own crude punches. Occasionally she lets up on her heavier verbal horseplay, as in the role of Susie Sweetwater, a simpering suburban radio reviewer who reports on a performance of *Hamlet* by a local ladies' group ("*Hamlet* is a sad play indeed," she drawls) or when delivering a cooking lesson in the slapdash manner of Julia Childs. Even so, it comes as a relief when Miss Flagg climbs back into her Lady Bird costume to recite, as part of a cultural evening at the White House, the words of "Winchester Cathedral." *P. K.*

MARK VAN DOREN: *Reads From His Collected and New Poems.* Mark Van Doren (reader). *The First Snow of the Year*; *Sleep*; *Grandmother*; *O World*; *Morning Worship*; others. FOLKWAYS (M) FL 9782 $5.79.

Performance: Paternal
Recording: Good

This is a pleasant hour with an elder statesman of the American literary scene. "He likes to travel," say the liner notes, "he likes to be at home, he likes the country, he likes people, he likes animals . . . he likes life." Van Doren's poems, born into a sick world, are almost embarrassingly well: "Let this be true, that I have loved All men and things both here and gone . . ." The God he worships is grand enough to rule the galaxies, yet attentive enough so that "when he looks at me he loves me." With a simplicity that is at the same time literate and wise, the poet praises all that he sees as a guest at "the world's wedding"—mountains, water, birds, oceans—"all the sweet beings/Eternally that outlive/Me and my dying." There are poems about the oneness of the universe, love songs, tender lyrics about children and old people remembering their youth. The most original are a set of "dunce songs," nine verses that enclose a vision of innocence as crisp as new-cut chrysanthemums. All these are read by the poet in a voice that is gentle, fatherly, cultivated, and comforting. Complete texts is included. *P. K.*



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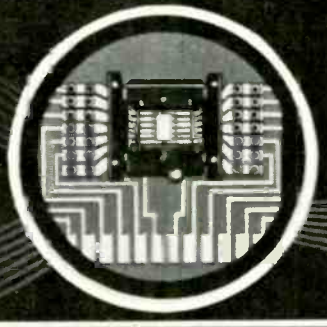

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STEREO TAPE

Reviewed by DAVID HALL • NAT HENTOFF • IGOR KIPNIS • PAUL KRESH
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BEETHOVEN: *Quintet in E-flat Major for Piano and Winds, Op. 16.* MOZART: *Quintet in E-flat Major for Piano and Winds (K. 452).* Vladimir Ashkenazy (piano), London Wind Soloists. LONDON Ⓢ LCL 80188 $7.95.

Performance: First-class
Recording: Very good
Stereo Quality: Good with one reservation
Speed and Playing Time: 7½ ips; 52'11"

To the best of my knowledge neither of these piano and wind quintets has been available on tape before, although there have been some excellent disc couplings of these two pieces. The combination of Ashkenazy and the London Wind Soloists (Jack Brymer, clarinet; Terence MacDonagh, oboe; Alan Civil, horn; William Waterhouse, bassoon) is a felicitous one. The pianist plays most beautifully (although I think his Mozart could show a little more personal involvement), and the wind execution is exquisite in blend, tone, and precision. I had the distinct impression that the disc version of this coupling did not spread the piano quite as much as one hears on this tape, and for this reason I prefer the greater naturalness of the disc. In no way, however, is the tape to be considered in itself other than satisfactory. *I. K.*

RECORDING OF SPECIAL MERIT

NIELSEN: *Symphony No. 1, in G Minor, Op. 7; Saul and David: Prelude to Act II.* WALTON: *Symphony No. 1 (1935).* London Symphony Orchestra, André Previn cond. RCA VICTOR Ⓢ TR3 5012 $10.95.

Performance: First-rate
Recording: A-1
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 83'32"

NIELSEN: *Symphony No. 1, in G Minor, Op. 7; Helios Overture, Op. 17; Pan and Syrinx, Op. 49; Rhapsodic Overture—A Fantasy-Journey to the Faeroe Islands.* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA Ⓢ MQ 912 $7.95.

Performance: Taut and brilliant
Recording: Good
Stereo Quality: Very good
Speed and Playing Time: 7½ ips; 54'42"

Both the Nielsen and Walton first symphonies are the work of young men, in their late twenties and early thirties, respectively. Nielsen's trimly built and momentum-filled score fits neatly into the classic-romantic post-Brahmsian mainstream; Walton's somewhat sprawling opus is a curious blend of Elgarian lushness and jazzy Stravinskian rhythmic fireworks. The *Presto con malizia* scherzo is one of the high points of Walton's output.

From every point of view the RCA Victor tape is a first-rate buy. Previn captures beautifully the youthful surge and expressive lyricism of the Nielsen Symphony, giving added dimension to the whole by observing repeats where called for in the score. His performance of the Walton Symphony is altogether masterly in its vigor and brilliance. Indeed, only the somewhat tentative treatment of the splendiferously virile excerpt from Nielsen's Biblical opera leaves room for criticism. The orchestral playing is fine, the recorded sound spacious and full-bodied. RCA Victor is to be congratulated on the outstanding quality of its 3¾-ips tape reproduction.

DGG

FRITZ WUNDERLICH
Vocal freshness and nuance in Schubert

The fancifully orchestrated evocation of the Pan and Syrinx myth and the amusing *jeu d'esprit* on the Faeroe Islands constitute the chief attractions of the Ormandy tape. His fast pacing of the opening pages of the *Helios* Overture deprives this episode of its inherent majesty, and the Symphony—minus repeats—seems rushed and hard-driven. The sound is full and brilliant throughout, though apparently miked more closely than is the case with the Previn tape. All the works on these two reels are making their first appearance in four-track format. *D. H.*

RECORDING OF SPECIAL MERIT

SCHUBERT: *Die schöne Müllerin; Seven Songs.* Fritz Wunderlich (tenor), Hubert Giesen (piano). DEUTSCHE GRAMMOPHON Ⓢ DGK 9220 $11.95.

Performance: Engaging
Recording: Excellent
Stereo Quality: Just enough
Speed and Playing Time: 7½ ips; 84'10"

There are not going to be many more opportunities to review Fritz Wunderlich releases; it is now over a year since the gifted German tenor, just on the edge of artistic maturity, was killed in an accident. Listening to his *Schöne Müllerin* is a curious experience, for it seems to mature as it goes along. The earlier songs come across in a straightforward, fresh, rather light, untroubled tone (in both meanings of that last word). Later on, there seems to be a growing sense of involvement beginning with *Mein*—unique in the set for its operatic qualities—and picking up in expressive and penetrating performances of the final five or six songs. The encores include the inevitable *Serenade* and *Heidenröslein* as well as the less familiar *Liebhaber in allen Gestalten*, plus the very beautiful *Frühlingsglaube*, *Der Einsame*, *An Silvia*, and *An die Musik*, the last song he recorded. Giesen is an excellent partner. The first-class recording captures the freshness and nuance of the voice and balances it perfectly with the piano. The tape quality is very good, and full texts and translations are provided in the box. *E. S.*

R. STRAUSS: *Salome: Dance of the Seven Veils; Closing Scene.* WAGNER: *Die Götterdämmerung: Immolation Scene.* Birgit Nilsson (soprano); Vienna Philharmonic Orchestra, Georg Solti cond. LONDON Ⓢ LO 90129 $7.95.

Performance: Handsome
Recording: Superb
Stereo Quality: Striking
Speed and Playing Time: 7½ ips; 46'41"

Both sides of this tape come from complete opera recordings that have been available in four-track format for some time. Thus we have here Gerhard Stolze and Grace Hoffman singing the brief but dramatically crucial bits for Herod and Herodias in the *Salome* closing scene, and Gottlob Frick's voice is actually the last to be heard in the *Götterdämmerung* finale as Hagen grasps for the ring only to be pulled under the waters of the flooded river by the Rhine maidens who at last have recovered their treasure.

There is no other version of the *Götterdämmerung* scene on tape, and Leontyne Price's performance (RCA Victor) of the last

Explanation of symbols:
Ⓢ = *stereophonic recording*
Ⓜ = *monophonic recording*

scene of *Salome*, without supporting singers, must be considered as a brilliant (and brilliantly recorded) *concert* performance.

Birgit Nilsson is at her splendid and stunningly powerful best throughout both sides of this London tape, but conductor Georg Solti shows to better advantage in the virtuoso complexities of Richard Strauss than in the tragic solemnities of Wagner. For me, his pacing of the opening pages of the latter is stodgy rather than solemn. Nilsson, too, displays an overt passion in the *Salome* music that creates a sense of genuine terror and almost unbearable dramatic tension. If the *Götterdämmerung* side can be called good, the Strauss is altogether great. The London stereo recording has been praised to the skies in previous reviews of the complete operas and needs no further huzzas from me. It is shatteringly effective, especially in the Strauss. *D. H.*

RECORDING OF SPECIAL MERIT

VERDI: *Un Ballo in Maschera.* Leontyne Price (soprano), Amelia; Carlo Bergonzi (tenor), Riccardo; Robert Merrill (baritone), Renato; Shirley Verrett (mezzo-soprano), Ulrica; Reri Grist (soprano), Oscar; Ezio Flagello (bass), Samuel; Ferruccio Mazzoli (bass), Tom; other soloists; RCA Italiana Opera Orchestra and Chorus, Erich Leinsdorf cond. RCA VICTOR Ⓢ TR3 8002 $17.95.

Performance: Splendid vocalism
Recording: Very good
Stereo Quality: Fine
Speed and Playing Time: 3¾ ips; 127'31"

The most impressive attribute of this performance is the high quality of the vocal participants: there is not one weak member among the principals, and most of the singers are as fine as one could ever hope to hear. That includes first-rate, passionate depictions of their roles by Leontyne Price, Carlo Bergonzi, and even by Robert Merrill. Shirley Verrett does extremely well as Ulrica, while Reri Grist makes a suitably vivacious sounding page. The orchestra plays with great precision and control. RCA Victor's tape processing has resulted in reproduction that is slightly superior to the average tape of this slower speed, with climaxes that sound almost as natural as those on 7½-ips tapes. The libretto supplied with the discs can be obtained by sending in the usual postcard. *I. K.*

WAGNER: *Die Götterdämmerung: Immolation Scene* (see STRAUSS)

WALTON: *Symphony No. 1—1935* (see NIELSEN)

ENTERTAINMENT

CANNONBALL ADDERLEY QUINTET: *Mercy, Mercy, Mercy!* Julian "Cannonball" Adderley (alto saxophone); Nat Adderley (trumpet); Joe Zawinul (piano, electric piano); Vic Gaskin (bass); Roy McCurdy (drums). *Fun; Games; Mercy, Mercy, Mercy; Sticks; Hippodelphia; Sack o' Woe.* CAPITOL Y1T 2663 $6.98.

Performance: Competent but narrow
Recording: Very good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 41'07"

Cannonball Adderley is a fluent alto saxophonist who stopped surprising himself some years ago. His brother, Nat, is eclectic but witty and sometimes can be suddenly eloquent. Pianist Zawinul, wholly eclectic, is persistently dull. These three in company with a sturdy bassist and drummer play themes by the Adderley brothers and Zawinul that are catchy but thin. The most celebrated in this collection is *Mercy, Mercy, Mercy.* Its substance is about equal to these notes from the back of the box: "... he plays like blue smoke, sweet preachin', like nobody is ever going to do without honey butter again." If you look too hard, there's almost nothing there. *N. H.*

LAINIE KAZAN: *Lainie Kazan.* Lainie Kazan (vocals); Peter Daniels cond.; Don Costa arr. *I'm All Right Now; The Trolley Song; Summertime; Peel Me a Grape; Show Me*; and seven others. MGM Ⓢ MGC 4385 $6.95.

Performance: Good
Recording: Good
Stereo Quality: Very good
Speed and Playing Time: 7½ ips; 30'59"

Off the record, Lainie Kazan has two very impressive things going for her. On the record (in this case, tape), her voice isn't bad either. As heard here, it is a big and emotionally flamboyant voice set in tricky and complicated arrangements by Don Costa. Peter Daniels, who once performed the same task for Barbra Streisand, is Miss Kazan's accompanist in her personal appearances and functions here as conductor of the orchestra. Furthermore, Miss Kazan was, for a brief period, understudy for Miss Streisand in *Funny Girl.* With credentials like these you might logically expect performances more than a little tinged with Streis-o-mania.

Unhappily, there are more, far more, than tinges here. Miss Kazan, it seems to me, has attempted actual duplication of Streisand's conceptual approach to her material. It extends beyond mere vocal duplication—though there is often that—to an attempt to conjure up Streisand's actual attitude toward a given song. Occasionally it works very well, as in *Summertime*, where Miss Kazan's voice (which as a physical instrument is, I suspect, superior to Streisand's in power and range) and her performance catch some of the impelling velocity of a good Streisand rendition. Ultimately, however, this tape is a failure—as indeed all such attempts to imitate personal conceptions must be.

Streisand as a performer is a combination of paradoxes that through some alchemy unite into an inimitable whole: a devastating psychological insight matched against the desolate desperation of the child-woman; the old style dialect comedienne versus the bleak and disenchanted mistress of contemporary black comedy; the awkward and empathetic shyness on the one hand and the almost megalomaniacal urge to involve the listener with *her* and with *her song* on the other; and, finally, the ability to incite her fans to almost riot proportions and equally to convince her detractors that they never want to hear her again.

There is no paradox about Miss Kazan. She has a good voice. She knows how to sing. Presumably she could cast off the Streisand cloak if she wished to. Granted, it takes courage to be oneself. But it should be equally apparent that, in large measure, one's

(Continued on page 170)

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ability to do so is often in precise ratio to one's belief in and respect for one's own talents and capabilities. *P. R.*

CHARLEY MUSSELWHITE'S SOUTH SIDE BAND: *Stand Back!* Charley Musselwhite (harmonica and vocal), Harvey Mandel (guitar), Barry Goldberg (piano and organ), Bob Anderson (bass), Fred Below, Jr. (drums). *Chicken Shack*; *Strange Land*; *Help Me*; *39th and Indiana*; *My Baby*; *Early in the Morning*; *4 P.M.*; *Sad Day*; and four others. VANGUARD (S) VGX 9232 $5.95.

Performance: Noisy
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 46'49"

"Stand Back!" is a perfect title for this tape, because if you don't you may suffer permanent damage to the auditory canal. Folk-bagniks, start throwing your rocks—I just can't get with this junk. I've spent too much time listening to the hard-core stuff Negro blues is made of to dig the post-war urban blues now gaining popularity in folk circles. Not that I put it down. It has drive and a point of view and a kind of asphalt vitality that is lacking in most of the primitive cotton-field blues where I come from. But there must be a better way of performing it than this. Charley Musselwhite has been featured on other albums, but this is his first solo appearance. He has phenomenal strength, range, and relish for the job at hand, but the stuff he writes sounds like it was strained through a rhyming dictionary. A few of the songs, like *Chicken Shack* and *39th and Indiana*, are clever, but the total picture is meaningless and exasperating to listen to. Everybody seems to be trying too hard to make an impression, and they all end up drowning each other out. What this tape lacks more than anything else is a unity of concept. As Jimmy Durante might say, it's got "a little o' dis-a an' a little o' dat-a'." *R. R.*

COLLECTIONS

RECORDING OF SPECIAL MERIT

CHICAGO/THE BLUES/TODAY! Volume 1: The Junior Wells Chicago Blues Band; J. B. Hutto and His Hawks; Otis Spann's South Side Piano. *Vietcong Blues*; *Too Much Alcohol*; *Married Woman Blues*; *Marie*; *Burning Fire*; and ten others. VANGUARD (S) VGX 9216 $5.95.

Performance: Rich and lusty
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 46'39"

One of the greatest tragedies facing American music is the dying out of its traditions. Rock-and-roll and electrified clatter assault the eardrums constantly, but the roots they grew from have been all but buried forever. Except for the action at Preservation Hall, the New Orleans jazz scene, which once flowered into greatness in the Thirties, is a disgrace. The Memphis and St. Louis and Kansas City musical forms of the Twenties are all but dissolved. Only Chicago remains. Down on the South Side you can still hear the blues, if you are brave enough to risk being shot by snipers in a race war.

Now, thanks to Vanguard, you can avoid the South Side and hear the real thing in comfort through your own stereo speakers. Three of Chicago's best South Side groups have been assembled on this tape to provide an interesting cross-section of what you find available in its clubs and neighborhood bars. The Junior Wells Chicago Blues Band features Junior himself batting out beat-up vocals and playing a funky harmonica. *All Night Long* is the best number on his set, but dig his tribute to Sonny Boy Williamson. It moves. J. B. Hutto sings louder and higher, but his guitar passages are fiery and full of gusto. His *Going Ahead* has an intro that sounds like *One Mint Julep*. He is called a "bottleneck" singer, possibly because his music sounds tight and violent, as though it were let out of a bottle just before it blew the top off.

The most interesting of the three groups is Otis Spann's. Spann is a well-known personality in Chicago. And there is such a great demand for his music that he sometimes even plays uptown in the Loop. He sounds like a cross between Froggy the Gremlin and Madame Spivey, and his piano is hard-driving, funky, and throbbing with soul. This is music right out of the Twenties, with a modern, meat-and-potatoes urgency of NOW about it. All in all, a most memorable experience. *R. R.*

A GERSHWIN HOLIDAY. Frankie Carle, Morton Gould, Al Hirt, Norman Luboff, Peter Nero, The Three Suns and Hugo Winterhalter (vocals, instrumentals). RCA VICTOR (S) TP3 5004 $9.95.

Performance: Over-demonstrative
Recording: Excellent
Stereo Quality: Vivid
Speed and Playing Time: 3¾ ips; 67'17"

That hardy perennial, the Gershwin tune, is treated so lovingly in the gaudy arrangements which make up this program that it's almost smothered to death with adoration. Here is more than an hour of old favorites assembled from the efforts of some of the most popular performers in the business, all knocking themselves out to put over the melodies they admire in ways to ingratiate the public of today, but the foot that starts tapping to the infectious rhythms of these songs is liable to end up doing so in some impatience at the self-conscious tenderness of it all. The lush, "big sound" approach shared by Winterhalter and Gould harks back, to be sure, to the old Paul Whiteman days (high choirs of violins, creamy-rich cellos) in caressing versions of *Somebody Loves Me*, *Mine*, *The Man I Love*, and *Love Walked In* to the point that this listener longed for austerity. This is supplied, to an extent, by Al Hirt in *Our Love Is Here to Stay* and three others, but his flashy trumpet goes through its favorite set of tricks too often.

Frankie Carle contributes sparkling piano-and-orchestra versions of another three, including a high-spirited honky-tonk exercise based on *Swanee*. The Three Suns offer cocktail-hour variations of four more, and Norman Luboff's choir, crooning and sighing, manages to turn *A Foggy Day* into something more closely resembling a smoggy week. The *Porgy and Bess* items are left to Peter Nero, who manages to encrust them with the musical equivalent of so much shiny paste jewelry that the ear is bedazzled but finally benumbed. Still, it's Gershwin, and lots of it, and these lovely melodies (two dozen of them) prove that they can survive just about anything—even love. *P. K.*

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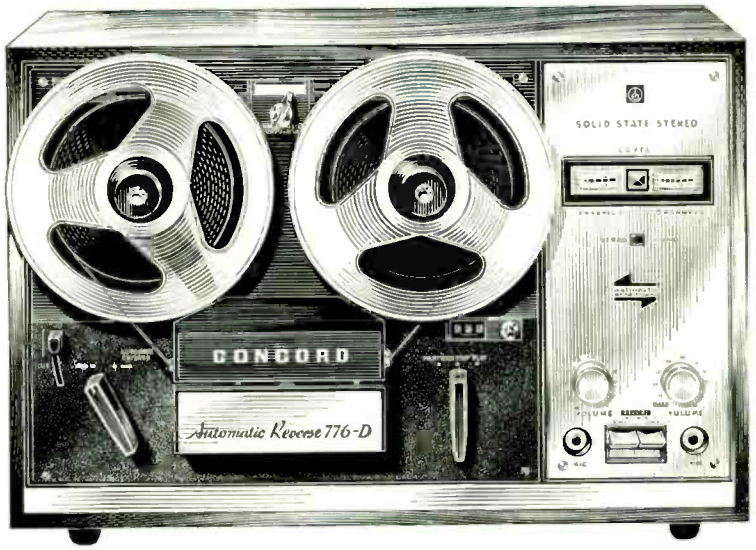

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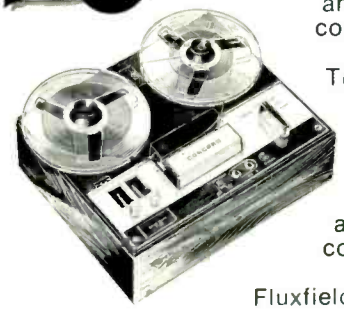

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TAPE HORIZONS

By DRUMMOND McINNIS

TAPE AND CHRISTMAS

THE CUSTOM of Christmas caroling has not entirely disappeared, but it has become rare. And so, a reader reports, he pricked up his ears last Christmas when he heard his house serenaded by what sounded like a most expert group of carolers. And no wonder—for the source of the caroling was one small boy with apparently a very good battery tape recorder caroling at a steady 3¾ ips. Tradition does die hard, though—the lad was singing along, and rather nicely, too, I'm told.

William Stocklin, Editor of HIFI/STEREO REVIEW's more technical sister publication *Electronics World*, also serenades his neighbors during the Christmas season. His is a warmer method, though: every year he tapes all the Christmas records he can get his hands on (he has the entire to-be-reviewed bin of HF/SR to choose from), ties a pair of outdoor speakers under his eaves, and broadcasts tidings of comfort and joy—in stereo—throughout the neighborhood. In case you are wondering, late-evening sign-off time is arrived at by consulting the closest neighbors.

I'm nothing much as a caroler, myself, but a while back I got roped into the chorus of a club I belong to and found myself in a bit of vocal difficulty over a busily contrapuntal number by Bach. Alone, I can carry a bass part well enough (at least, *I* think so), but add the soprano, alto, and tenor parts within my hearing, and I begin to stray away from the bass line into the melody—usually ending in some musical no-man's-land halfway between the bass and tenor voices and clashing horribly with each and all.

What I needed, I thought, was some kind of training tape. So with the cooperation of our chorus, I recorded the bass part on one track of my stereo machine and the other three parts on the other track. Then I listened through headphones and practiced singing along. By gradually turning the basses down and everybody else up a bit at every playing, I gradually learned to overcome my problem—well enough for an amateur group such as ours at least.

My next-door neighbor got the bright idea a year or two ago of bugging his tree on Christmas Eve with a sound-operated tape recorder set to start at the first rustle of wrapping paper the next morning. As expected, he got an earful of his children's reactions to their presents (ranging from real joy over a model train to real scorn for flannel pajamas)—and as a bonus, he learned that the kids' letters to Santa Claus were strictly an attempt to humor Daddy. The Santa suit, this year, will rest in mothballs.

But tape can contribute to the Santa illusion. Now that my brother's tots are reaching the age of cynicism (four in one case, five in the other), he's assembling a "Santa-effects" tape of hoofbeats (reindeer variety), heavy thumps, and hearty "Ho-Ho-Ho's." With the help of an extension speaker in the attic above their heads, he hopes to create two wide-eyed believers—for this year, at least. The ethics of his approach are obscure, but it should be fun.

Incidentally, perhaps it doesn't need saying, but I'm always interested in tape ideas, comments on this column, and thoughts as to what you, the reader, would like to see in it. Letters should be addressed to me in care of HIFI/STEREO REVIEW, 1 Park Avenue, New York, N.Y. 10016.

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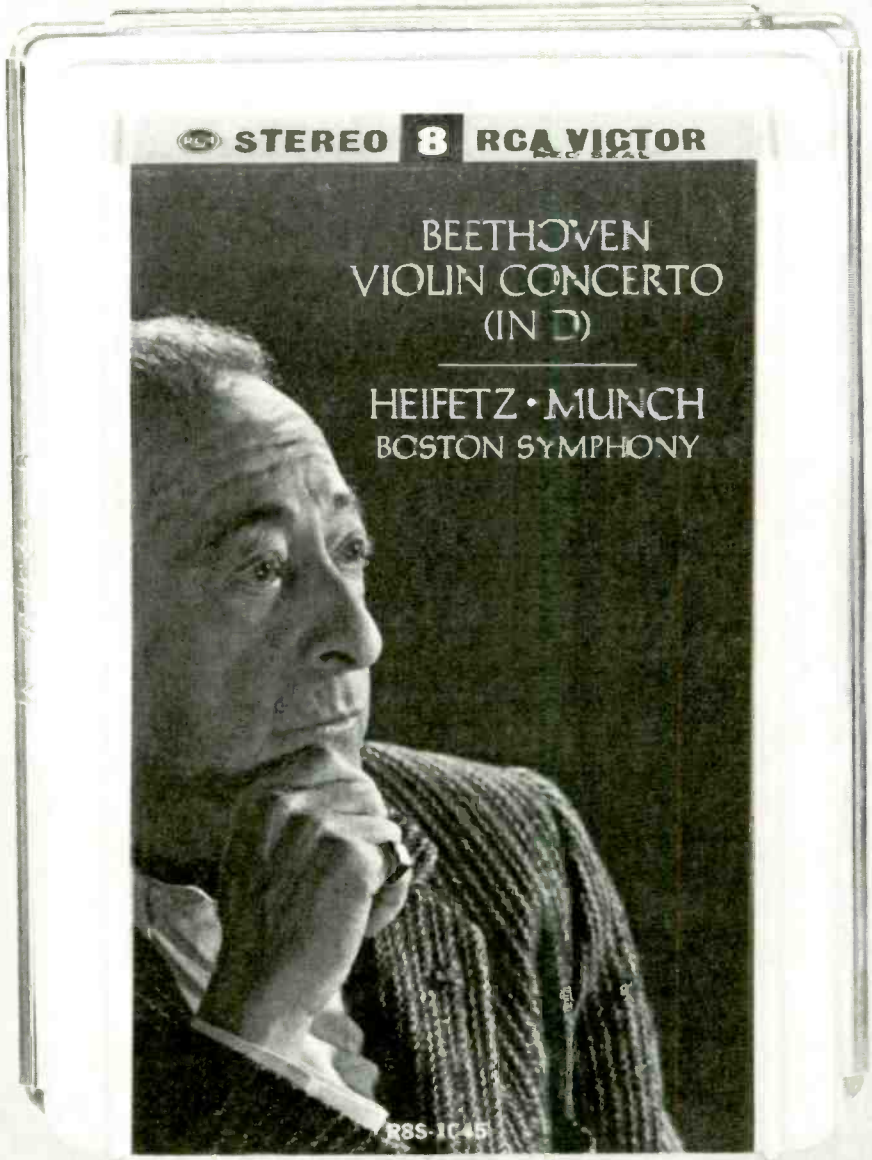

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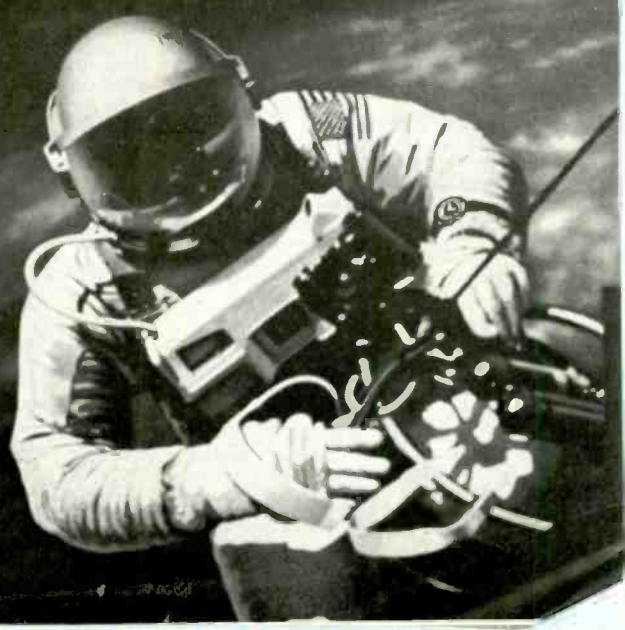

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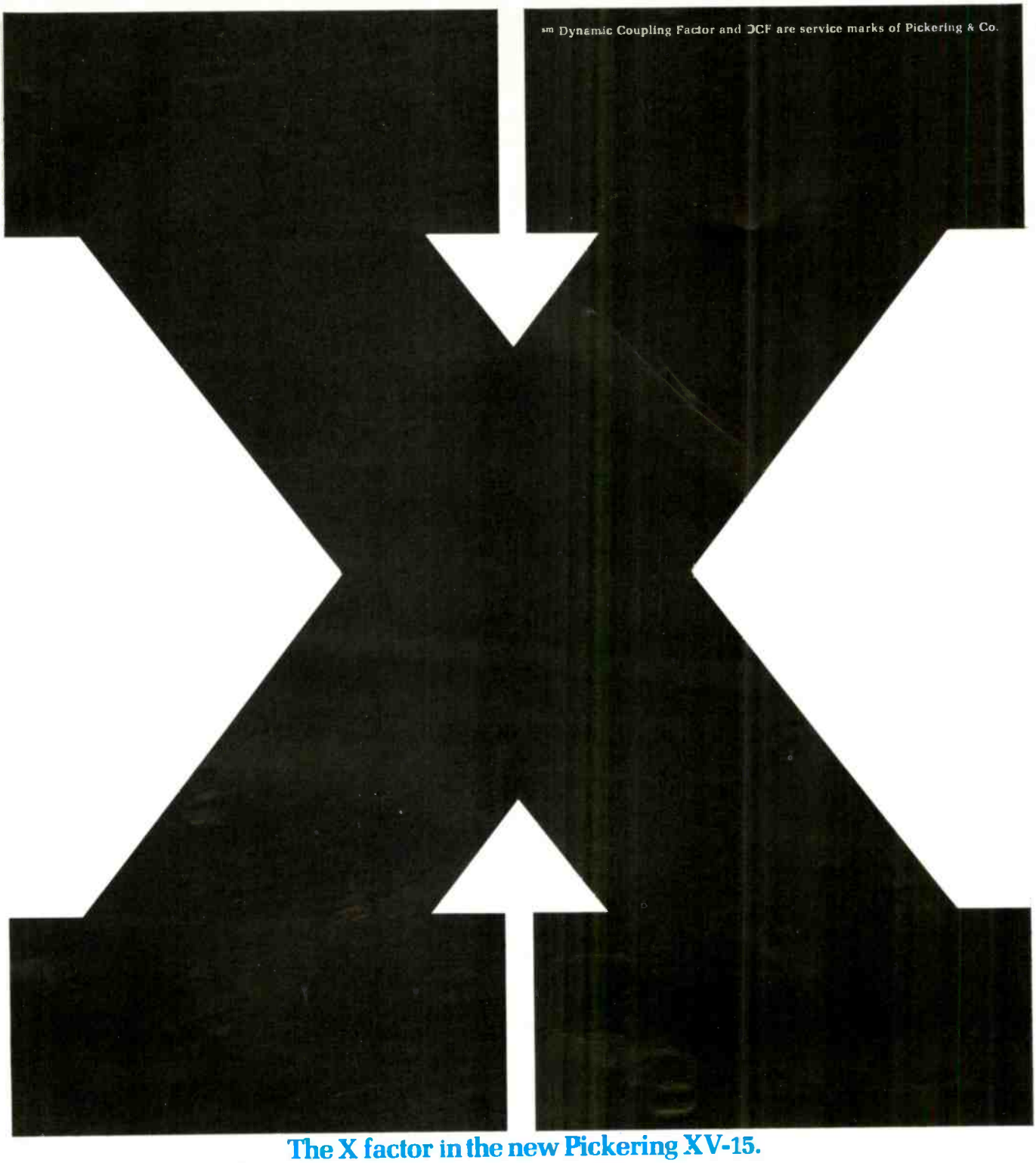
HI FI/STEREO REVIEW ADVERTISERS' INDEX

HI FI/STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.



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The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF).sm

DCF is an index of maximum stylus performance when a cartridge is related to a particular type of playback equipment. This resultant number is derived from a Dimensional Analysis of all the parameters involved.

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All five DCF-rated XV-15 models include the patented V-Guard stylus assembly and the Dustamatic brush.

For free literature, write to Pickering & Co., Plainview, L.I., N.Y.

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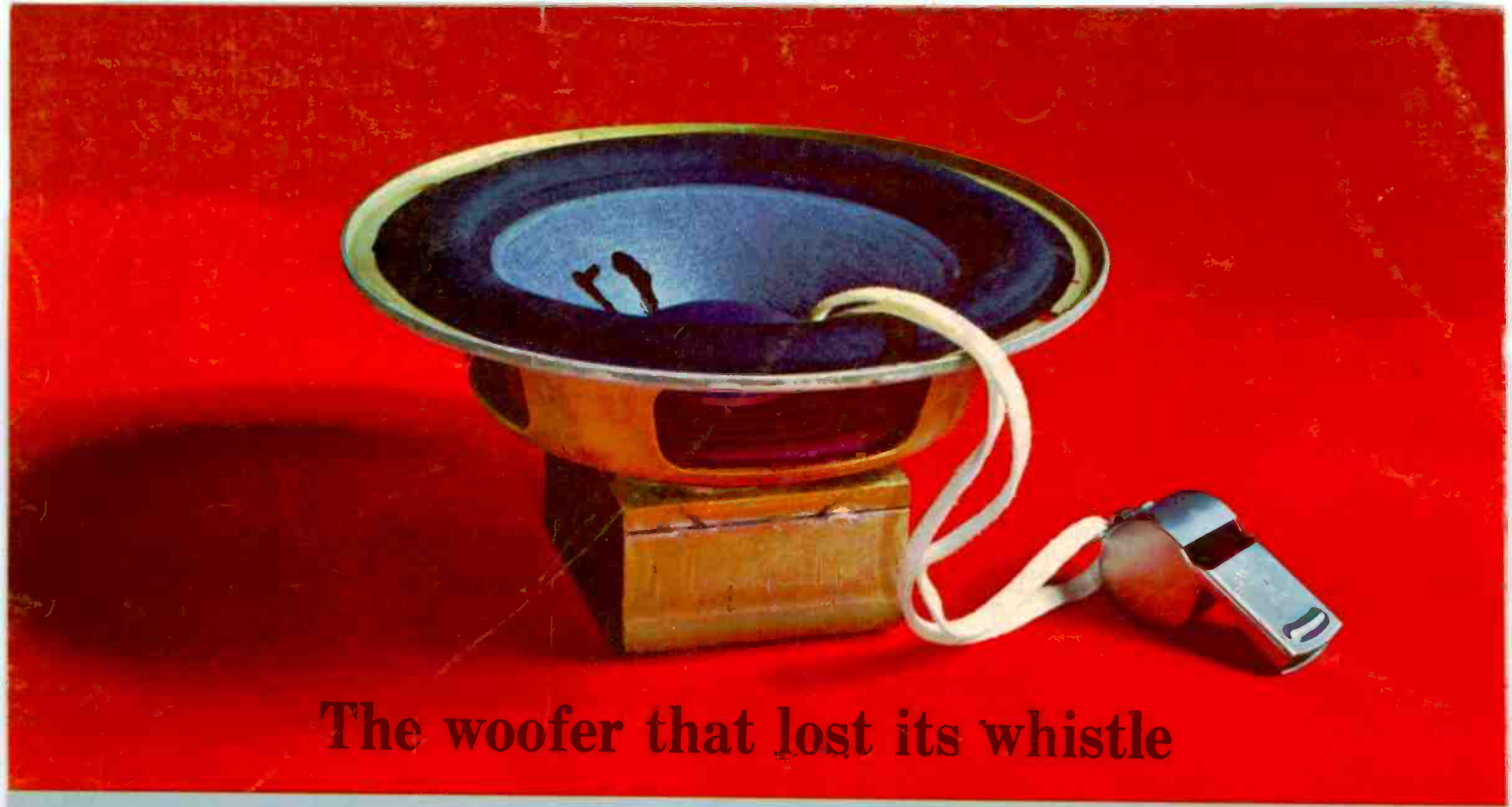

The woofer that lost its whistle

...and other stories.

The woofer cone in a very small enclosure must move a long way to provide all the bass you want to hear. In the new E-V EIGHT, for instance, the 6-inch cone moves back and forth over one-half inch. But in most woofers something strange happens as it moves. It whistles!

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Even the E-V EIGHT enclosure is unusual. Examine the walnut grain carefully, especially at the corners. It's a perfect match because we use one long piece of wood, folded to form the cabinet! And we add a clear vinyl shield on every finished surface, to protect the E-V EIGHT from the mars and scratches of day-to-day living.

There are so many good ideas inside the tiny new E-V EIGHT, you may wonder how we found room for them all. Chalk it up to top-notch engineering talent and facilities, plus a very real dedication to the ideal of better value in every product.

Listen to the E-V EIGHT with the whistle-free woofer at your nearby Electro-Voice high fidelity showroom today. Then ask the price. At no more than $44.00 it's the best story of all.

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