

FORMERLY HI FI/STEREO REVIEW

# Stereo Review

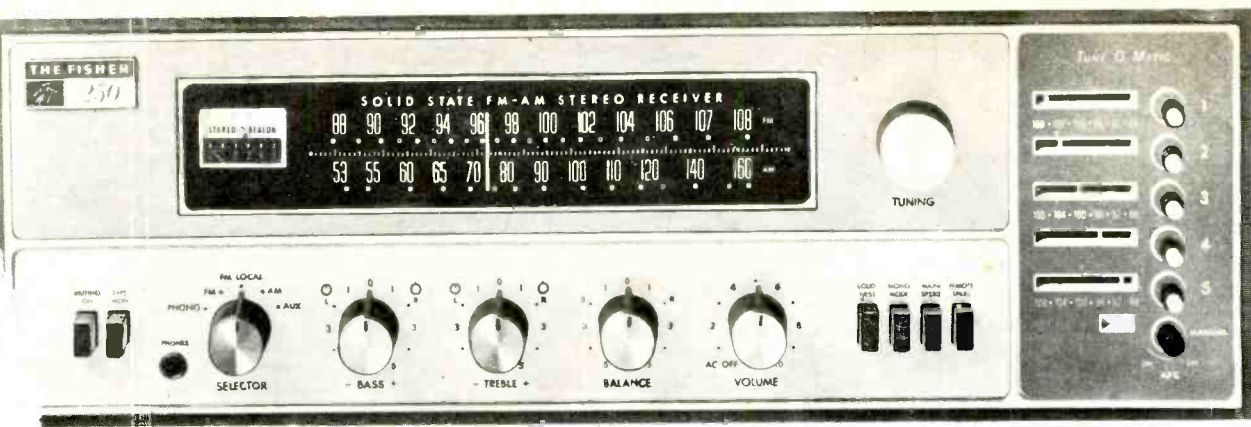
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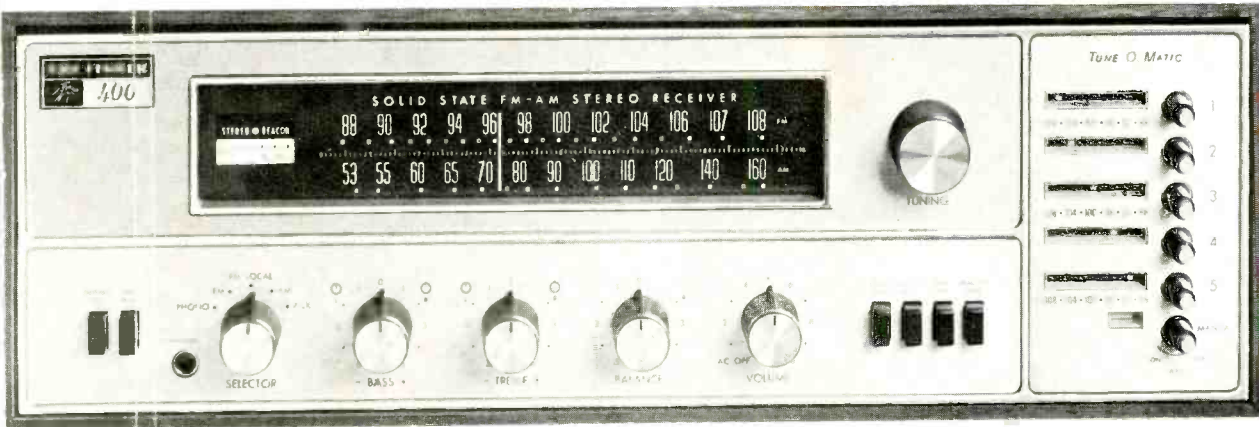
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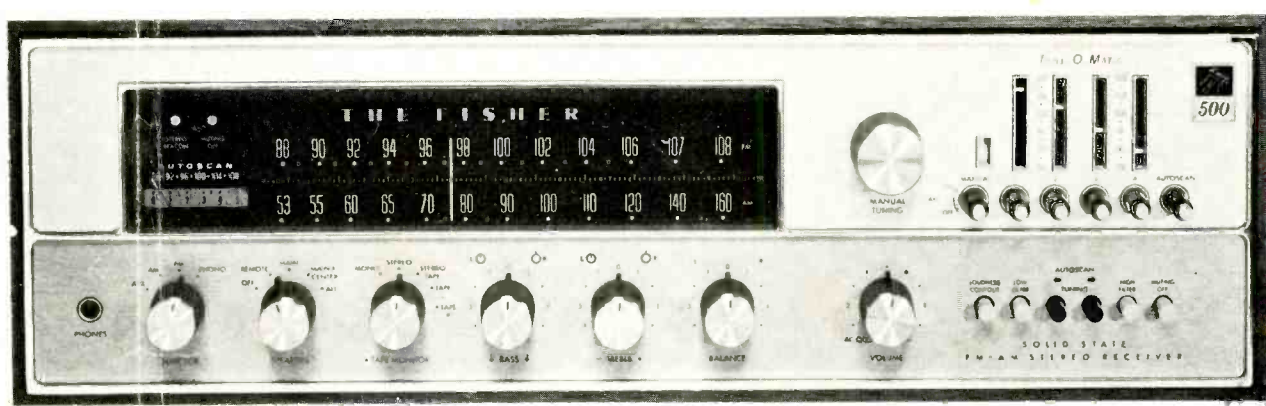
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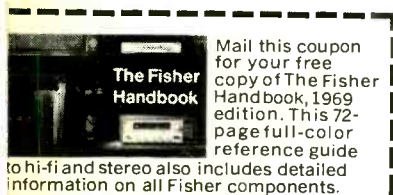
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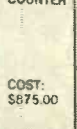
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# FORMERLY HI-FI/STEREO REVIEW Stereo Review

JANUARY 1969 • VOLUME 22 • NUMBER 1

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By WILLIAM ANDERSON



## EDITORIALLY SPEAKING

### THE AMERICAN MUSICAL AUDIENCE

SINCE we live in a world in which each individual's share of the available space is rapidly shrinking, periodic readjustment of housekeeping arrangements has become mandatory for us all. For me, this means thinning out my bookcases and files from time to time, discarding books, pamphlets, and clippings whose usefulness to my intellectual well-being is no longer apparent. The process is enormously time-consuming, however, since what you throw out has to be at least examined, perhaps skimmed, or even re-read in its entirety—you can't judge a book by its cover, and Operation Ashcan occasionally turns up a few things that are still useful. I ran across an old Commonplace Book the other night, one of those private compendiums of unfamiliar quotations that are incomprehensible to anyone but their compiler, and was startled to come upon a paragraph (abstracted from a 1947 lecture by anthropologist Ruth Benedict) that suddenly read to me like a prophecy:

... we do not have [in America] an aristocracy of intellectuals, as countries in Europe do, who award a palm of merit which is accepted as an accolade. We are an equalitarian people, and every person is allowed to claim the right to judge anything, even a new artist's most individual work. Egalitarian societies cannot hope to encourage art by the means which have been universal in Europe; our road will no doubt be a long one, for we have no aristocratic arbiters of taste. The conditions which can foster high achievements in art, in the United States, must be those which give experience and taste in some art to great numbers of people. Mass appreciation of an art is not as difficult to imagine as many people think; in the United States today everybody who has a radio hears music—and his taste may well continue to improve; everybody goes to the movies—and he may well become a connoisseur of real excellence. When the artist is the articulate voice of a people who value the excellence he has to give, America will have achieved that exciting kind of art which is possible only in a democracy like ours.

Although she did mention the influence of radio, Miss Benedict could not have known, in 1947, that the mushroom growth of the recording industry would supply, in the short space of twenty years, just those conditions that would foster high achievement in the art of music: the creation of an experienced mass audience whose number, in both absolute and percentile terms, is unparalleled in the world's history. As Eric Salzman makes clear in his article *The Sound of (Recorded) Music* in this issue, this audience has already had an enormous influence on musical performance both "live" and recorded; it affects not only what we hear, but how it is performed; it has revolutionized the teaching of music; it has raised the standards of criticism and of appreciation as well. It has not only created but sustained the careers of both performers and composers—how often do we hear the music of Charles Ives in the concert hall? Aristocratic elitists (we have them too) may object that this is an audience not of appreciators, but of consumers, that musical culture is not being disseminated but diluted. Our experience with the 225,000 readers of this magazine indicates otherwise. A kind of colonial complex still sends American composers to beg on the doorsteps of Europe, but they have been deprived of their best excuse. A large and perceptive American audience is ready and waiting for some American music, and though this road is a longer one, we will get it eventually. Pollyanna is alive and well at 1 Park Avenue in New York.



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## LETTERS TO THE EDITOR

### Apostasy

● This is to inform my acquaintances and all those who have been listening to the speeches I am given to making at the drugstore during coffee hour every morning that, having seen the error of my ways thanks to Robert L. Reid's statistical analysis of composers ("The World's Greatest Composer," October), I hereby take back all the good things I ever said about Beethoven, Bach, and Mozart.

For the record, so to speak, I have had the twenty-odd albums of Beethoven's music I own remade into frisbees (they're not bad, once you learn to plug up the spindle holes), and I have instructed my wife that our year-old daughter is not to be taught the word "Mozart," and that all references to Bach in our household shall cease forthwith. But there is a slight problem connected with the latter: Hans, our dachshund, has somehow developed a bark that to the untrained ear sounds just like "Bach, Bach, Bach." It takes extraordinary patience, I suppose, to teach a grown dog to bark "Ponchielli, Ponchielli," but I am determined.

NOEL COPPAGE  
Williamstown, Mass.

● For his article "The World's Greatest Composer," Robert L. Reid rates a big one-hundred on the laugh meter.

BILL POTTLE  
Walnut Creek, Cal.

● My heartiest congratulations to you and to Robert L. Reid for the magnificently profound application of modern systems analysis techniques to the resolution of an age-old question of musical art. One can look forward with confidence to forthcoming applications of similar meaning and validity in arts other than national defense.

W. E. DAESCHNER  
Chantilly, Va.

### This Is My Beloved

● It's a little late in the day for Jedge Flanagan to cry for a law against filching songs from the classics (in his October review of Borodin's Quartet No. 2); that were better done before they had Chopin chasing rainbows and Rachmaninoff languishing empty-armed 'neath a voodoo moon. Grieg and his trolls wait to hound Messrs. Wright and Forrest through Hades for *Freddie and His Fiddle*; but the *Kismet* lyrics, combining the

racy and the amatory in a manner hardly excelled by Cole Porter, are quite another matter. I have the original-cast album and unashamedly enjoy it. Borodin, in a letter dated September 19, 1875, delighted in "bold and cleverly handled theatrical scenes" and "wild oriental ballets"—only Rimsky spent more time sunk in exotic reverie. "A Musical Arabian Night" would have gassed them. There wouldn't be six recorded versions of *Kismet* if it were just "some nonsense about somebody being somebody's beloved."

DAVID WILSON  
Carmel, Calif.

*The Editor replies: "Since I have unburdened myself on this subject previously (my editorial column in the February 1966 issue), I cannot help but rise to Jedge Flanagan's defense. Mr. Wilson may of course continue to enjoy Kismet to his heart's content; on my scale of values, however, This Is My Beloved is positively cryogenic compared to the tender warmth of the quartet original. The words make all the difference, and Cole Porter (compare Kate) couldn't have written them drunk. This Is My Beloved is arch poeticizing, and as second-hand as the music: the original is Walter Benton's book of poems This Is My Beloved, a collection once thought to be quite racy by the boys down at the gas station. As for such gems as 'bubbles, bangles, and boobs,' alliteration is a refuge just this side of the rhyming dictionary. We have suffered a number of wares of this kind of slush, though the periodicity escapes me—remember Everybody's Making Money but Tchaikovsky? I prefer to think that in liking Kismet Mr. Wilson is responding to the music despite the lyrics; if they were all that good, they wouldn't lend themselves so readily to parody ('take my hand, I'm a shiksa in Palestine'). A much older song said it best: 'You are my song of love, melody immortal.' Words water the wine."*

### Couperin

● Wilfrid Mellers' astonishing statement in his piece on François Couperin (November) that "twenty years ago, when I was working on my book on Couperin, he was accepted as an amiable miniaturist, a creator of little pastorals for harpsichord" is simply nonsense. Couperin may have been so regarded by an American public for whom the French Ba-  
*(Continued on page 12)*

# UNIQUE



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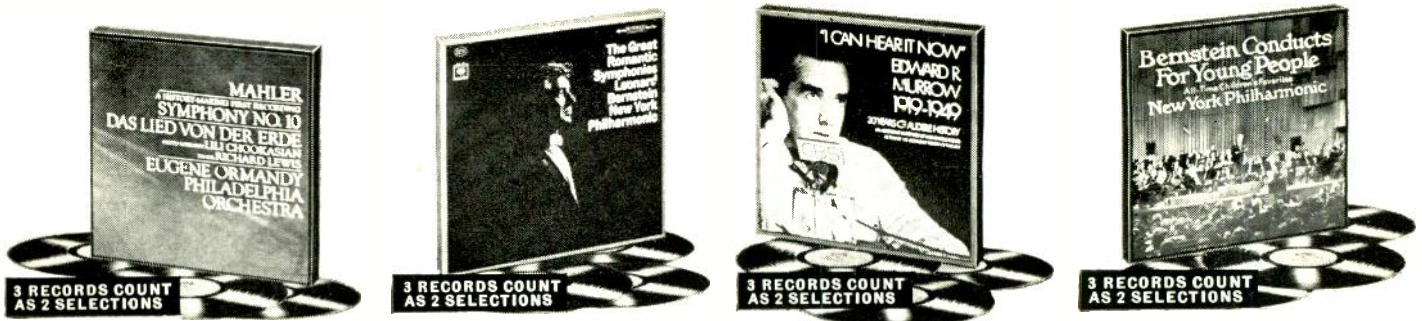
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**2911-2912. Bernstein Conducts Great Romantic Symphonies**  
Franck's Symphony in D Minor; Dvorak's "New World" Symphony; Mendelssohn's "Italian" Symphony; Schubert's "Unfinished" Symphony

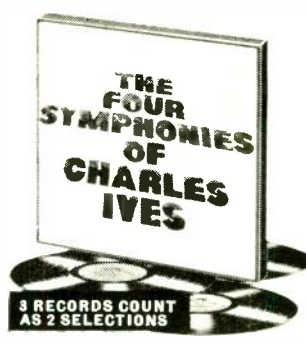
**5853-5854. I Can Hear It Now**  
Here is Edward R. Murrow's unique "audible history" of 1919 to 1949. The actual sounds and voices enable you to relive the great events of these momentous years

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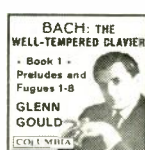
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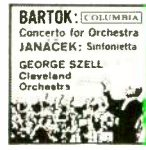
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roque idiom was entirely uncongenial, but never was he dismissed as a miniaturist by musician, critic, and historian—Mr. Mellers is merely one of a long line of knowledgeable writers. In the eighteenth century, Sir John Hawkins called Couperin "a very fine composer for the harpsichord," and to Charles Burney he was "an excellent composer for keyed instruments." In the nineteenth century, Brahms was so much attracted to these "little pastorals" that he collaborated with Chrysander on a complete edition of them, in which he remarks that Couperin is "the first great composer for the harpsichord known in the history of music."

If credit for a more general recognition of Couperin's greatness belongs to any one person, it is probably Wanda Landowska. In *Music of the Past* (Knopf, 1924), she said, "What charming artlessness in these pieces of Couperin's!" write his modern admirers. Now, there is just as much artlessness in Couperin's pieces as in Voltaire's *contes*. Indeed, in the eighteenth century, Couperin was considered a profound composer." Ravel, Debussy, and other modern French composers recognized Couperin as considerably more than the author of "little pastorals," and Richard Strauss was so impressed by them that he arranged some of them for orchestra. Surely no one regarded as a mere creator of little pastorals could cause such a stir of admiration among the great of music.

WILLIAM L. PURCELL  
Philadelphia, Pa.

*Mr. Purcell's citations of musicians and writers of the past who have properly judged Couperin's worth are all drawn from a time well before the period Mr. Mellers had in mind—"twenty years ago, when I was working on my book on Couperin." And it is interesting to note that the misapprehension persists to this day: only a few weeks ago, in a review of a New York concert of Couperin's works, a critic called him a "miniaturist."*

## Looking at Landowska

● Mr. Wickliffe G. Beckham's appreciation (November) of the German woodcut at the top of your "Letters to the Editor" column prompts me to express my appreciation of Alexis Weissenberg's "affectionate caricature" of Wanda Landowska in the October issue. Framed just a few days after the issue arrived, the drawing now hangs above my stereo set, delighting me and eliciting questions and comments from friends who see and admire it.

F. C. LINDAMAN  
Brooklyn, N.Y.

## Record Groove Wear

● J. G. Woodward's article on record groove wear (October) was most interesting. However, there appear to be far greater problems in record making and playback than groove wear. In the same issue of your magazine, I read critics who note declining sound quality in recently produced recordings. Let me say that I have also noticed this phenomenon. Many stereo discs in my collection that were issued from four to seven years ago sound decidedly superior to many on the same labels issued within the last two years. Being the owner of top-quality equipment, I conclude that the fault lies with the recordings and not with my audio system. I have further concluded that this fault is chiefly due to the tendency of record producers to cut their rec-

ords at increasingly higher levels. Even the best-designed cartridges, whether or not equipped with elliptical styli, simply cannot cope with such a groove component, the result being high-frequency distortion or breakup, particularly on inner grooves. I might add that this is also undoubtedly a factor in accelerated record wear. The more velocity required at the stylus tip, the more force it applies against the groove wall.

I would suggest that until this matter of groove overmodulation has been dealt with, groove wear, even to owners of medium-quality components, will be of little comparative importance.

BRUCE G. TAYLOR  
Kensington, Conn.

## Schwann Subscriptions

● In your October issue, in the article entitled "According to Schwann," John Conly writes, "the Schwann catalog cannot be subscribed to." This is an error. We at the Book Clearing House handle subscriptions to the Schwann catalog, and are currently supplying this service to individuals and institutions all over the world.

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*Mr. Conly should have said that the catalog cannot be subscribed to directly from the Schwann people. But individuals can subscribe through such firms as the Book Clearing House, H. Royer Smith in Philadelphia, and certain independent record clubs such as Citadel Record Club and Record Club of Canada.*

## Gottschalk

● Please accept my congratulations on an outstanding September issue: the Gottschalk article was superb.

Can Mr. Offergeld tell me where Gottschalk sheet music is available?

ORRIN BLATTNER  
Los Gatos, Cal.

*Mr. Offergeld replies: "A small collection of piano pieces edited by Gottschalk authority Jeanne Behrend was published about a decade ago by Theodore Presser (111 West 57th Street, New York, N. Y.). Although the volume is no longer generally available, it may be possible to obtain one by writing directly to the publisher."*

## Alley Man Out

● I agree wholeheartedly with John Milder's evaluation of the set "Golden Memories of Radio" (November). I have one correction to make, however. Mr. Milder wrote that "the whole crew of 'Allen's Alley'" is represented in the set. Unfortunately, this is not quite true. Ajax Cassidy (Peter Donald) is missing.

REV. ROBERT B. MERTEN  
Coudersport, Pa.

*Mr. Milder, nostalgia dripping from every pore, regretfully acknowledges his error.*

## More on Monocide

● Just a note to comment on your new name: this change is timely, considering the dying-out of "hi-fi" (monaural) records, and your astuteness is commendable.

(Continued on page 14)

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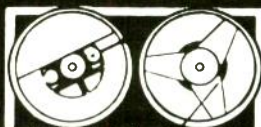
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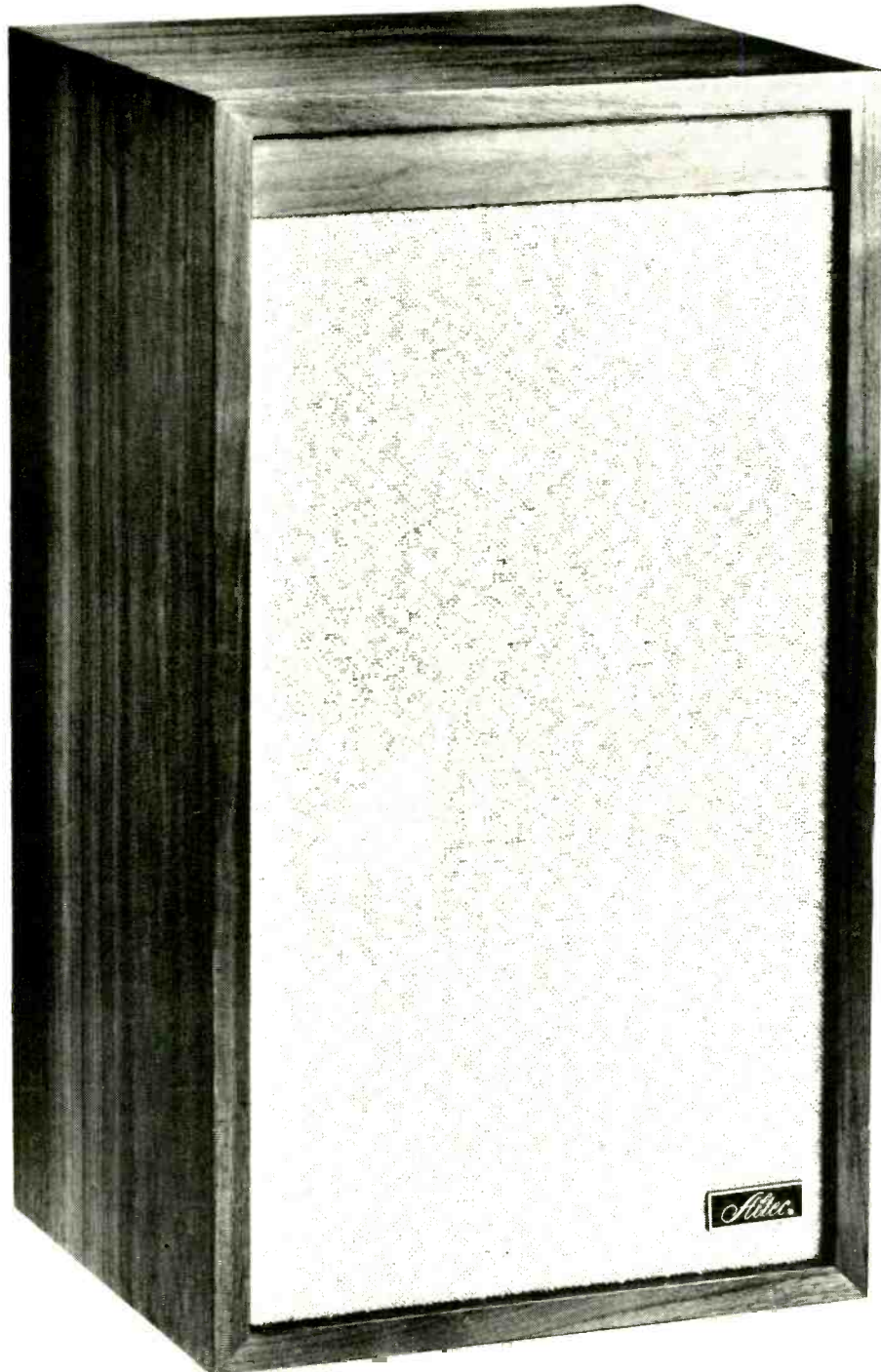
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CIRCLE NO. 3 ON READER SERVICE CARD

But, having been in and around the record trade for a number of years, I feel that we in the business are to blame for the tragic blunder of the disappearance of mono. The customer was constantly reminded of stereo and never fully acquainted with the fact that mono records sound fine on stereo equipment. Still, thanks to some enterprising record companies—Columbia, for one—the original sound of early treasures will not be tampered with in the name of "stereo."

HARRY D. SMITH  
Atlanta, Ga.

## Miaskovsky

● In your October issue, David Hall says the only previous recording—Ormandy's—of the Miaskovsky Symphony No. 21 has been unavailable for more than fifteen years. I know it was available as late as 1955, when it was included in Irving Kolodin's book on orchestral music (published by Knopf). This may seem unimportant, but I feared Mr. Hall might discourage Miaskovsky buffs: I have managed to pick up two used copies of this disc in the past three years.

Too, Mr. Hall's listing of Miaskovsky works previously available in the U.S. leaves out at least two important recordings, the Lyric Concertino (Urania) and the String Quartet No. 13 (Westminster).

I envy Mr. Hall his eight Miaskovsky symphony recordings. I have only Nos. 16, 17, 19 (for band), 21, and 27, and can't find any references to recordings of the others. I'd love to know who issued the other three.

LESLIE GERBER  
Staten Island, N.Y.

*Mr. Hall replies: "The three symphonies in question are Nos. 3, 6, and 15. Nos. 3 and 15 are both MK recordings, the first by the USSR State Orchestra under Yeggeny Svetlanov (mono only) and the second by the Moscow Philharmonic under Kiril Kondrasbin (stereo). I bought both at the Four Continents Bookshop in New York City. The recording of the Symphony No. 6 I found in Finland in 1963: it is a mono-only performance by the USSR State Orchestra led by Kondrasbin, and was never released here.*

*"Mr. Gerber is quite right about the recordings of the Lyric Concertino and the Quartet No. 13. I was only attempting to hit the high spots of the rather scant history of Miaskovsky on records in this country. In any case, these recordings are no longer available."*

## Cantrell Contra and Pro

● In his review of Marlene VerPlanck's album (November), Rex Reed expressed the conviction that Lana Cantrell is making a conscious attempt to be individualistic—too individualistic, he implies. Perhaps the criticism is valid, but I simply assumed that if one listened to Miss Cantrell singing in her sleep (a charming thought), she would sound exactly like Lana Cantrell awake. Now your knives-and-daggers-and-unexpected-valentines reviewer has destroyed my faith in the nice things of the world. I can no longer look forward to an old age in which the woody sounds of Cantrell can keep me young. And I will always doubt the sounds my tin-plated cardrums pick up, for critic Reed describes them otherwise.

But I do appreciate reading Rex Reed's reviews as much as I enjoy listening to the rec-

*(Continued on page 18)*



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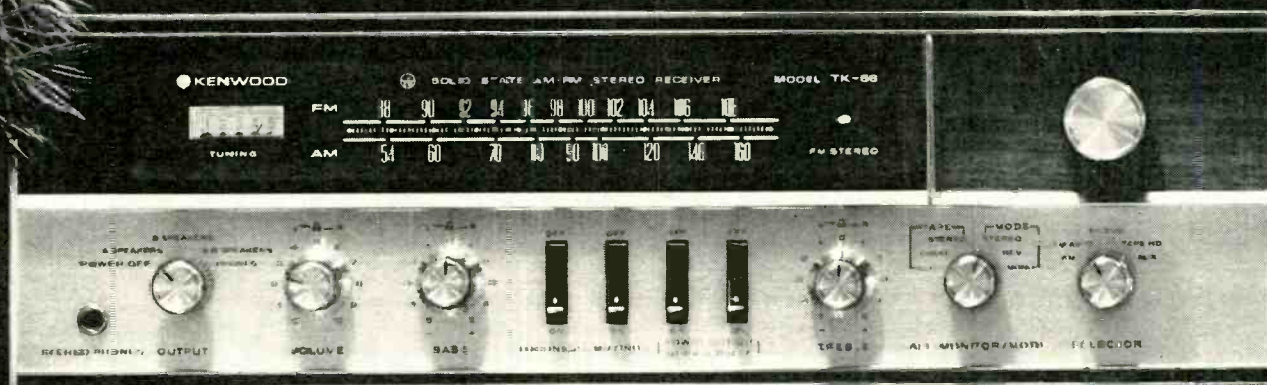
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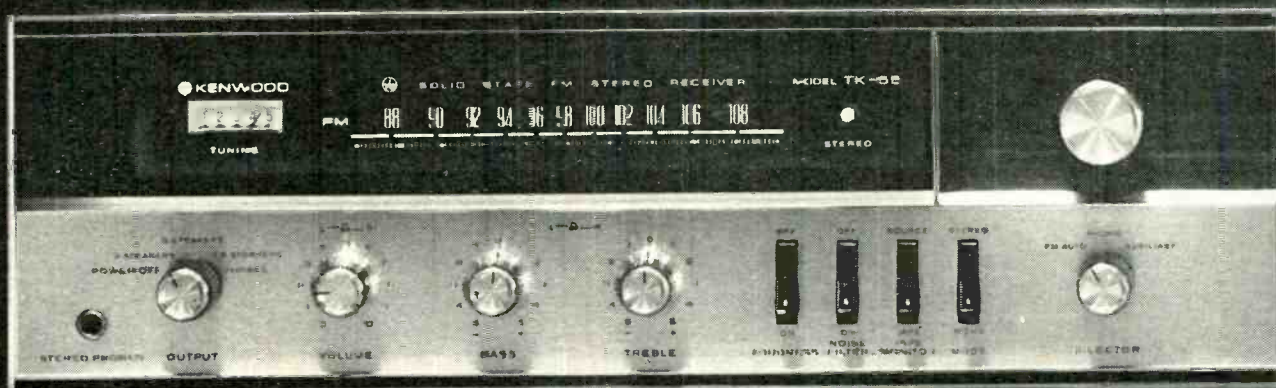
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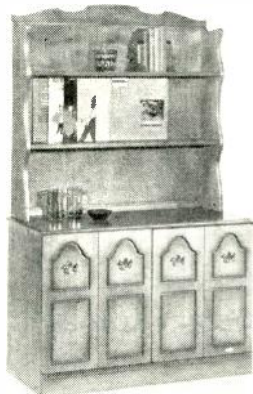
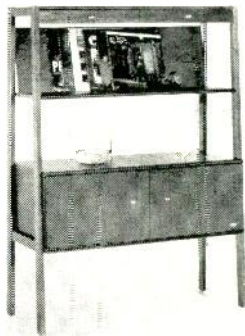
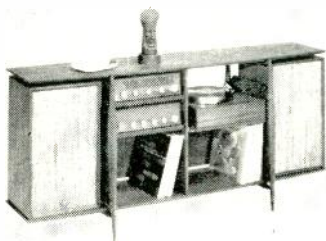
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ords he doesn't like. In truth, I must confess it, Reed's proclamations are right a startling number of times; his taste is only slightly inferior to mine.

JAMES R. EICHSTEDT  
Cleveland, Ohio

**Schütz on Discs**

● Igor Kipnis, for whom I have high regard, ranks the new Helmuth Rilling Schütz *Symphonie sacrae* as "outstanding" (October). This is true only if the run-of-the-mill attempts at Schütz (or, for that matter, Bach) enables his to stand out. The best conductor for both these giants is Wilhelm Ehmann. Lacking Ehmann's Toscanini-like iron control, Rilling is guilty of Italianizing Schütz's "Italianate" works. A comparison of Ehmann's and Rilling's work on the *Symphonie* reveals that in the first instance Schütz emerges a profound genius, and in the second an operatic minor Pergolesi.

RONALD PATAKI  
No. Bergen, N. J.

**More on Norma**

● I feel I must comment on some remarks in Mr. Lowell Satre's letter (October) concerning recordings of *Norma*. After reading Mr. Satre's letter I immediately listened once more to my copy of Maria Callas' *Norma*. If Callas was in bad voice when she recorded it, I missed the fact completely: as usual, her *Norma* left me completely satisfied and just a little breathless.

I felt that I might have been missing something, so I borrowed a friend's copy of Sutherland's *Norma*. The dramatic impact of "*Dormono entrambi*," the thrilling confrontation of "*In mia man alfin tu sei*," the dream-like state of "*T'inoltra, o giovinetta*" and many other of the glories of this beautiful opera—they just weren't there.

Not only is Sutherland no match for Callas, but her supporting cast is nowhere near the caliber of Corelli, Ludwig, and Zaccaria, and if Richard Bonyngue ever becomes half the conductor Tullio Serafin was I'll be very much surprised.

THEODORE L. OTIS  
Norfolk, Va.

**Mea Culpa**

● At what ungodly hour of the night did Paul Kresh run off his review of "Ten Golden Years: 36 Great Motion Picture Themes and Original Soundtracks" (September)? Apparently he was half asleep, because he made two mistakes of the kind I would never expect from so perceptive a critic as Mr. Kresh. First, I couldn't believe my eyes when I read about "*Ai Caiola!*" from Elmer Bernstein's score for *The Magnificent Seven*. The title of the selection is *The Magnificent Seven*, and *Al Caiola*, a guitarist, is the artist. Second, the *Lilies of the Field* selection is not from the original soundtrack (available on Epic records), but is a sprightly arrangement performed by Ken Lauber.

FRANK DEWALD  
Lansing, Mich.

Mr. Kresh replies: "Mea culpa! Ai Caiola! As to the 'sprightly' arrangement of the music from *Lilies of the Field*, I must confess to emerging from the experience of listening to thirty-six motion-picture themes in one evening in a rather addled condition. But I congratulate Mr. DeWald on his alertness."

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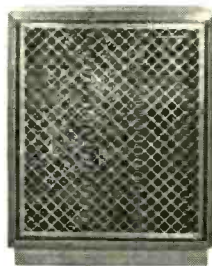
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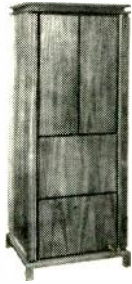
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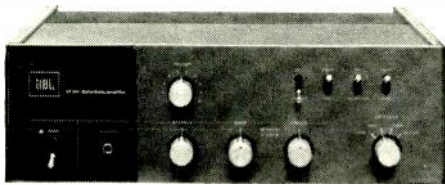


● **Toujay Designs** has added the Toujay Tower CO-4 to its line of equipment cabinets. Inside the hinged doors of the Tower are two adjustable equipment shelves, a sliding drawer for a turntable, and record storage space with two dividers. A tape-recorder tray mounted on pull-out slides is available as an option. The external dimensions of the cabinet are 63 x 24 x 21 inches; internal depth is 18 inches and internal width is 20½ inches. The

cabinet is shipped disassembled with all surfaces finished in oiled walnut with black trim. Assembly takes about one hour. Price: \$419.

Circle 147 on reader service card

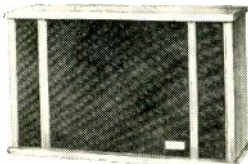
● **James B. Lansing** has introduced the Model SA660, a solid-state integrated amplifier with 60 watts continuous-power output per channel. The amplifier has less than 0.2 per cent intermodulation and harmonic distortion at full output at any frequency from 20 to 20,000 Hz. The signal-to-noise ratio is 72 dB at the low-level inputs, 85 dB



at the high-level inputs. The controls include volume, balance, dual concentric bass and treble, and a four-position input selector. Five toggle switches control power, stereo or mono mode, tape monitoring, loudness compensation, and a special test circuit to achieve electrical stereo balance. Overall dimensions of the unit are 5¼ x 16¾ x 13¾ inches. Price: \$435.

Circle 148 on reader service card

● **Allied Radio** is offering a ninety-six-page paperback book called *Integrated Circuits: Fundamentals and Projects*. The book covers the development of integrated circuits, their general features, types, and applications. Several simple construction projects are detailed, including a pre-amplifier and a ¼-watt audio amplifier. The book is available from Allied Radio Corporation, 100 N. Western Avenue, Chicago, Ill. 60680. Price: 75¢.



● **Jensen** has introduced two new bookshelf-size speaker systems. The Model TF-15 "Mini-Mite" is a two-way system with a frequency response of 35 to 16,000 Hz. An 8-inch woofer and a 3-inch cone tweeter are used, and the system has a power-handling capacity of 15 watts. The enclosure, which has a two-tone grille, measures 10 x 15½ x 6½ inches. Price: \$44.40. The Model TF-25 (shown) uses a 10-inch air-suspension woofer and a horn tweeter, and has a frequency response of 25 to 19,000 Hz. Power-handling capacity is 25 watts. Overall dimensions of the enclosure are 8⅞ x 14 x 22½ inches. Price: \$89.50 each, \$166.50 for a pair.

Circle 149 on reader service card

● **Harman-Kardon** has augmented its line of compact stereo music systems with the Model SC1510. The system comprises a 50-watt (IHF music power) amplifier, a four-speed Garrard record changer with a Grado cartridge, and two HK-10 speaker systems. The amplifier specifications include a frequency response of 18 to 30,000 Hz ±1.5 dB and intermodulation distortion of 0.25 per cent, both at 1-watt output. Harmonic distortion is less than 1 per cent.

Each HK-10 speaker system employs a single extended-range 6-inch air-suspension driver installed in an oiled walnut enclosure that measures 7½ x 9 x 14 inches. Controls include an input selector, volume, balance, bass, and treble. Four rocker switches control contour (loudness compensation) on/off, power on/off, and two separate

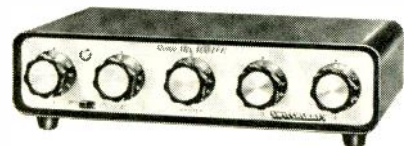


pairs of stereo speakers. The system shuts off automatically at the end of the last record. There is a front-panel stereo headphone jack and input and output jacks for a tape recorder. Control-center dimensions are 15¼ x 8 x 17¾ inches. Price: \$199.50.

The same system is also available as the SC1810 (shown), with a stereo FM tuner. The FM-tuner specifications include a sensitivity of 2.9 microvolts IHF, image rejection of better than 40 dB, and stereo separation of 30 dB. A center-of-channel tuning meter and stereo-broadcast indicator are provided. Price: \$279.50. An optional dust cover of smoke-grey plastic is available for both units for \$19.95.

Circle 150 on reader service card

● **Switchcraft's** Model 308TR is a solid-state, a.c.-powered four-channel mixer with a frequency response of 20 to 20,000 Hz ±0.2 dB. The mixer accepts four mono or two stereo input signals from any combination of program sources, including high- and low-impedance microphones, electric musical instruments, preamplifiers, and magnetic phono cartridges. The phono inputs are RIAA equalized.



The specifications include a signal-to-noise ratio of 60 dB, harmonic distortion of less than 1 per cent, and a maximum output signal of 4 volts. The controls include a gain control for each input, a master gain control, and switches for phono equalization, power on/off, and mono or stereo operation. Overall dimensions are 3½ x 12 x 7¼ inches. Price: \$96.

Circle 151 on reader service card

(Continued on page 24)

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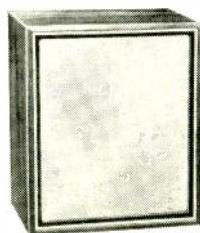
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# NEW PRODUCTS

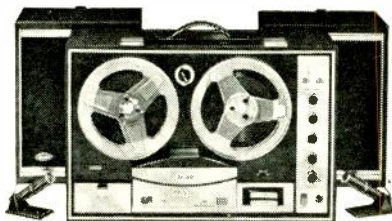
## A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Lafayette's** Criterion 25 is a two-way speaker system with a frequency response of 55 to 19,500 Hz. The system comprises an 8-inch acoustic-suspension woofer and a 2½-inch cone tweeter, with a crossover frequency of 8,000 Hz. The speaker has a power-handling capacity of 25 watts and an input impedance of 8 ohms. The enclosure is finished in oiled walnut and measures 12 x 10 x 7 inches. Price: \$19.95 for one, \$38.50 for a pair.

*Circle 152 on reader service card*

● **Allied** has introduced the Model TR-1080 automatic-reverse stereo tape recorder. The solid-state recorder comes with two detachable speakers that fold in front of the transport to form a protective cover. The machine has three speeds (7½, 3¾, and 1⅞ ips). Specifications at 7½ ips include a frequency response of 40 to 19,000 Hz and flutter and wow of less than 0.15 per cent. The machine can record or play back in both directions and can be set for continuous replay or automatic stop at any predetermined point. The reverse is activated by metal foil applied



to the tape. The controls include pause, bass, treble, left- and right-channel playback level and record level, stereo or mono recording mode, and speakers on/off. A hinged door on the front panel conceals the record interlocks and microphone input jacks. The transport mechanism is controlled by two large rocker switches and is solenoid operated. There are two record-level meters and a front-panel headphone jack. Dimensions of the recorder when closed are 12¾ x 19⅛ x 12¼ inches. Price, including two microphones with stands: \$349.95.

*Circle 153 on reader service card*

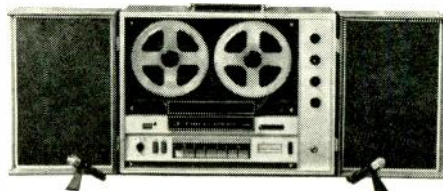
● **Audio Devices** is offering a free twenty-four-page booklet entitled *How to Select a Recording Tape*. The booklet includes a catalog of the Audiotape line of recording tapes with descriptions of their performance characteristics and special uses. Also covered are tips on the use and care of tape and explanations of its manufacture and working principles. A chart of recording time for different tape lengths and speeds and a short tape-recording glossary are included.

*Circle 154 on reader service card*

● **Craig's** Model 2402 quarter-track stereo tape recorder has three speeds (7½, 3¾, and 1⅞ ips) and can record and play back in both directions. Foil applied to the tape activates the reversing mechanism. The specifications include a frequency response of 30 to 18,000 Hz at 7½ ips and 30 to 9,000 Hz at 3¾ ips. Flutter and wow are less than 0.15 per cent at 7½ ips and 0.25 per cent at 3¾ ips.

Signal-to-noise ratio is better than 40 dB and adjacent-channel crosstalk is better than -60 dB. The built-in solid-state stereo amplifier has 8 watts per channel "total peak power" output. The two detachable speaker systems use high-compliance 4-inch drivers.

The transport has piano-key controls for all modes of operation and a sliding lever to change speeds. Other con-



trols include pause, mono or stereo mode, and right- and left-channel volume and tone. There are input jacks on the side panel for two high-impedance microphones and two line outputs. Dual record-level meters, a pushbutton-reset counter, stereo headphone jack, and two operating-direction indicator lights are on the front panel. Overall dimensions, including the speaker systems, are 19½ x 15 x 12½ inches. Suggested list price, including two microphones: \$349.95.

*Circle 155 on reader service card*

● **Michigan Magnetics** is offering free a twenty-page catalog of its line of tape-recorder heads. The catalog contains mechanical and electrical specifications and typical response curves for all the heads currently being manufactured by the company. Heads designed for cassette recorders, full-, half-, quarter-, and eight-track use are described. The catalog can be obtained by requesting Consumer Audio Catalog #680 from Michigan Magnetics, Dept. SR, Vermontville, Michigan 49096.



● **Heathkit** has introduced a compact stereo music system in kit form. Called the Model AD-27, the system comprises an AR-14 stereo FM receiver, a four-speed automatic turntable, and a walnut enclosure with a sliding

tambour door. No speaker systems are included. The specifications of the receiver section of the AD-27 include an output of 30 watts music power, 20 watts continuous power, a frequency response of 12 to 60,000 Hz ±1 dB at 1 watt output, and harmonic and intermodulation distortion of less than 1 per cent at full output.

The FM-tuner section has a sensitivity of 5 microvolts IHF, a capture ratio of 4 dB, and less than 1 per cent distortion. The controls include a three-position input-selector switch, bass, treble, volume, balance, tuning, and a multiplex phase adjustment. Three rocker switches control power on/off, speakers on/off, and mono or stereo mode.

The turntable, a BSR 500, has an adjustable anti-skating control, a calibrated stylus-force adjustment, and a cueing control. A Shure cartridge with diamond stylus is mounted on the tone arm. Overall dimensions of the unit are 22⅞ x 14¾ x 7⅞ inches. Price: \$169.95.

*Circle 156 on reader service card*



# If you already own a Miracord,



# congratulations.

## You've just won top rating from a leading independent testing laboratory

The verdict is out. The renowned Elac/Miracords swept the ratings among automatic turntables. The deluxe Miracord 50H was rated Number 1; the 620 was the recommended changer for those who want a top quality at a moderate price.

The Model 50H and 620 share these outstanding Miracord features: push-button operation for easiest manual and automatic play (78, 45,

33 $\frac{1}{3}$  and 16 $\frac{2}{3}$  rpm) • dynamically balanced arm tracks cartridges as low as  $\frac{1}{2}$  gram • precise cueing • effective anti-skate • uniform speed and silent, smooth operation.

The Miracord 50H also features: hysteresis synchronous motor; exclusive stylus overhang adjustment to assure optimum tracking; heavy one-piece cast turntable for smooth, steady motion.

Your selection of an automatic turntable is now simplified. For the finest regardless of price (\$149.50), the Miracord 50H. For an equally fine turntable at a modest price, Miracord 620 (\$89.50) or the outstanding Miracord 630 at \$119.50. Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11735. In Canada: White Electronics, Cooksville, Ont.

## Elac/Miracord

CIRCLE NO. 9 ON READER SERVICE CARD

*If you're  
the man  
we think  
you are,*

*this is the  
camera you  
should own.*



You enjoy owning fine things—matched, premium quality high fidelity components, for example. When you buy something, price is secondary to value. In your own way, you live a pretty interesting life, and because you do, we think you'll be interested in our camera.

It's the Honeywell Pentax Spotmatic, an uncommonly good 35mm single-lens reflex. So good, it's the world's best-selling fine camera.

The Spotmatic is compact, lightweight, and a joy to handle. It features uncannily precise through-the-lens full-format exposure control, superb optics, brilliant human engineering, and magnificent workmanship. The result is a camera that produces professional-quality pictures, yet it's remarkably easy to use.

With a great Super-Takumar f/1.4 lens, the Spotmatic costs about \$290, depending upon accessories. See it soon at your Honeywell Pentax dealer's, or mail the coupon for complete literature.

*Honeywell takes the guesswork out of fine photography.*

Honeywell Photographic 357  
Mail Station 209, Denver, Colorado 80217  
Please send Honeywell Pentax literature to:

Name \_\_\_\_\_

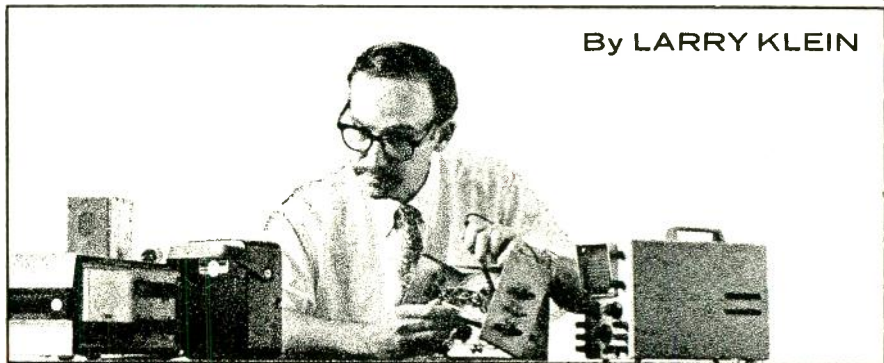
Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

**Honeywell**

CIRCLE NO. 26 ON READER SERVICE CARD

By LARRY KLEIN



## HIFI QUESTIONS & ANSWERS

### TV-Audio Connections

**Q.** I'd like to feed the audio signal from my television set to my stereo system. I propose to tap into the TV audio circuit so the amplifier of my stereo system could be used instead of the one in the TV set. But I have yet to find a dealer who is willing to do this for me, and here are the reasons they give for not doing it: there would be a shock hazard from the television set if such a connection were made; damage could occur to my stereo receiver; and there would be an excessive amount of hum and other distortion in the sound. Any help you could give me in regard to this problem would be most welcome.

LARRY C. HATHAWAY  
Los Angeles, Calif.

**A.** *I don't see how your stereo system could be damaged, but the other two problems are real. If an incorrect connection were made to a television set that is not transformer powered and is plugged in so that its chassis is connected to the "hot" side of the a.c. line, your entire hi-fi system would become equally "hot." And there's a 50-50 chance that this would happen. Touching any metal part on any component in the system would then be somewhat the equivalent of sticking your finger into an electric socket. A skilled technician could make such a hook-up for you and test its safety, but since it is literally a life-and-death matter, I don't know that I would care to trust the setup to anyone unless I was completely sure of his technical competence.*

*The point about hum and distortion is fairly well taken. The amount of hum filtering in a TV set is usually just sufficient to provide hum-free performance from a bass-shy 4-inch speaker. Of course, extra power-supply filtering could be added to the television set, but this again might be an expensive and problematic task.*

*All things considered, it seems to me that the best way to solve your problem would be to buy a device such as the Stradford TV sound adaptor Model 480. The Stradford, which costs about \$30 and is listed in a number of mail-order*

*catalogs, picks up the audio at the sound-detector tube by means of a capacitive-pickup clamp around the tube. There is no direct electrical connection and hence no shock hazard. In addition, since the signal is picked up before the television audio-amplification stages, all the output-tube distortions are avoided. The Stradford unit plugs into an amplifier's AUX input, and automatically feeds the audio of the tuned-in TV program to the amplifier.*

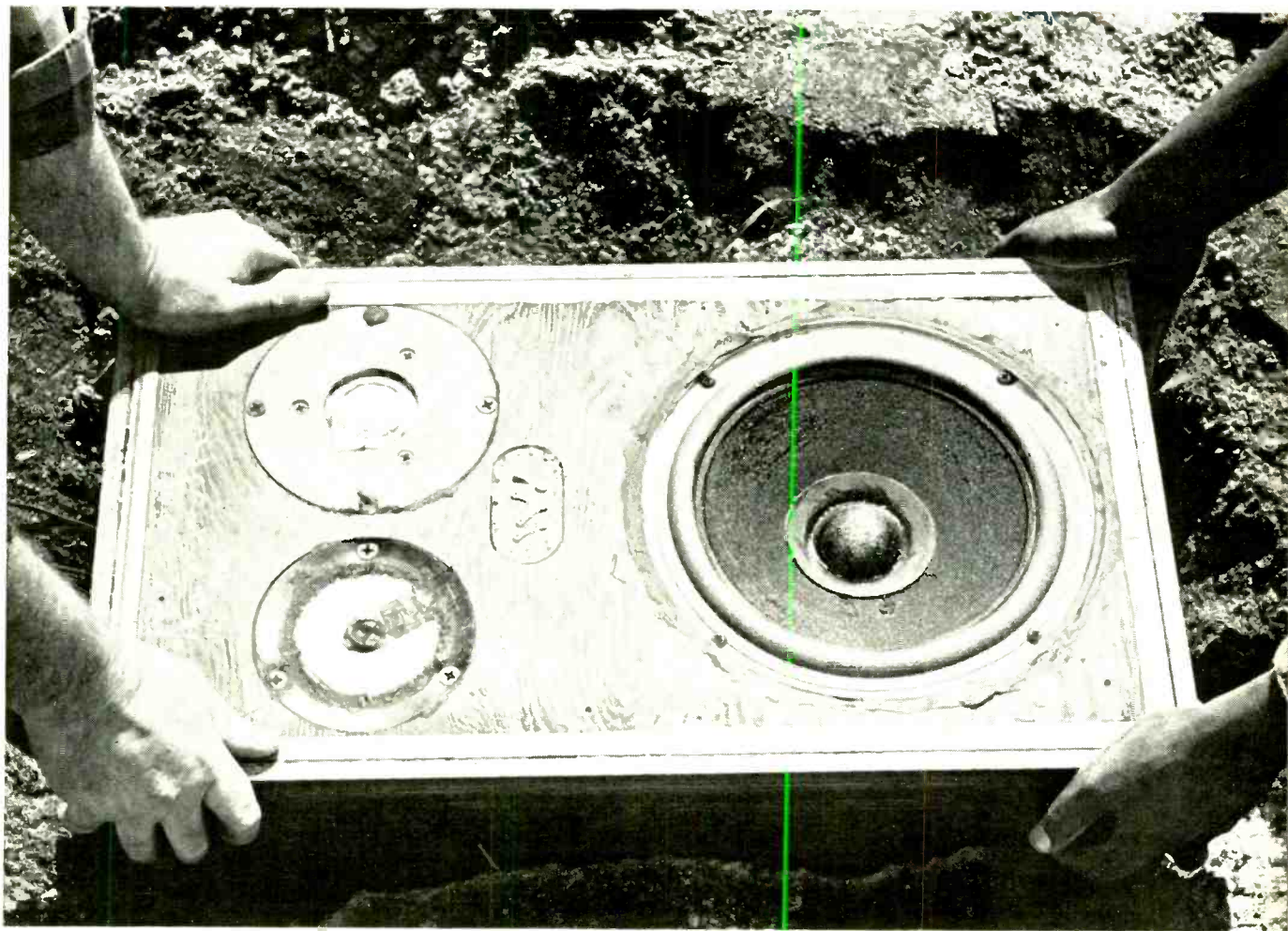
### More on Test-Report Policy

**Q.** The reader who desires a technically complete, unbiased, and objective evaluation of an audio component cannot find it in your magazine. You tiptoed around the issue rather gingerly (in your April Q & A column), but nevertheless admitted that a product suspected of poor quality control or of excessive price won't be tested. You then touch the heart of the issue when you state that you do not want to hassle with the advertisers. The reader and enthusiast, therefore, receives secondary consideration. I suspect that the manufacturer provides you with the equipment to be tested at no cost. If this be the case what is to prevent the manufacturer from carefully selecting and supplying the best sample of his product, thus denying the consumer the knowledge that his product suffers from quality-control variations?

LT. CDR. J. H. NEWLIN, USN  
Brunswick, Ga.

**A.** *First of all, let me establish the context of STEREO REVIEW's presentation of test reports. We are limited by space considerations to three test reports per month. Ideally, it would be nice to test every new product as it appears, but I know of no organization non-profit or commercial, that has the technical or the financial resources to undertake such an enormous task. Since it is impossible to test them all, we can render the best possible service by bringing to the attention of the readers on those products that appear, in the light of our considerable experience, to be*  
*(Continued on page 30)*

# the birth of the AR-5



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

Our standard of accuracy when measuring the AR-5 prototype was the sound of live music, that is, absolute accuracy of reproduction. At AR, the best response curve for a speaker system, like that for a microphone or amplifier, is the one which most closely matches the input.

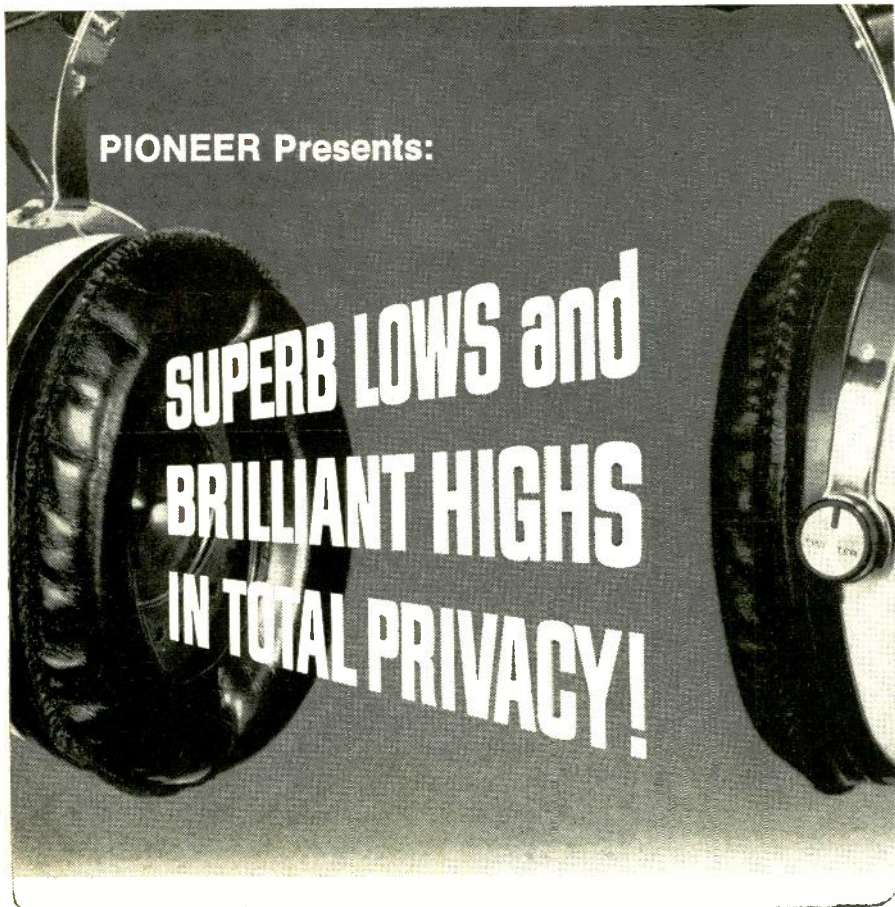
The specifications which AR advertises are obtained from production units, not prototypes. All AR-5 systems must match the performance of the prototype within close tolerances. To see that this is true, every AR-5 is tested numerous times in ways which permit it to be compared to the prototype. Only in this way can we be certain of what we have made, and consumers certain of what they are being offered.

AR speaker systems have uniformly received favorable reviews in publications which carry test reports. But even more accurate and comprehensive tests than most of these magazines perform are made on the AR production line, of every AR speaker system which will go into a listener's home.

*The AR-5 is priced from \$156 to \$175, depending on cabinet finish.*

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

Overseas Inquiries: Write to AR International at above address  
CIRCLE NO. 1 ON READER SERVICE CARD



**A sound example in point:** Pioneer's SE-30 Stereo Headphones — perhaps the audiophile's ultimate buy in responsive, distortionless, headphone sound.

SE-30 test figures\* prove it, with a response curve variation of only 13 dB from 50 Hz to 13 kHz with reference to an average sound pressure level of 70 dB! At 66.5 dB, the response curve "normalized" at  $\pm 6.5$  dB. Distortion was extremely low; at 400 Hz, the left and right phones showed under 0.3% measured separately; at 1 kHz, distortion measured only 0.5% and 0.6%, respectively!

As do all quality Pioneer products, Pioneer headphones set the standards in their respective categories. All are provided with permanent storage case.



**PIONEER SE-30**  
Stereo Headphones  
\$29.95



**PIONEER SE-20**  
Stereo Headphones  
\$19.95



**The NEW PIONEER SE-50**  
2 Way Stereo Headphones  
\$49.50

See and hear the complete Pioneer line at select High Fidelity dealers everywhere. PIONEER ELECTRONICS U.S.A. CORP., 140 Smith St., Farmingdale, L. I., New York 11735

**PIONEER**   
... More Value All-Ways!

\*CBS Lab Tests As Reported In High Fidelity Magazine — May, 1968.

Write Pioneer for reprint and other literature.

CIRCLE NO. 42 ON READER SERVICE CARD

the most merit in their price ranges.

When I stated that I did not want to hassle with the advertisers, the comment was made in a somewhat different context from the one in which you choose to see it. As a matter of fact, I am constantly hassling with both advertisers (and non-advertisers) over one aspect or another of our product-testing program, and I suspect that STEREO REVIEW would not be doing a good job if that were not so.

In the matter of quality control, it is a simple and inescapable fact that all products have "quality-control variations," even including the gigantic ones our Space Agency blasts off from Cape Kennedy from time to time. I know of no absolutely positive way of insuring that the samples we get for test are truly representative of the average run of a manufacturer's production. Even buying products off a retailer's shelf would not guarantee that we would get a statistically valid sampling of a manufacturer's product—it could be better or worse than the average. Purchasing possibly half a dozen units and putting each of them through their paces might provide a clue to the manufacturer's factory-inspection quality control and adherence to his specifications, but even then we still would have no way of knowing how well the product would stand up under normal home use. Something like the frequency-of-repair records on automobiles compiled by Consumers Union might be helpful, but the state of the art in stereo is advancing so fast that it is risky to attempt to prejudge new products only on the basis of the past history of their manufacturer. And, interestingly, although the equipment we test is supplied by the manufacturer, our findings as to the overall worth of a unit have almost invariably agreed with Consumers Union's evaluation (of off-the-dealer's-shelf units) whenever we have tested the same products.

Since the view from out there is, understandably, different from that in here, I expect to continue to receive blunt challenges about our testing program from readers who are unaware of the technical and statistical difficulties involved. Human nature being what it is, I am sure that a number of readers would prefer a kind of "Audio Confidential" approach, a monthly opportunity to see somebody—anybody—"get it." Sorry, but we can't oblige: we don't have the time, the space, or the inclination. There are just too many good products to talk about.

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

# PIONEER offers distortion-free stereo reception in 4 brilliant stages:

Treat yourself to virtually distortion-free AM/FM stereo reception by choosing any one of these ultra-sensitive receivers by Pioneer.

## TOP BUY!

### The SX-300T

Output: 40 watts (HF) at 4 ohms  
 frequency response: 20-20,000 Hz  
 inputs: magnetic and ceramic phono, tape head and tape monitor; sensitivity: 3  $\mu$ V (HF);  
 channel separation: better than 35dB at 1 kHz. \$179.95  
 (Walnut cabinet optional)

## EXTRAORDINARY!

### The SX-700T

Output: 60 watts at 8 ohms;  
 distortion: less than 1% at rated output; FM sensitivity (HF):  
 2.2  $\mu$ V; signal-to-noise ratio 60 dB;  
 frequency response:  $\pm$  1 dB from 25-50,000 Hz; channel separation:  
 35 dB at 1,000 Hz; full controls.  
 \$249.95 (Walnut cabinet optional)

## SUPER VALUE!

### The SX-1000TD

Output: 130 watts (HF) at 4 ohms,  
 120 watts at 8 ohms; frequency  
 response: 20-50,000 Hz; inputs:  
 2 magnetic and 1 ceramic phono,  
 tape head, tape monitor,  
 headphones etc.; sensitivity: 1.7  
 $\mu$ V (HF); channel separation:  
 better than 35 dB at 1 kHz. \$310  
 (Walnut cabinet optional)

## THE ULTIMATE!

### The SX-1500T

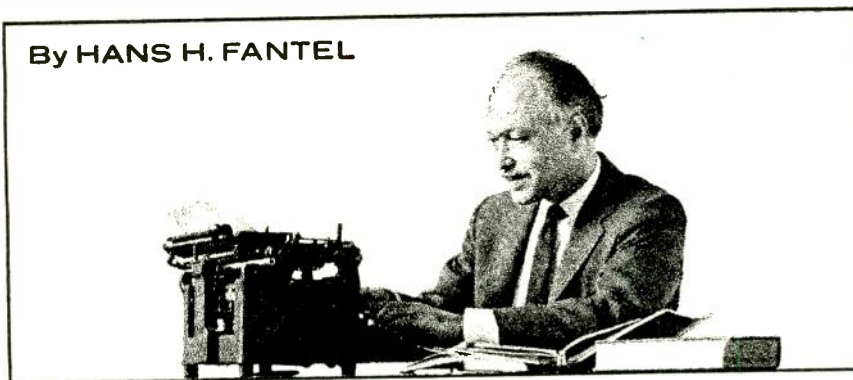
Output: 170 watts (HF); harmonic  
 distortion: less than 0.1% at  
 1,000 Hz; 50 watts 8 ohm load;  
 power bandwidth: 15-70,000 Hz;  
 sensitivity: 1.7  $\mu$ V (HF); signal-  
 to-noise ratio: 65 dB (HF);  
 capture ratio: 1 dB at 98 rHz;  
 channel separation: 37 dB at  
 1,000 Hz; full controls. \$350.00  
 (Walnut side panels included)

Pioneer makes believers out of skeptics. Visit your High Fidelity dealer for a demonstration of the complete Pioneer line. Listen and believe!

**PIONEER**  
 ... More Value All Ways

Write for literature and list of franchised Pioneer dealers in your area.  
 PIONEER ELECTRONICS U.S.A. CORP., 40 Smith St., Farmingdale, L.I., New York 11735

By HANS H. FANTEL



## AUDIO BASICS

### SPEAKER-LEVEL CONTROLS

**L**OCATED at the back of the enclosure, speaker-level controls are out of sight and usually out of mind. The purpose of speaker-level controls is to let the listener compensate to some degree for any special acoustic conditions in his listening room, reducing treble if the room itself enhances highs, or boosting treble if the room itself smothers them.

To a slight extent, the controls at the rear of the speaker overlap the function of the tone controls on the amplifier. The main difference is that the speaker controls, once set, are left alone as long as the speaker remains in one location, while the amplifier's tone controls can be used to adjust for differences in records or broadcast characteristics. From a design viewpoint, the difference is that speaker controls affect entire segments of the audible spectrum, but amplifier tone controls usually provide a sloping response from a particular point in the frequency range. The speaker controls, in effect, raise or lower an entire section of the sound spectrum as a unit, in plateau or terrace fashion.

The most common type of speaker control adjusts the high-frequency output of the tweeter relative to the low-frequency output of the woofer. On some speakers this is accomplished by means of a knob that throttles down the tweeter when turned to the extreme left, permits maximum tweeter output at the extreme right, and has a "normal" position near the middle. Another type of control employs toggle switches with three positions correspondingly marked for emphasis, suppression, or "normal." In three-way speaker systems, which have a separate mid-range unit in addition to a woofer and tweeter, there is sometimes a second control that is designed to affect the mid-frequency-range output independent of the tweeter output.

To find the optimum setting of these controls for your particular room, set the tone controls on your amplifier in their "flat," zero, or off positions and switch off the loudness compensation, if any. Sit in your usual listening chair while someone else handles the controls at the rear of the speaker cabinets. If your speakers have separate mid-range controls, adjust those first with the tweeter controls set at the manufacturer's suggested "normal." You can adjust the sound by ear on a full-range musical recording (a piano concerto, for instance). Try to achieve the most natural possible sound. A more exact alternative would be to use a test record such as the STEREO REVIEW Model 211 or SR12.

Next turn the tweeter controls all the way down. Play a variety of music with clearly defined highs, such as harpsichord or full orchestral passages with brass and percussion. Ask a friend to turn up the tweeter controls gradually while you listen. Have him stop at the point where just a shimmer is added to the tone, where the brass has brilliance without sounding harsh, and where harpsichord and percussion gain their distinctive crispness and bite. Avoid the temptation to overdramatize these factors. Excessively bright sound may seem exciting at first, but after a while it becomes grating to the ear. Remember that there is no single objectively correct setting for each of the controls. The controls are set to achieve the best possible overall tonal balance from your speaker, given its specific location in a specific room.

## HIGHEST FIDELITY

High fidelity. We've just gone past it. We've united two of the most widely acclaimed stereo components — the Sony TA-1120 amplifier and the Sony 5000FW tuner. 5000+1120=Model 6120, the new Sony FM stereo/FM receiver. This completely solid-state component will raise enjoyment of music in the home to new heights.

About the tuner used in the Sony 6120, High Fidelity Magazine said: "It logged a cool 61 stations... the highest number yet achieved." Sony's exclusive solid-state i.f. filters, are responsible for razor-sharp selectivity, superb stereo separation and the elimination of multi-path-caused distortion. And these filters never need to be realigned. Not so with ordinary resonant circuits which must be realigned for optimum performance from time to time.

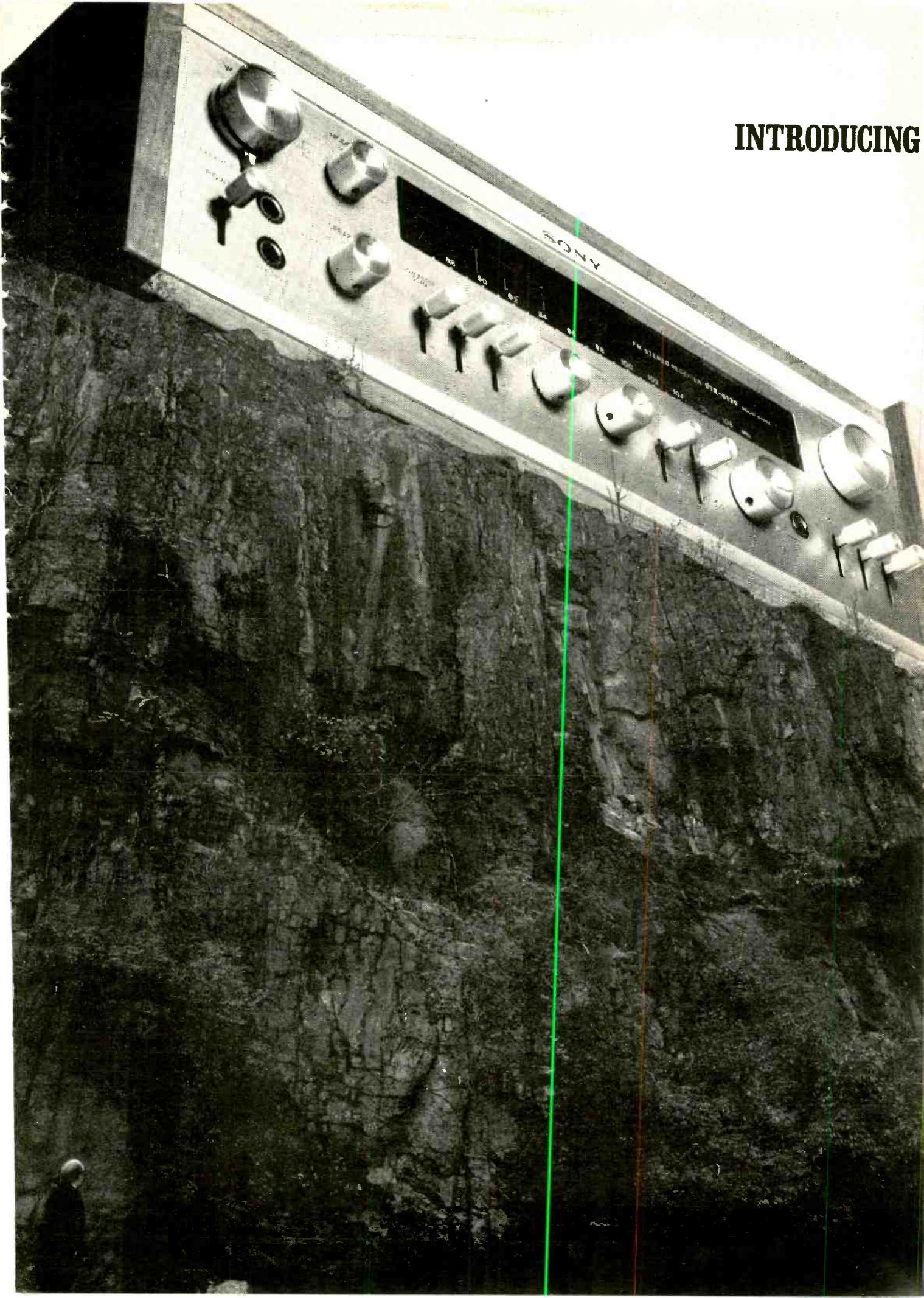
As due to the amplifier's performance: harmonic distortion less than 0.1% at any frequency in the audio range at full rated power output (60 watts per channel into 8 ohms). Power to spare. Distortion-free performance at all listening levels.

Controls? Abundant and easy to use. Lever switches select the most used sources, to bypass the tone controls, for instant comparison between original and recorded program material; stepped tone controls, etc.

The Sony 6120 is a \$699.50\* bargain. In terms of performance. And considering that the two components that comprise it would cost about \$900. Go bargain hunting for highest fidelity. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, New York, 11101. (\*Suggested list)

**NEW SONY® 6120**  
**FM STEREO/FM RECEIVER**  
CIRCLE NO. 53 ON READER SERVICE CARD  
STEREO REVIEW

**INTRODUCING**



# The First KLH Tape Recorder

---

*In a recent demonstration, the \$600<sup>1</sup> KLH home tape recorder was compared to a professional machine that sells for some \$3,500.*

*Both recorded from the same wide-range, noise-free source; in fact all conditions of comparison were equal, with one exception: The KLH recorder operated at 3¾ ips, quarter track, the professional at 15 ips, half track.*

*When the recordings were played back, listeners said the only difference they heard was \$2,900.*

---

**T**HE trouble with home tape recorders, the one that matters more than any mere detail of performance, is this:

Thirty-two minutes of uninterrupted recording time—the amount you get with a standard 7-inch reel of standard 1½ mil tape at their standard speed of 7½ ips—just isn't long enough for many recordings of music.

One of these "standards" has got to go.

To date, people have got around them in three expensive and not very satisfactory ways: 1) They buy thinner-based, more expensive "long-play" tape and then wonder whether to use it for what they are about to record. 2) They buy a machine that takes 10-inch reels, pay a whopping price for big tapes, and put up with cumbersome handling and storage. 3) They buy automatic reversing, put up with compromised performance in one or both directions of tape travel, and wonder where to fit the interruption in.

Any of these so-called solutions makes recording more expensive and more of a chore than it ought to be. Consequently many a machine is gathering dust.

## THE NEW STANDARD

The KLH tape recorder is the first to make 3¾ ips *the* speed for critical musical recording.

With a standard reel of standard tape, it provides 64 minutes of uninterrupted music. Furthermore, its performance leapfrogs the old 7½ ips standard<sup>2</sup> and compares directly with 15 ips tape. (See headline.)

It has been possible for some time to get excellent frequency and dynamic range at 3¾ ips. The hooker has been background noise, and a lot of it. So much, in fact, that most manufacturers gave up and settled for cutting the high frequencies to get rid of it.

We never considered giving up, and we never considered a standard speed higher than 3¾ ips. We just waited, quite a few years, for a way to get rid of that noise:

---

## The Dolby Audio Noise Reduction System.

### How It Works:

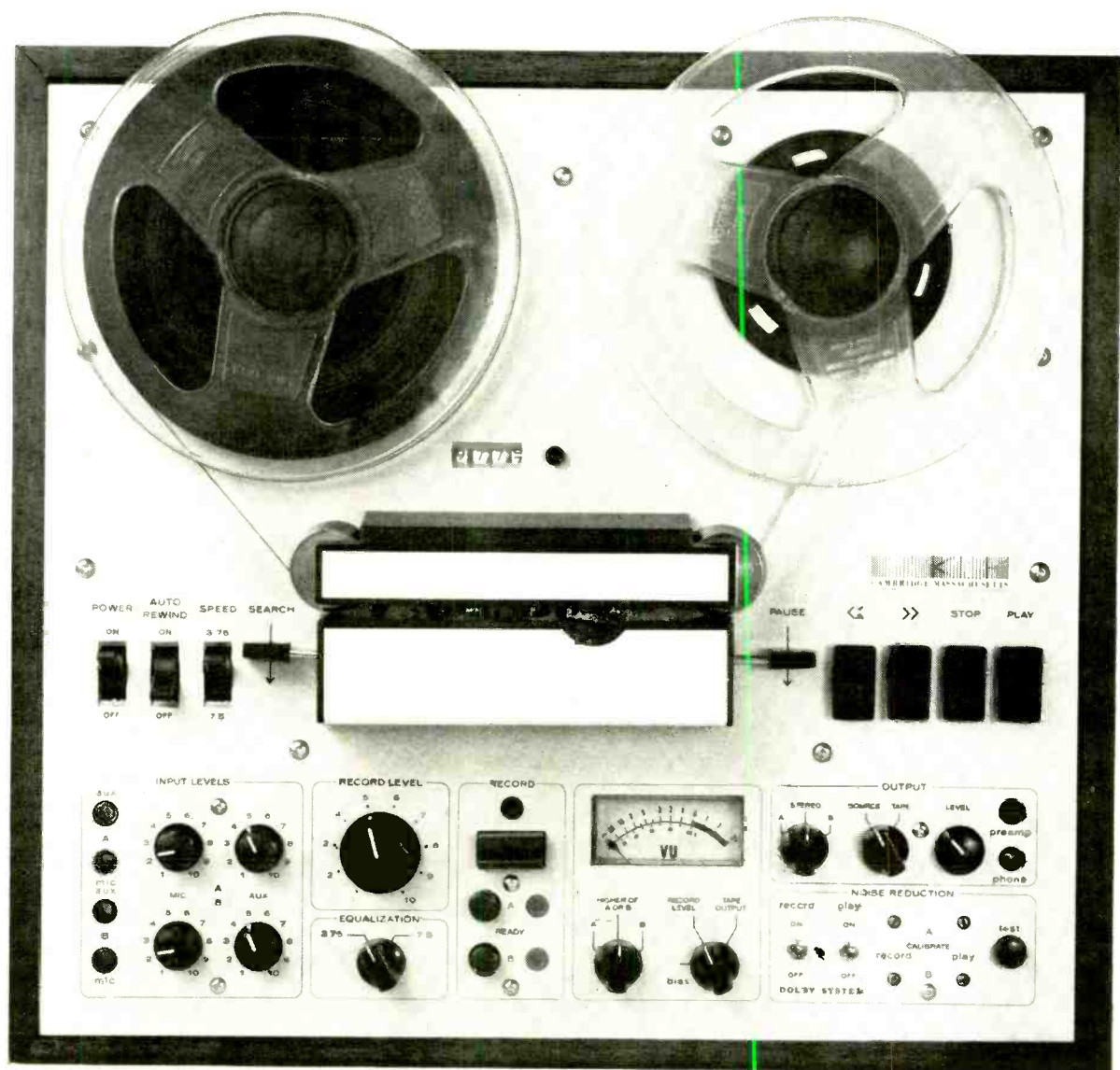
Every tape recorder adds some noise of its own to the signals it records. The lower its speed and the narrower its tape track for a given frequency and dynamic range, the more noise it adds. You only hear this noise when the music is quiet enough to let you, however.

So: The point at which you would normally

<sup>1</sup>Suggested price, walnut base extra. Slightly higher in the West.

<sup>2</sup>It provides 7½ ips primarily for compatibility with older tapes and for more editing room on the tape when needed.





Only one meter on a \$600 stereo recorder? Yes. See "Recording," item 3, next page.

begin to hear noise is the point at which the Dolby system goes to work.

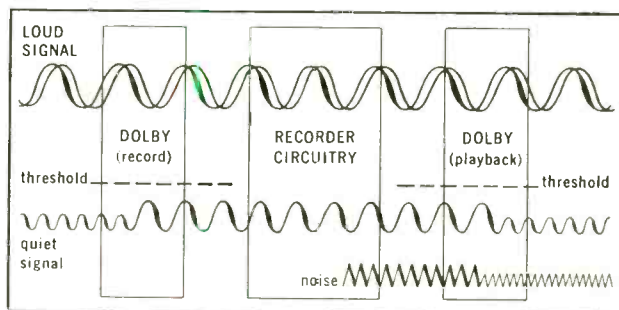
By means of a very elegant threshold-sensing device, it selects only the very quiet signals (the ones noise audibly competes with) and boosts them by as much as 10 db *before they reach the recording head*. When the recorded tape is played back, the signals go through an identical Dolby circuit, turned around. The result is that the system reduces exactly the same signals it boosted, and by exactly the same amount.

*Now, while cutting these signals back down to size, the Dolby circuit can't help but cut down any noise that has been added by the recorder.*

If that noise is normally, say, 50 db below the loudest signal the recorder can record without distortion, it is now 60 db below.

The Dolby system has many applications. Its use in professional recording studios has already produced what critics call a major breakthrough in recorded sound.

What we saw in it, however, was a way through the dilemma of recording at 3 3/4 ips.



We have been able to design for optimum frequency and dynamic range at that speed, and *then* use the system to get rid of the noise that used to be considered inevitable.

*So much for the basics. Now for some of those details of performance we put off earlier.*

(please turn page)

STOP « (The KLH Tape Recorder Advertisement begins two pages back.)

### THE CONTROLS

The controls are laid out in the order you will probably want to do things in when making a tape, beginning with the input functions and power switch on the left.

There are quite a few controls, because there are quite a few things you can do with the machine. But we think you will find them easier and more logical to use than the controls on any other tape deck.

### RECORDING

1) Threading is simple: You drop the tape in and wrap it around the take-up reel.

2) There are individual microphone and auxiliary inputs on each channel. You can mix fully, balance various sources, and precisely set the relative levels of both stereo channels. After balancing channels with the individual level controls, you then set and control recording level for *both* channels with *one* master control. This is the system used in professional machines, and is by far the most convenient and flexible.

3) You set the recording level with the help of a unique single VU meter that reads both stereo channels and indicates the louder of the two at any given moment. The primary job, after all, is to find the maximum permissible level setting for a recording. Using our one meter is far easier and more precise than trying to follow *two* indicators of any kind. (It also helps you avoid the mistaken assumption that the musical content on two stereo channels should be registering equally on two meters.)

The meter can also be switched to read either channel individually for initial stereo balancing or for monaural recording. It is a precisely calibrated and damped meter, by the way, not a toy.

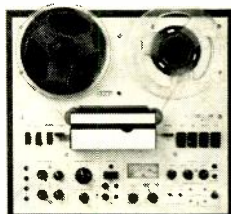
4) To guard against accidental erasure, and to permit and encourage remote-controlled and timer-activated recording, the deck is put into the recording mode by a two-step "Ready-Record" sequence like that on recent studio machines.

5) Separate recording and playback heads permit source-tape monitoring, and a headphone output is provided for today's standard low-impedance headphones.

For cases when you can't listen during recording, the VU meter can

be switched to read playback output. (The only disadvantage we know of in our single meter is: It won't tell you if one channel has dropped out unless you switch back and forth. But then if that happens there's not much you can do about it, on *any* tape recorder.)

6) When you are recording a tape for someone whose machine doesn't have a Dolby circuit, the system can be switched out.



### PLAYBACK

1) You set the machine's output level control once (and probably for all) to produce the desired volume with your own amplifier. From then on you just hit the Play button.

2) When you are playing a tape that wasn't recorded with the Dolby system, you can switch the system out.

3) When you like, the machine will automatically rewind and shut off at the end of a recording. You just attach a foil strip (we provide it) to the end of the tape, and flick the Automatic Rewind switch on before you hit Play. When you *don't* like, you don't flick that switch on.

### THE TAPE TRANSPORT

The deck has three motors, and it provides satisfyingly fast rewind and fast-forward. All tape-transport controls are solenoid-operated, with built-in safeguards against breaking, stretching, or spilling any kind or thickness of tape.

The machine simply will not break, stretch or spill tape. If you want to do any of these things you will have to do it by hand.

Here are some basic (and invisible) attributes:

1) The capstan is closer to the playback head than that of any machine we know of. That, to us, is a basic requirement for lowest wow and flutter, since it provides the least room for a tape to wobble between head and drive surface.

This simple bit of design does more than all the flutter filters we know of. And it helps revive some tapes that have crinkled in storage to the point where they won't play on other machines without very audible wow.

2) Fast-forward and Rewind may

be pressed alternately without pressing Stop in-between. As fast as you please. The tape will simply rock back and forth.

3) Accidentally pressing the Play button does no harm. If the machine is in Fast-forward or Rewind, nothing will happen. If Stop has just been pressed, there is a 1/4 second delay before the Play button will operate.

4) If the tape breaks or the power goes off when the machine is running in any mode, both reels will stop automatically, fast enough to prevent spilling. The machine combines electrical and mechanical braking.

5) The transport shuts off automatically after any mode of operation.

### EDITING

The head cover is easily removable and is flat on top so that a splicing block can be attached permanently. The Search control, to the left of the head cover, brings the tape as near as you like to the playback head, for listening during fast-forward or rewind. The Pause control, to the right, allows rocking the reels for close editing.

### OTHER

1) The "line" inputs and outputs are duplicated on the top and bottom of the deck to allow either quick recording connections or invisible long-term connections.

2) A two-position switch on the bottom plate optimizes frequency response for general-purpose or premium low-noise tapes.

3) Bias is adjustable with the VU meter for different tape brands.

4) The Dolby system can be checked and recalibrated with the VU meter in less than five minutes.

### THE END

It must be abundantly clear from these pages, and from its price, that we haven't stinted on our first tape recorder.

We won't say "Price was no object in the development of the KLH\* Model Forty."

We will say that price was a bit less of an object in this case than it usually is with us.

Mostly, we wanted to make the machine do everything any serious user would want it to do, and do it right.

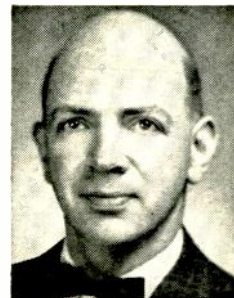


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KLH Research and Development Corp., 30 Cross Street, Cambridge, Mass. 02139

# TECHNICAL TALK

By JULIAN D. HIRSCH



● **AMPLIFIER TEST LOADS:** Over the years, knowledgeable audiophiles have been troubled by the fact that amplifiers are tested with load resistors—not speakers—connected to the speaker-output terminals. While there are good reasons for using resistive loads during testing, how can one be sure that a given amplifier won't act one way with resistors at its output and another way when driving a speaker? We know that the electrical impedance of a loudspeaker system varies with frequency because it is the combined result of several electrical and mechanical factors. (A speaker's impedance is mostly resistive at only a few discrete frequencies and elsewhere has large inductive and capacitive components.) The question arises, therefore, whether the complex electrical load presented by a speaker affects the amplifier's negative-feedback circuits, frequency response, and other characteristics.

Before the advent of transistors, practically all amplifiers used output transformers to match the high output impedance (perhaps 6,000 ohms) of the vacuum tubes to the low impedance of the speaker. In all good amplifiers the main feedback loop included the output transformer. Always a critical part in the amplifier design, the output transformer was a major source of non-linear phase shift and frequency-response variation. Although negative feedback could compensate for some of these deficiencies, there was an ever-present risk of amplifier instability (manifested by motorboating or ultrasonic oscillation) if the load was highly reactive and caused the negative feedback to become positive at very low or very high frequencies.

For many years we tested all amplifiers for stability by driving them with square waves and observing the output waveform while connecting a wide range of capacitances across an 8-ohm resistive load. In many (perhaps most) cases a pronounced ringing could be seen on the square wave at certain critical values of capacitance. Often the oscillation continued even without a drive signal.

Usually the capacitance required to produce ringing or oscillation was far larger than would be encountered in a normal installation. However, electrostatic loudspeakers and crossover networks may present strongly capacitive loads at certain frequencies. At the very least, then, this test permitted us to determine the amplifier's suitability

for driving electrostatic speakers or other complex loads.

One might have expected solid-state amplifiers to be free of the limitations imposed by the output transformer. Unfortunately, early power transistors suffered from frequency-response and phase-shift problems more severe than those that troubled good output transformers. This in turn gave rise to the same susceptibility to oscillation with capacitive loads found in vacuum-tube amplifiers.

Semiconductor performance has improved fantastically in the past few years, and modern amplifiers have output transistors whose useful characteristics extend into the megahertz region. In the audio spectrum they are near-perfect devices, from the standpoint of low phase shift and flat frequency response. This permits very large amounts of negative feedback to be used without risking instability. One result of this is the fact that a number of medium-price solid-state amplifiers now have lower distortion levels than most of the more expensive vacuum-tube amplifiers that preceded them.

Recently we decided to check some amplifiers with both loudspeaker and reactive loads to see if there was any significant change in measured performance. We used several ordinary integrated solid-state receivers in the \$200 to \$300 price class. With 8-ohm resistive loads, they had excellent 1,000-Hz square-wave response, with no sign of ringing and only a slight rounding of the leading edge. Capacitors up to 0.1 microfarad added across the resistor load had absolutely no effect. Even a 3-microfarad shunting capacitor had virtually no effect on the waveform.

It was evident that these amplifiers were far more resistant to the effects of capacitive loads than almost any vacuum-tube amplifier we had encountered. It must be noted that a lack of degradation of frequency response under capacitive loading (which is what the square-wave test shows) does not guarantee that the amplifier can actually drive a large capacitive load, which becomes practically a short circuit at very high frequencies. The current required to drive such a load may exceed the capabilities of the output transistors, since frequency response and power response are not the same thing. At any rate, using a 1,000-Hz square-wave signal, we could find no evidence that any of these amplifiers were even aware of the presence of the largest

## REVIEWED THIS MONTH



**Pioneer SX-1500T AM/FM Receiver**  
**Dual 1212 Automatic Turntable**  
**Revox A-77 Tape Recorder**

capacitors attached across the load at any power level.

How about the effect of speaker loads? Obviously we could not make full-power distortion measurements of the amplifiers driving speaker loads—neither the ears, the family and neighbors, nor the speakers would survive much of that sort of treatment. However, we did check amplifier square-wave response, frequency response, and distortion up to a few watts output with speaker loads, and again found no difference in amplifier performance between speaker and resistive loads.

Since most good amplifiers have a very low output im-

pedance, wide variations in speaker or test-load impedance do not significantly affect their output-signal voltage. This would lead one to suspect that a speaker, or any other load whose impedance varies with frequency, would have little effect on any amplifier characteristic below the power level at which the signal peaks are clipped. Our admittedly brief observations confirm this. And after an evening of such testing, our ringing ears give us added cause to be thankful that an 8-ohm resistor makes an effective and valid substitute for a very loud loudspeaker during amplifier testing.

## EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

### PIONEER SX-1500T AM/STEREO FM RECEIVER



● If anyone doubts that moderately priced integrated stereo receivers are capable of really top-quality performance, let him examine, as we have, the specifications—and the actual performance—of the Pioneer SX-1500T. This import outperforms, both in its audio and FM aspects, most of the components we have tested in recent years. Die-hard advocates of vacuum-tube design should ponder the fact that *no* FM tuner of pre-solid-state days matched the overall performance of the SX-1500T, and only the costliest vacuum-tube amplifiers approached its high power output with such low audio distortion.

The Pioneer SX-1500T is an AM/stereo FM receiver. The FM front end uses a field-effect transistor (FET) r.f. amplifier stage, as do most of the better modern tuners, and the benefits are evident in the unit's high IHF sensitivity (1.7 microvolts specified, 1.6 microvolts measured) and freedom from cross modulation. Frequency drift of the transistor local oscillator is negligible, but switchable AFC is provided for those who wish to use it. The FM i.f. amplifier consists of four integrated-circuit (IC) stages followed by a ratio detector. Although no interstation-noise muting threshold adjustment is provided (other than a switch to turn it on or off), it worked fine, having exceptional freedom from transient thumps or noise bursts.

The excellent limiting characteristic of the IC i.f. section is evident in the FM-sensitivity curve, which shows that distortion and noise have fallen to within 3 dB of their ultimate value of  $-47$  dB at a 2.5-microvolt input. This means that a signal as low as 2.5 microvolts will be received essentially free of noise or distortion (in mono),

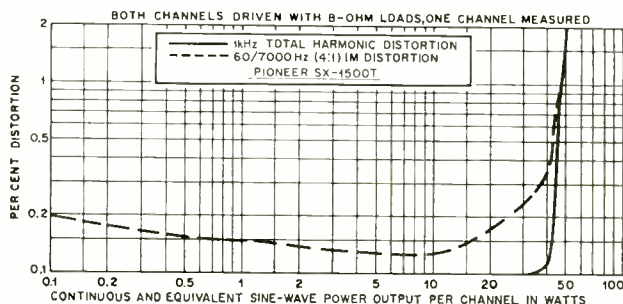
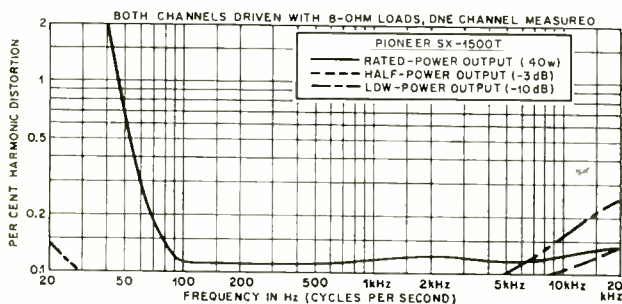
which can be said of very few tuners or receivers we have tested.

The frequency response on stereo FM was  $+0$ ,  $-2.5$  dB from 30 to 10,000 Hz, falling to  $-6$  dB at 15,000 Hz. Stereo separation was better than 20 dB from 30 to 7,500 Hz, better than 30 dB over most of the mid-range, and dropped to 14 dB at 10,000 Hz. Stereo switching is automatic, a light on the dial face indicating stereo reception. The AM tuner, which normally operates from the built-in ferrite antenna, has an r.f. amplifier, two i.f. stages, and a diode detector. Its sensitivity and quality were adequate for AM broadcast reception in the New York metropolitan area.

In testing the audio amplifier we encountered the recurrent problem of reconciling different power-rating systems. The manufacturer's music-power-output rating is 170 watts (into 4 ohms) or 140 watts (into 8 ohms). The r.m.s. power output per channel is rated at 60 watts (4 ohms) and 55 watts (8 ohms), with less than 0.5 per cent distortion at rated power at 1,000 Hz. It soon became evident that, like those of most current receivers, these power ratings were not based on both channels being driven. We finally settled on a rating of 40 watts per channel (both channels driven) as providing a realistic power-*vs.*-distortion rating. Though a slightly higher figure could have been chosen, this would have penalized the low-frequency distortion of the amplifier. In any case, a power output of 40 watts per channel was more than adequate for any speaker systems with which the SX-1500T might be used.

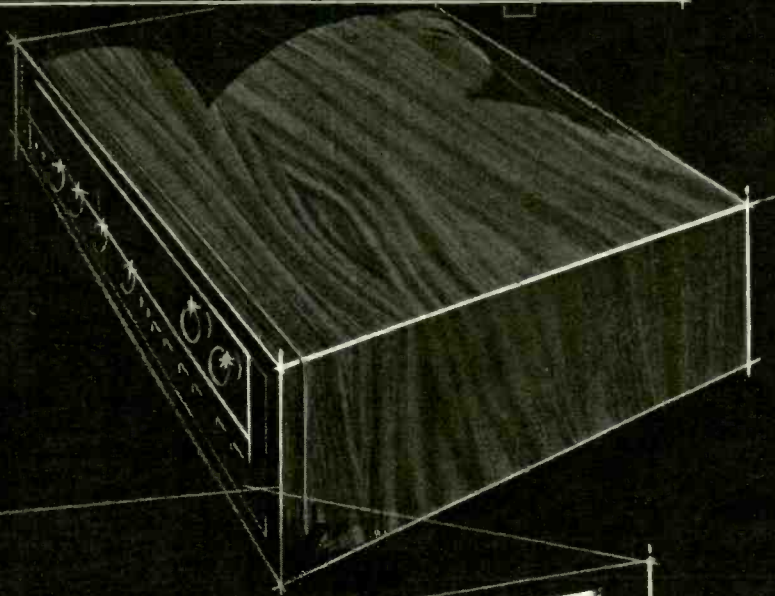
At 40 watts per channel (both channels driven into 8 ohms) the distortion was under 0.15 per cent from 80 to 20,000 Hz, rising to 1 per cent at 47 Hz. At half power (20 watts) the distortion was below 0.1 per cent from 30 to 9,000 Hz, increasing to 0.15 per cent at 20 Hz and 20,000 Hz. At one-tenth power (4 watts), distortion was below

(Continued on page 40)



**First of a  
new breed  
-from  
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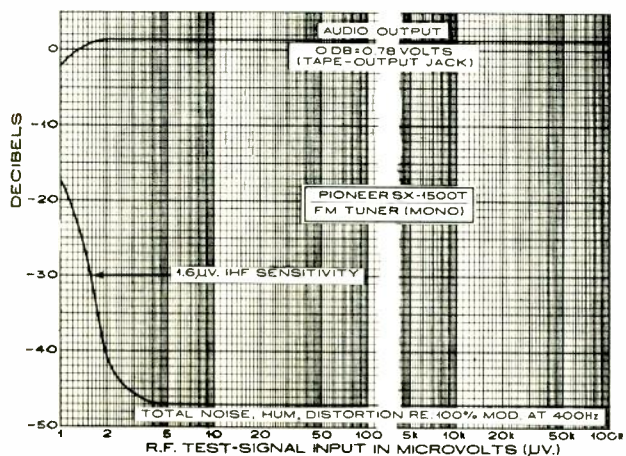
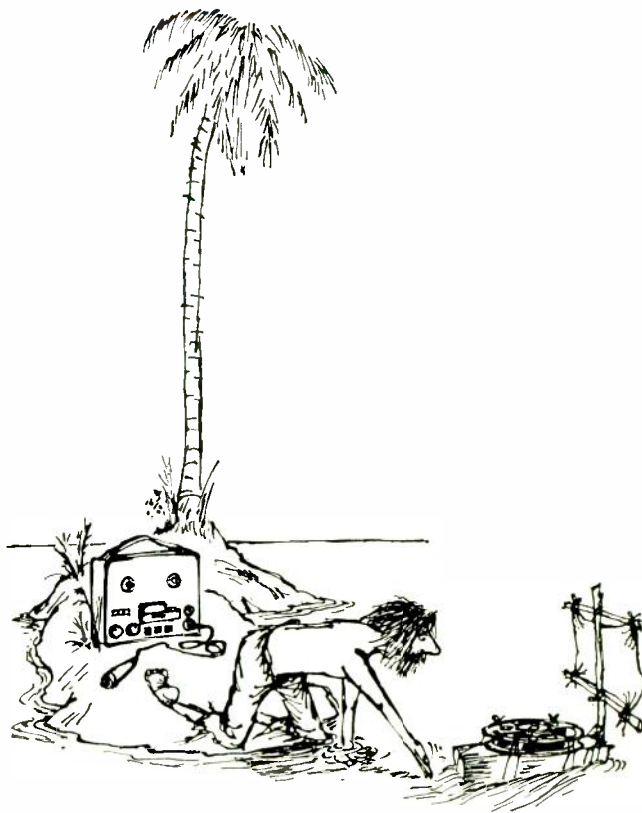
*Sherwood*

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0.1 per cent up to 5,000 Hz, increasing to 0.25 per cent at 20,000 Hz. At 1,000 Hz, at power levels below 10 watts, the distortion was at the 0.05 per cent residual-distortion level of our test instruments. Distortion increased gradually to 0.11 per cent at 40 watts and to 3 per cent at 50 watts. The IM distortion was under 0.2 per cent up to 25 watts, increasing smoothly to 0.82 per cent at 45 watts. In practical terms, this means that the Pioneer SX-1500T is essentially distortion-free under any listening conditions in the home, and can easily drive any speaker system we know of, including the power-hungry low-efficiency types.

The audio frequency response was flat within 1 dB from 35 to 20,000 Hz, and was down about 2 dB at 20 Hz. The tone controls were satisfactory, but the low-cut and high-cut filters had too gradual a slope (6 dB per octave) to be really useful. The switchable loudness compensation boosted both low and high frequencies. RIAA phono equalization was accurate within  $\pm 1.3$  dB from 30 to 15,000 Hz, and the NAB tape-head equalization was within  $\pm 0.5$  dB from 100 to 15,000 Hz, falling to  $-2$  dB at 50 Hz.

The Pioneer SX-1500T has a full complement of operating controls and inputs, including tape-monitoring facilities, provision for two magnetic phono cartridges, two pairs of speakers controlled from the front panel, and a DIN type connector for making a single cable connection to tape recorders that may be similarly equipped. The SX-1500T has a line-voltage selector in the rear for operating from 110, 117, 130, 220, or 240 volts. The output transistors are elec-

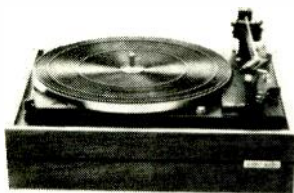


tronically protected against damage from either shorts or overloads.

It is evident that little was omitted from the design features of this receiver, and that it does its job with outstanding success. We found it to be a very attractively styled unit, complete with walnut side panels, and it sounded as good as it tested and looked. We have observed, over the years, that some of the high-fidelity components we test are very easy to live with, and invite regular use, while others are packed up as soon as we have finished with them. We continued listening to the Pioneer SX-1500T long after our tests were completed, which should leave no doubt of our reaction to it. At \$360, the Pioneer SX-1500T is a fine value for the money, and not easily out-performed at any price.

*For more information, circle 157 on reader service card*

### DUAL 1212 TURNTABLE AUTOMATIC



● FOR many audio fans, spending \$100 out of their total audio budget on a record changer is out of the question. Caught in a cost squeeze, many people have chosen to sacrifice quality in the record player, putting up with the wow, rumble, and other indignities that low-priced changers sometimes impose on records and listeners.

When we heard of a Dual changer selling for less than \$75, yet embodying most of the features of their more expensive models, we were both curious and skeptical. What had been sacrificed in the price-cutting process? Having now tested and used the new Dual 1212, we can affirm that little, if anything, has been done that could affect the

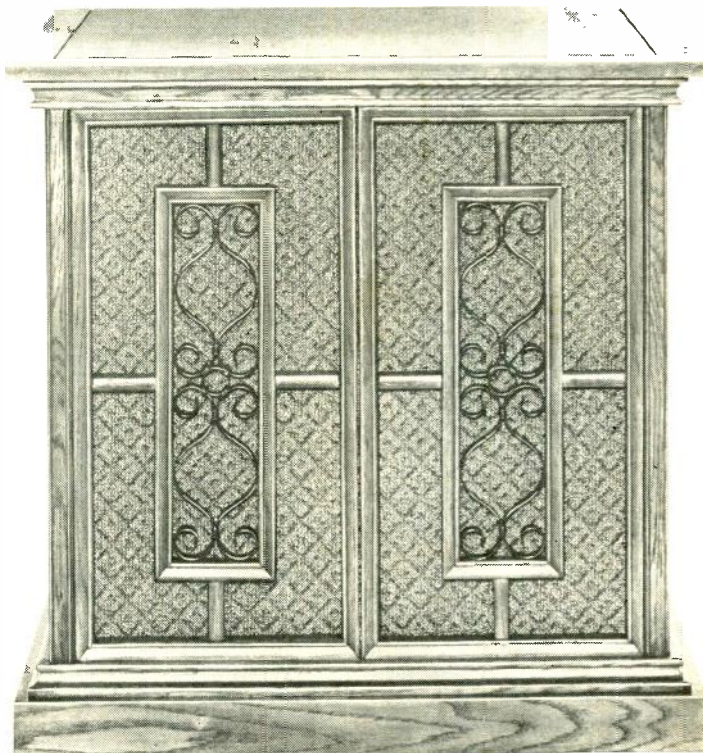
user's enjoyment of his records, and the end result is an unqualified success.

The Dual 1212 is a three-speed changer, with interchangeable automatic- and manual-play spindles. Up to six records can be stacked for automatic play (versus ten records for the 1019). Like the other Dual players, the 1212 has a cueing lever with silicon damping for a gentle lowering of the cartridge to the record. The balanced arm has a direct-reading stylus-force adjustment that proved to be accurate within 0.15 gram at all settings. The arm is a very light aluminum beam with a "T" cross section for rigidity.

Like the top-price 1019, the 1212 has a vernier speed adjustment of nominally  $\pm 3$  per cent about the selected speed. Its high-torque motor does not change speed significantly over a wide range of line voltages. A unique feature of the 1212 is the automatic linking of the anti-skating force adjustment with the tracking-force adjustment. It really works, as we verified by observing that the cartridge output waveform on high-velocity records was clipped sym-

*(Continued on page 42)*

# BOZAK'S NEW MEDITERRANEAN



## A LOUDSPEAKER ENCLOSURE AS EXCITINGLY BEAUTIFUL AS THE MUSIC IT REPRODUCES

Reminiscent of the Graeco-Roman art forms, Mediterranean combines straight, simple lines in such a way as to become highly decorative. Its burnished gold grille cloth is accented by inserts of genuine wrought iron.

The surfaces are true distressed Mediterranean oak in a warm finish.

And Mediterranean allows the decorator to express his

individuality in a unique way by replacing the oaken top panel with marble, slate or leather.

The music? Mediterranean is designed to house either the Model B-300, the finest two-way loudspeaker system, or the acclaimed Model B-302A, a complete three way system. Both are Bozak which means there is no more natural reproduction of music.

*Bozak*

Darien, Connecticut 06820

metrically on both channels. The arm friction, though slightly greater than that of the 1019 or 1009, is low enough to allow operation at a 1-gram tracking force, which is as low as we would recommend operating any cartridge we have used.

The Dual 1212 has a 3 $\frac{3}{4}$ -pound laminated platter, as compared to the 4- and 7 $\frac{1}{2}$ -pound solid-cast platters of the 1009 and 1019. The finish of the 1212 is relatively spartan, basically flat black with silver accents. Light metal stampings are used for trim covers, but the basic structure is solid and rigid.

The plug-in cartridge-holder is released simply by pushing back the finger lift. Slots in the holder enable the cartridge to be positioned for optimum overhang and minimum tracking error, with the aid of a plastic jig supplied with the changer. A wedge may be installed under the cartridge to set it at a 15-degree vertical tracking angle when playing single records, if this is to be the usual mode of operation.

Obviously, practically all the advanced features of the

1009 and 1010 have been incorporated into the 1212. What about its performance? We measured the rumble as -39 dB in the lateral plane and -35 dB including vertical components. These are far better than the rumble figures obtained on other comparably priced record changers, and are very close to those of the top-rated 1019. Flutter was 0.025 per cent, and wow was 0.07 per cent (0.09 per cent at 78 rpm). The arm tracking error was less than 0.67 degree per inch of radius. These figures show the Dual 1212 to be compatible with the finest amplifiers and speakers, as well as the most compliant cartridges available today (some of which cost as much as the entire 1212, incidentally).

The Dual 1212 was easy to use, free of idiosyncrasies, smooth in its record handling, and very quiet, both acoustically and in its rumble output. The Dual 1212, priced at \$74.50 (base and cartridge extra), is a truly fine value, and should bring the best in record-playing capability to modest-priced music systems.

**For more information, circle 158 on reader service card**

## REVOX A77 TAPE RECORDER



● It is a pleasure to report that the widely acclaimed, but no longer available, Revox G-36 Mk III tape recorder has actually been surpassed in performance by Revox's new Model A77. The A77 has fully solid-state electronics, a bias-oscillator frequency of 120 kHz (as opposed to 70 kHz for the G-36), and a new electronic motor-speed control. The A77 model we tested is a three-motor, four-track, two-speed recorder; however, it is substantially lighter and smaller than its predecessor.

Most of the basic features of the earlier model have been retained. These include the capacity to handle 10 $\frac{1}{2}$ -inch reels (which have  $\frac{1}{4}$ -inch center holes instead of the large NAB hubs), pushbutton-activated solenoid controls, built-in monitoring power amplifiers rated at 8 watts per channel continuous output, and a photo-electric shutoff to handle tape breakage or runout.

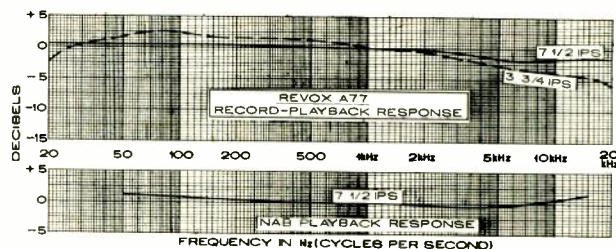
The Revox A77 has its operating controls grouped into separate recording and playback areas. On the playback side are two rotary switches with concentric knobs. One switch establishes the playback mode—stereo, either channel through both outputs, or both channels combined for mono. Playback level is controlled by the concentric knob. The other switch connects either the signal input or the output of the playback amplifiers to the output jacks in the rear. Two playback-equalization characteristics are provided; NAB or IEC (for European tape recordings). The recording equalization is to the NAB standards. The knob concentric with this switch is a playback channel-balance control.

On the right side of the recorder panel are two VU meters with real VU-meter characteristics. Adjacent to each is a red button of the push-on, push-off type. Depressing either channel's button alone records both inputs on that channel. If both buttons are depressed, a stereo recording is made. These supplement a record-interlock button, providing a double safety against accidental tape erasure. Recording levels may be set up before the tape is put into motion.

When the recorder is in operation in the recording mode, the selected channel's VU meter (or meters) is illuminated.

Under each meter is a recording input-selector switch, with a concentric recording-level control. There are inputs for high- and low-impedance microphones (with front-panel jacks in parallel with rear phono connectors), radio (via a rear DIN connector), and auxiliary inputs with connectors in the rear. In addition, each switch has a position for recording the output of that channel combined with any additional source onto the other channel.

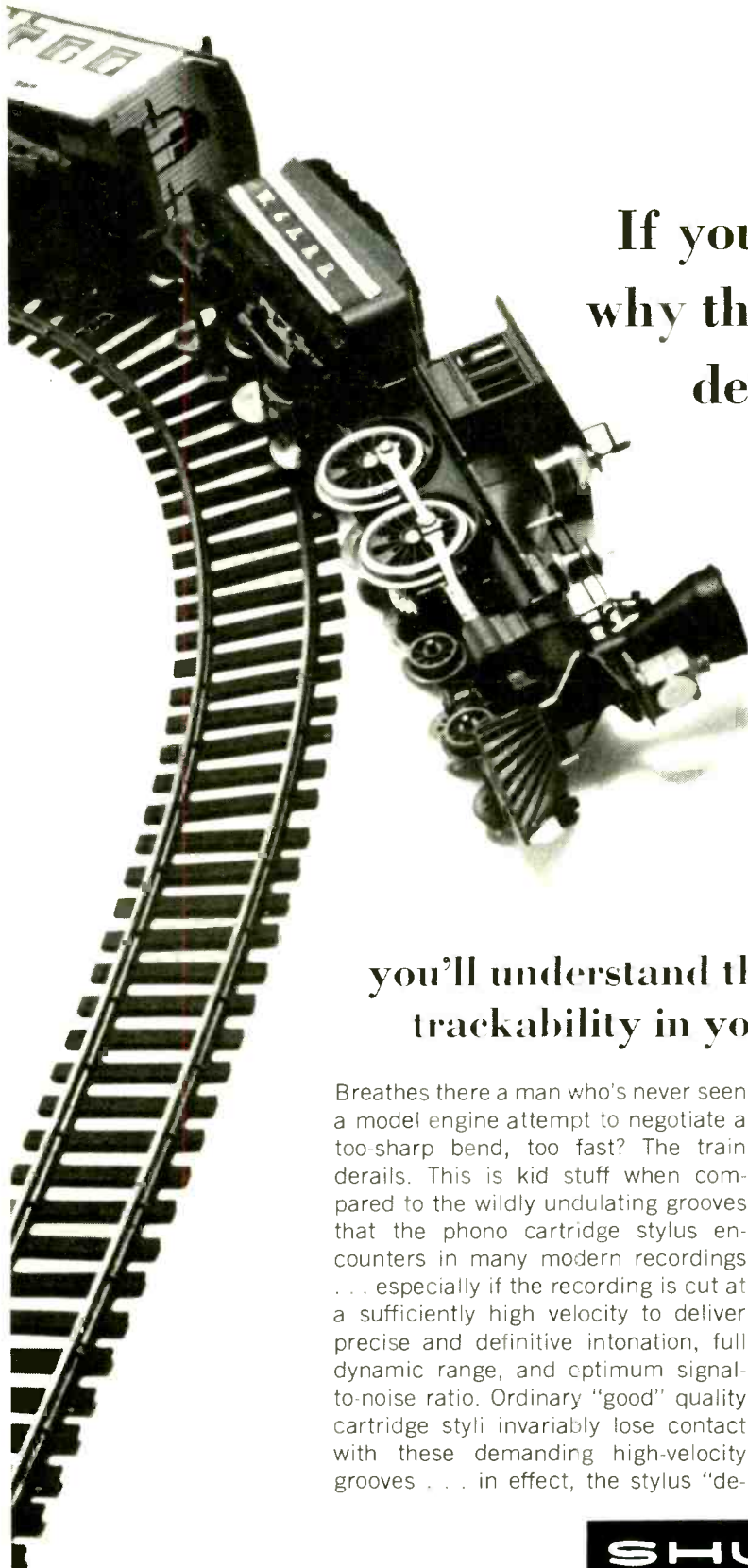
The transport mechanism is operated by a row of five pushbuttons, activating solenoids to control fast speeds, stop, play, and recording. A connector in the rear permits the use of an accessory remote-control unit for these functions. The tape speeds (7 $\frac{1}{2}$  and 3 $\frac{3}{4}$  ips) are selected by a switch that also controls a.c. power to the recorder. Each speed setting has two switch positions that set the tape tension to optimum values for 10 $\frac{1}{2}$ -inch or smaller reels.



The servo-controlled drive system of the Revox A77 is unique and effective. The tape-drive capstan is powered by an eddy-current motor that delivers a high torque, free of the pulsations that are inevitable with any motor having a pole structure. The speed of this motor can be adjusted by varying a d.c. control voltage, with relatively little torque variation. The motor has a built-in tone generator that produces an a.c. signal whose frequency is proportional to motor speed. This signal is amplified, limited, and applied to a discriminator, whose d.c. output is proportional to speed. This is further amplified and used to correct the motor speed. The change between 7 $\frac{1}{2}$  and 3 $\frac{3}{4}$  ips is accomplished electronically by shifting the resonant frequency of the discriminator circuit. The chief advantages of this technique are independence from power-line voltage and frequency variations, as well as reduced flutter. Flutter of the A77 motor is inherently so low that the capstan can

*(Continued on page 46)*





If you understand  
why this model train  
derailed . . .

you'll understand the importance of high  
trackability in your phono cartridge

Breathes there a man who's never seen a model engine attempt to negotiate a too-sharp bend, too fast? The train derailed. This is kid stuff when compared to the wildly undulating grooves that the phono cartridge stylus encounters in many modern recordings . . . especially if the recording is cut at a sufficiently high velocity to deliver precise and definitive intonation, full dynamic range, and optimum signal-to-noise ratio. Ordinary "good" quality cartridge styli invariably lose contact with these demanding high-velocity grooves . . . in effect, the stylus "de-

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**V-15 TYPE II  
SUPER TRACKABILITY PHONO CARTRIDGE**

At \$67.50, your best investment in upgrading your entire music system.

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# Two of today's speaker systems have

Well, hardly. It's a matter of relativity. Whether you want a compact with all the attributes for great listening. Or a big impressive unit that gives you serious listening with the grace of a master-crafted piece of furniture. You have the choice. Just as when you buy a car. Will it be a Cougar or a Rolls Royce.

The Speaker Systems shown here are made to appeal to different tastes, fit different situations, serve different attitudes, fill different music rooms. The choice is yours. But perhaps we can offer you a little help.

Take the ADC 404. It's "top-rated" by the leading independent consumer study. An ideal bookshelf system. One that accommodates itself practically anywhere.

On the other side, the ADC 18A. It's not a bookshelf operator. It's a floor sitter. Made that way. Big. Imposing. Majestic.

With the ADC 404 you can make your own little

ivory tower music room. It's designed for just that. The smallest room is lifted into musical suspension. Everything is expanded...including your listening pleasure.

With the ADC 18A, you have true sound that will fill any size room. It gives you just what you would ideally expect from a great speaker. No loss...whatever the area. A beautiful combination of extremely smooth response, low distortion. It's a master of accurate musical reproduction.

Back to the ADC 404. You have the adaptability of its use as an auxiliary quality system for bedroom, den, patio. With the ADC 18A you want to give it its rightful place since it's a master and top of the class.

Now down to the specifics.

ADC 404 combines a high flux mylar dome tweeter with a high compliance 6" linear travel piston cone to provide firm extended bass performance



*The ADC 404 compact that baffles the experts. \$56*

# most outstanding nothing in common.

out of all proportion to its compact size. The versatility is limitless. And it will match the capabilities of the newest in amplifiers.

ADC 18A is something else again. Its massive 15" woofer presents the extreme bass in perfect proportion.

A high linearity 5¼" driver carries the upper bass and midrange, while the treble is handled brilliantly by two of ADC's exclusive high flux mylar dome tweeters, angled to give optimum dispersion.

No coloration, unwanted resonances, boom, hangover, distortion or any of the sound annoyances that result in listener fatigue.

In addition, the ADC 18A provides a rear mid-range and treble control. Allowing you to adjust the sound to fit your individual room acoustics.

You may want to go with the power packed compact model that charms with easy accommo-

dation. Or you may choose the graceful floor speaker that is the ultimate in musical entertainment. With either one you have the common quality and uncommon sound of ADC. That's the payoff. Some of you will want both, for the same reasons that some of you own a compact car and another as well.

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be driven directly from the motor shaft instead of through a separate belt-driven flywheel. According to the manufacturer, line voltage fluctuations of  $\pm 20$  per cent cause a speed change of only  $\pm 0.05$  per cent, and a change in the a.c.-line frequency of 50 to 60 Hz causes a speed change of less than 0.05 per cent. Thus, the Revox A77 is a truly universal machine, capable of operating from 110 volts to 240 volts, 50 to 60 Hz, by adjustment of a switch in the rear of the recorder.

When the full-width head cover is swung down, two more pushbuttons are revealed. One cuts off the signal to external speakers, and the other switches off the power to the reel motors. This is for convenience in editing. When the reel motors are turned off, and the recorder placed in a fast-speed mode, the reels may be turned by hand with the tape in contact with the playback head. At the desired point, the tape may be lifted from the heads and placed in the tape splicing guide which is molded into the fixed portion of the head cover. The only problem with this arrangement is the possibility that one may spill tape by forgetting to turn on the reel motors before placing the machine back into normal operation.

Although the tape loading path appears to be a straight line, it is definitely not a "drop-in" procedure, and takes a bit of fussing. In threading the tape, care is needed to guide it above a metal projection next to the tape lifter. The machine will not operate if the tape is improperly loaded.

We stated that the A77 surpassed the older G-36 in performance. This is best illustrated by its phenomenally flat record/playback frequency response, measured with Scotch 203 tape, for which the machine's bias was adjusted. At  $7\frac{1}{2}$  ips, the response was within  $+0.5$ ,  $-2.0$  dB from 20 to 20,000 Hz. This has never been equalled by any other recorder we have tested. Perhaps even more impressive is the response at  $3\frac{3}{4}$  ips, which was  $+2.5$ ,  $-5.5$  dB from 20

to 20,000 Hz. The high end falls off smoothly and is perfectly usable all the way to 20,000 Hz. The NAB playback response, with the Ampex 31321-04 test tape, was  $+1.5$ ,  $-0.5$  dB from 50 to 15,000 Hz.

The signal-to-noise ratio was very good, 51 dB at  $7\frac{1}{2}$  ips and 48.5 dB at  $3\frac{3}{4}$  ips, referred to a 0-VU recording level. Noting that the distortion at 0 VU was a mere 0.65 per cent, we increased the recording level until the distortion reached approximately 3 per cent, which occurred at  $+10$  VU for the higher tape speed and  $+9$  VU for the lower speed. At these levels, the signal-to-noise ratio was 59 dB at  $7\frac{1}{2}$  ips and 54.5 dB at  $3\frac{3}{4}$  ips, figures that closely approach true professional performance.

The transport worked smoothly and with complete silence. Except for the turning of the reels, one could not tell the machine was operating from a distance greater than about 12 inches. Wow was 0.01 per cent (actually the residual inherent in our instruments) and flutter was 0.09 per cent at  $3\frac{3}{4}$  ips and 0.07 per cent at  $7\frac{1}{2}$  ips. In fast speeds, 1,800 feet of tape was handled in about 90 seconds, and the machine could be brought to a stop in about 2 seconds.

The Revox A77 is housed in a teak cabinet with a fold-away carrying handle. It is one of the handsomest, as well as best-performing, tape recorders we have seen. We have never seen a recorder that could match the performance of the Revox A77 in all respects, and very few that even come close. It sounds as good as it tests, which speaks for itself. The Revox A77 is offered in a variety of configurations. It is available with either half- or quarter-track heads, in either the teak cabinet or a portable carrying case. The price of the deck in a wood base is \$499; the deck with built-in power amplifiers is \$569. The portable unit, with built-in amplifiers and speakers, is \$599.

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As for the people who own other brands of turntables, let's just say that they're not the audio engineers, hi-fi editors, record reviewers and hi-fi salesmen.

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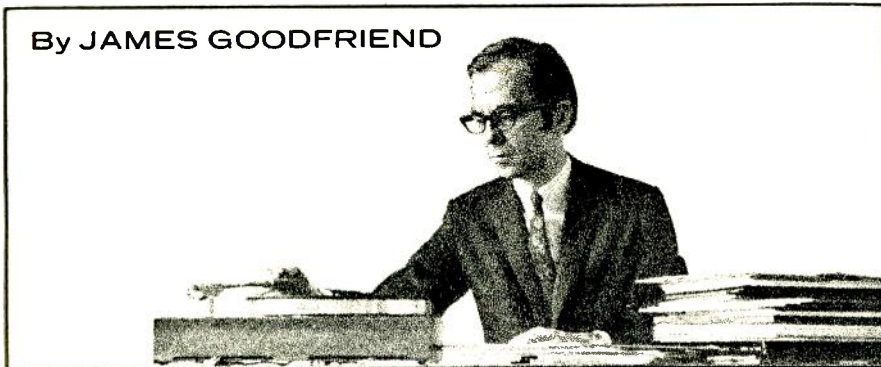
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By JAMES GOODFRIEND



## GOING ON RECORD

### OBJECTIVE MUSIC CRITICISM

**C**RITICS of music critics, I have found, have one of two postures: first, that all music and musical performance can be rated on an objective scale from best to worst, and that all critics, therefore, should be able to give precise and identical ratings to a given musical event; or, second, that the whole matter of musical criticism is completely subjective and a critic's opinion is worth no more than anyone else's. There is a third position: that the particular critic may not be doing his job (and this can range from not familiarizing himself with the music to not showing up at the concert). The third position can be tenable; the first two merely show a misunderstanding of what music and music criticism are all about.

Criticism is in part objective and in part subjective, with a rather broad area in which the two may overlap. A critic who is not very familiar with a given piece of music may have a subjective reaction to a performance of it—he doesn't think the music is supposed to go that way. Another critic, more familiar with the score, may have at his fingertips the factual evidence that makes him *know* that the music isn't supposed to go that way. Critics are no more equal in skill and knowledge than performers are, and like performers, they may not be equally adept in all areas of music—there are times when a critic's purely subjective reaction will be substituted for what ought to have been an opinion based on fact. At a certain point, of course, factual knowledge no longer provides a basis for criticism and subjectivity *must* be invoked. I would like to say more on that subject at another time; the purpose of this column is merely to show that there *are* certain objective standards in music criticism, that while the craft may not involve a mathematical preciseness of measurement, it is not all a matter of irascible temper or bad digestion either.

The objective part of music criticism is largely involved with determining consistency. In one of its more primitive aspects this is a measurement of the performer's ability just to play or sing the

notes. Whether he plays them with *brio* or not may be a matter of personal opinion, but a wrong note, a missed figuration, a slurred passage, a dropped syllable, a rhythmic inaccuracy, a ragged attack are all objective, verifiable things. It takes a certain musical ability and experience to hear them, but not all that much. A critic who says that Judy Garland is flat on her high note is not indulging himself in subjective opinion; he is stating a fact which can be checked for accuracy by anyone else who wishes to listen to the record.

A step beyond the bare notes are all the other things to be found in a musical score: dynamic markings, tempo indications, accentuations, phrasings, bowings, ritards, and accelerandos. All scores, of course, are not equally precise in such playing directions. As a general rule, in classical music, the earlier a piece of music is, the less lavish it will be in playing directions, and the less specific those directions will be. But though Stravinsky may say that a given quarter note is forty-five to the minute, and Beethoven may say only *Adagio*, there are upper and lower limits to *Adagio*, and anything clearly outside those limits is mistaken in terms of the composer's wishes. Of course, when one goes back to a still earlier time, scores may lack even tempo indications, and this brings us to a third ground for objective criticism: historical style.

Many things may be known about a piece of music that are not in the score. We know, for example, that many Renaissance vocal works were performed with instrumental accompaniment, though there is no indication of that in the score. We know that Baroque overtures in the French style were meant to be played with certain characteristic and dramatic alterations in the written rhythms, although no contemporary score carries an explanation of this. Exactly how much weight a critic assigns to the performer's recognition of these matters (or, for that matter, to his fidelity to the score itself) may be a subjective decision, but that the performer

shows such recognition or that he does not is a case of pure black and white. The reporting of it is the most objective kind of criticism.

A step beyond all the preceding, in the direction of technique, is the question of just how well *technically* the performer plays or sings. This requires a lot of experience on the reviewer's part, for it is one thing to know that a violinist has blurred a fast passage and another to know that only the greatest technicians of the instrument have ever played that passage without blurring it. And so there can be relatively objective criticism on this matter: that one can report comparatively on the ease or difficulty the performer has with the music.

A final point (for these purposes) concerns interpretation or the lack of it, and this involves once again the matter of consistency. Now, interpretation is something that one is supposed to be able to comment on only subjectively. (You didn't like it? Well, that's only *your* opinion!) But there is an objective side to it as well, though it takes a good amount of experience for a critic to speak of it intelligently.

In the way that poems are made out of words rather than ideas, interpretations of music are made out of tempos, dynamics, accentuations, phrasings, rubatos, and the like. Few musicians ever play a piece exactly the way it is written (though many like to think they do), and there is really very little music that is so specific in its directions to the performer that it *can* be played exactly as written. The composer leaves spaces for creative involvement, and the performer, sometimes unwittingly, fills them in. Whether an interpretation seems fitting or powerful or unidiomatic or weak may be a matter of opinion. But whether it is consistent within itself or not is something that can be pinned down by a perceptive critic, and it is something still within the area of objectivity.

**T**HERE are performers who get credit for interpretation when all they are doing is playing notes. The finger comes down more heavily on one note, so an accentuation is produced; the music gets difficult, so the tempo is slowed; the passage goes into the high register, so a crescendo is inadvertently produced. These are matters of accident, but you will find listeners who praise them as fine points of interpretation. The distinguishing point is consistency: consistency with the score and consistency of one part of the interpretation with the other. How one ranks the interpretation is subjective (based, one hopes, on the experience and knowledge acquired over a long period of critical listening), but whether the interpretation is there or it isn't, whether it is thought out and consistent within itself or not can be determined objectively—if one has the skill.

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In the American premiere, *King Arthur* was played by Edward Lally (left) and King Oswald by Clayton Corbin. Behind are the wizards (Lee Wallace and Bernard Kates).

## KING ARTHUR in ATLANTA

An extravagant production of the Purcell opera inaugurates the nation's newest cultural center

By WILLIAM LIVINGSTONE

FOR as long as I can remember, American opera fans, myself included, have taken an almost perverse pleasure in complaining that though Germany had some eighty opera houses, there were fewer than half a dozen regular companies in the United States. Such caviling is no longer to the point. Expensive cultural centers are now being erected in major cities throughout the country, and it is expected that most of them will house regular opera companies. Has this vision of a network of provincial opera companies similar to that of German cities made our carping opera fans happy? It has not. Far too many of them dismiss the new centers as "housing projects for the arts" where one will do well to hear a tenth-rate performance of *La Bohème*.

Having represented STEREO REVIEW at the inaugural performance of the Atlanta Municipal Theater in the newly completed Atlanta Memorial Arts Center, I am pleased to report that the future of the performing arts (including opera) is very bright in the boondocks—that is, if you can consider Atlanta, a city of a million inhabitants, the fastest-growing city in the nation, and the capital of the largest state (geographically speaking) east of the Mississippi, as the "boondocks." The Atlanta Municipal Theater (AMT) is composed of the Atlanta Ballet, the Atlanta Opera, and the Atlanta Repertory Theater, under the artistic direction of Robert Barnett, Blanche Thebom, and Michael Howard, respectively. Rather than draw straws to decide which of the constituent com-

panies would give the opening-night performance in the new theater, the artistic directors sought a work in which all three could participate equally. With *La Bohème* thus ruled out, they settled on Henry Purcell's *King Arthur* (1691) and gave that work its American premiere on October 29, some two hundred seventy-seven years after its first English performance.

I won't labor the question of whether *King Arthur* is best described as a play with music, a masque, or a semi-opera: in any case, it is a festive work for singers, actors, and dancers that was entirely appropriate for such an important occasion. John Dryden's libretto is about King Arthur in his youth, before the days of the Round Table and his marriage to Guinevere. It deals with the struggle of the Britons led by Arthur against the Saxons led by Oswald, and the love of both kings for the beautiful, blind Emmeline. Each king's forces include a wizard and an assortment of nymphs and spirits who complicate matters with ingenious magic and spells. It ends happily—with Arthur triumphant in love and war, with Britannia caroling away above the waves, and with the prophecy that Britons and Saxons will be one people and peace will reign.

*King Arthur* is a difficult work to mount, requiring more stage machinery and special effects than *The Magic Flute*. Quick changes of scenery were so frequent that I lost track of the number of sets and drops. There is an enchanted forest with a waterfall where winter is created before your eyes and then turned into spring at the wave of a wand. People and things pop up in unexpected places and then disappear via trapdoors. One of the singers, the spirit Philidel, spends most of her time flying about on wires and singing all the while. It is a spectacular and expensive court entertainment. Reported to have cost \$250,000, the Atlanta production would do credit to any house in the world.

Purcell's score for *King Arthur* is infrequently performed and recorded, but you can hear most of it in a good performance (without the spoken parts) on L'Oiseau Lyre 60008/9, and some of the instrumental sections are played by the Bath Festival Orchestra conducted by Yehudi Menuhin on Angel S 36332. It is very pleasant music, and in the Atlanta performance it was well conducted by Jonathan Sternberg, the music director of AMT.

Of the Atlanta Opera, Blanche Thebom has said, "This is a regional company that will present opera as total theater. We are not going to import stars who will come for one rehearsal before a performance, but from our own regular singers we are going to make stars." The work of the Atlanta Opera singers in *King Arthur* suggests that

(Continued on page 52)



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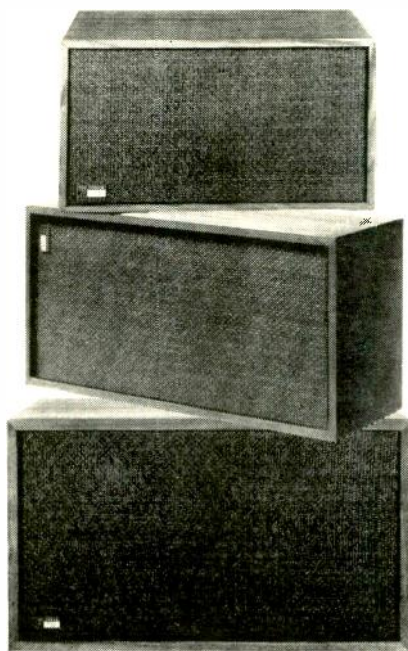
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down to 37 Hz, and a low-mass treble speaker with peak-free response to 20,000 Hz. It's also quite small: 10" x 20" x 7½" deep.

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52

this prediction is plausible. I was impressed by sopranos Jan Saxon, Karin Kimble, and Patricia Buchanan of the resident company and by Janette Moody, a guest for this production, who sang the flying Philidel. Also a guest, the (sometimes) comic countertenor John Ferrante (probably best known to record collectors for his part in "An Evening with P.D.Q. Bach," Vanguard 79195) sang the role of the Duke for whom the masque is staged. The soloists and chorus projected the words with unusual clarity in that most difficult of languages for American singers, English.

The phenomenal Baroque revival in concerts and on records in recent years has made performers and audiences familiar with the musical style of that period. But for dancers and actors who present a work of the 1690's for an audience of the 1960's, problems of style loom large. Most so-called authentic re-creations of ballets of the Baroque era are tedious. For *King Arthur* the choreographer, Joyce Trisler, found a more modern style that was still compatible with Purcell's music, and the members of the Atlanta Ballet performed her dance sequences in a clean, crisp manner that added to the beauty of the total production. The actors were on the whole less successful, lacking the flourish and elegance that such a pageant requires, and I would quarrel with director Michael Howard's decision to emphasize comedy at every opportunity. But despite these reservations, the performance was effective and got the Atlanta Municipal Theater off to a successful start.

PROMINENT well-wishers at the gala opening included Francis Robinson and Dame Alicia Markova of the Metropolitan Opera, Norman Singer of the New York City Center, Marian Anderson, Roger Stevens, Chairman of the National Endowment for the Arts, Mrs. Martin Luther King, actresses Celeste Holm, June Havoc, and Patricia Neal, and many others. The unique opportunity to see a performance of *King Arthur* brought first-string music, dance, and drama critics to Atlanta from all over the United States and several foreign countries. The press gave AMT high marks for taste and imagination in choosing this rarely performed work.

What makes me so optimistic about the future of the arts in Atlanta is not just this example of good taste, but the solid achievements of administration that lie behind it. The Center is a memorial to 122 art patrons from Atlanta who died in a plane crash outside Paris in 1962. The following year an organization was chartered to build and administer a cultural center in their memory. By the time it opened this fall, just five years later, all the component branches were functioning and ready to

move in, bringing all the visual and performing arts under one roof.

The \$13-million building includes two major auditoriums: Alliance Theater, where the three companies of AMT alternate in repertory, and Symphony Hall, the home of the Atlanta Symphony, conducted by Robert Shaw. Occupying three floors of the opposite wing is the High Museum of Art, one of the finest in the Southeast. Beside the museum's entrance stands a bronze casting of Rodin's *The Shade*, a gift of the French government, with the legend "Dedicated to all who truly believe the arts are a continuing effort of the human spirit to find meaning in existence. Orly, France, June 3, 1962." The administrators of the Center seem determined to make the arts affect the lives of residents of Atlanta and the Southeast. The Center exists not just for the enjoyment of the arts, but for education of both audiences and artists. AMT owns the Atlanta School of Ballet, and on the premises of the Center is the Atlanta School of Art, an accredited four-year, degree-granting institution. In addition to the Atlanta Children's Theater (a professional company), there are more programs for bringing children into the Center and taking the activities of the Center into schools than I can list. In an effort to stimulate the talent of the region, performers from the Southeast will be used wherever that is artistically justifiable, and the High Museum has a small gallery where paintings by Southeastern artists selected by the staff of the museum are on sale at reasonable prices.

A native of Atlanta, impressed by the changes that have taken place there in my thirty-year absence, I am extremely enthusiastic about the work of the Atlanta Memorial Arts Center and rather proud that Atlanta has set such a good example for other cities whose arts centers are still under construction. As an opera fan who has also done a good bit of complaining about the small number of American companies, I checked the repertoire of the Atlanta Opera with great interest. Sophisticated opera-goers in New York, Chicago, and San Francisco may not be impressed to learn that *King Arthur* will be followed by *Tristan und Isolde* and *Salome*, but it is significant that both will be Atlanta premieres. And what about those people who really want to hear *La Bobème*? Well, that's in the repertoire, too. (Mattiwilda Dobbs, an Atlanta girl, will be coming home to sing Musetta.) And it's not going to be a pale reflection of the Met's *Bobème*, the City Center *Bobème*, or the Spoleto Festival *Bobème*. It will be sung in a new English translation commissioned by this company, and the time will be moved up to Paris in the Twenties. I'm not sure I'm going to like *that*, but I'm planning to go back and see it anyway.



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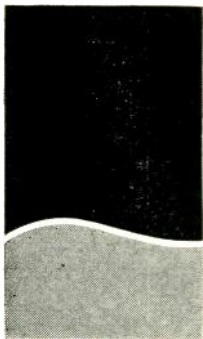
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Scene from the Franco Zeffirelli film production of *Romeo and Juliet*.

*Tchaikovsky's*

# ROMEO AND JULIET

Fantasy-Overture

**I**N 1868, when he was in his late twenties, Peter Ilyich Tchaikovsky was smitten with the one woman who ever aroused in him emotions of genuine and passionate love. She was a French singer named Marguerite Josephine Désirée Artôt, and she was the reigning queen of the Moscow stage at the time. A contemporary writer named Laroche described her performances in these terms:

It is not too much to say that in the whole world of music, in the entire range of lyrical emotion, there was not a single idea, or a single form, of which this admirable artist could not give a poetical interpretation. The timbre of her voice was more like the oboe than the flute, and was penetrated by such indescribable beauty, warmth and passion that everyone who heard it was fascinated and carried away.

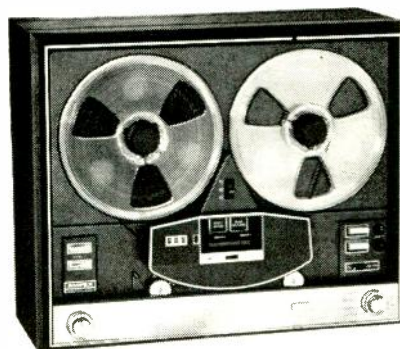
Tchaikovsky and the soprano apparently became unofficially engaged, though the composer harbored many reservations concerning the wisdom of a possible marriage. The matter was resolved rather peremptorily by the lady herself: she left for Warsaw with her troupe and there married the leading baritone of the company, without a word of warning to her "fiancé." Toward the

end of 1869, she was back in Moscow singing at the opera. That Tchaikovsky still felt deeply about her is attested to by his friend Kashkin, who accompanied him to one of Artôt's performances. Kashkin wrote, "When the singer came on, he held his opera glasses to his eyes and never lowered them during the entire performance; but he must have seen very little, for tear after tear rolled down his cheeks."

It was at this period in his life that Tchaikovsky was first attracted to the great tragic love story of Romeo and Juliet. The idea of an orchestral setting based on the Shakespeare play was suggested by Mily Alexeyevich Balakirev, the opinionated older mentor of the group of young St. Petersburg musicians toward whom Tchaikovsky was drawn. The *Romeo and Juliet Fantasy-Overture* represents the first full flowering of Tchaikovsky's musical art, and it was the one work of his earlier years that he was willing to acknowledge without reservation in his maturity. The formal outline and much of the melodic character of the music are just as Balakirev suggested they should be—he even selected the episodes in the story that are dealt with in the music. The score itself, how-

# Will your tape recorder sound as good in December as it did in May?

How do you *know* that a tape recorder will sound as good in seven or eight months as it does when it's new? You obviously don't. Not with most. But you *do* with an Ampex player/recorder. Because of the exclusive, deep-gap Ampex heads.



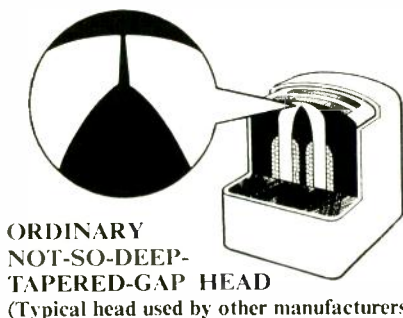
AMPEX 755 TAPE DECK

Let us explain. The head is the most important part of any player/recorder. It is an electromagnet which puts sound on magnetic tape (when recording) and recreates sound from patterns on the tape (playback).

*The rest of the recorder is designed to do nothing more than get the most out of the heads.*

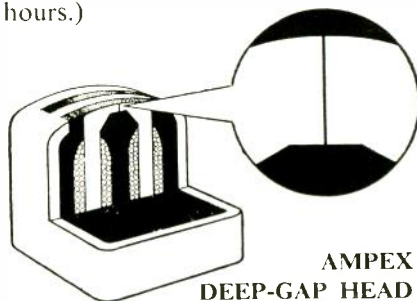
All tape heads are produced to have the smallest possible air gaps between their poles. Because the smaller the gap, the higher the frequency that can be recorded or played back at a given tape speed.

It would stand to reason then, that every manufacturer would try to make its head gaps as small as possible. And they do . . . at the *top* where the tape meets the head. The trouble is, they have a great deal of difficulty keeping the gaps *straight*.



ORDINARY NOT-SO-DEEP-TAPERED-GAP HEAD  
(Typical head used by other manufacturers)

Take a look at the drawing of the ordinary tape head above. It has a pole gap distance of about 1/30th the width of a human hair. *To begin with.* But, as the head begins to wear down, the pole gap begins to widen. And the frequency response begins to deteriorate. So the unit can't possibly sound the same in December as it did in May. And in a relatively short time the head has to be replaced. We call this kind of typical head "tapered shallow-gap head." (Under ordinary circumstances it wears out in 500 to 1000 hours.)



AMPEX DEEP-GAP HEAD  
(Exclusively on Ampex Player/Recorders)

But *Ampex deep-gap heads* don't have that problem. Because they consist of two parallel poles brought together to the precisely proper distance by a unique process. This manufacturing technique is exclusive with Ampex. It's much more time consuming, and requires painstaking microscopic precision. But, it's worth it. Because, even as Ampex heads begin to wear down, *the gap distance continues to remain constant.* And so does your frequency response!

CIRCLE NO. 4 ON READER SERVICE CARD

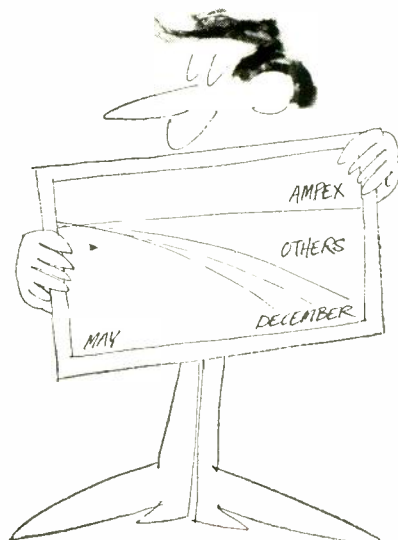
And in addition, because Ampex does not use pressure pads, Ampex deep-gap heads wear much more slowly. Don't be surprised if they last well over twelve years, even if you use your player/recorder two hours a night, every night. (That's about 10,000 hours, as compared to about 500-1000 for other tape heads.)



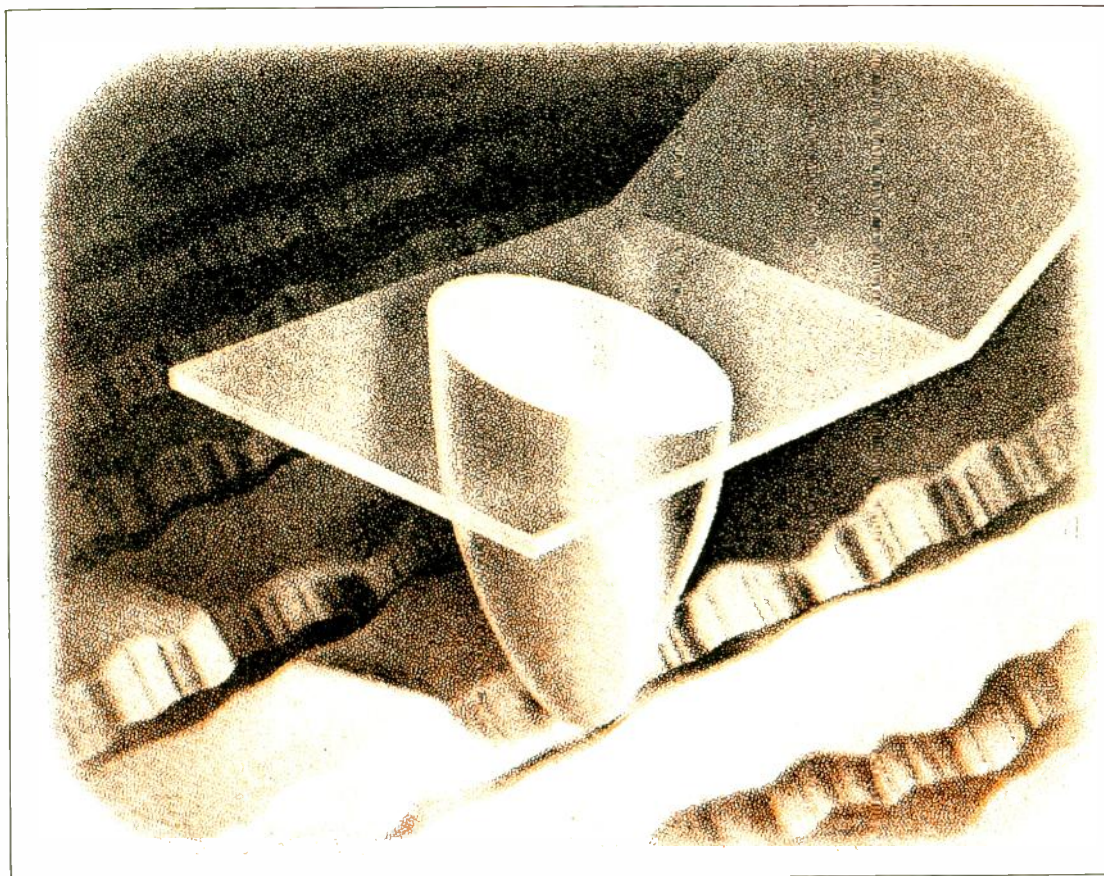
So, if you're confused by all kinds of claims for frequency response, remember that frequency response usually drops after use. Except with Ampex player/recorders. There's no mystery. (1) *Ampex heads last much longer.* (2) *Even when they do wear, the gap never varies and neither does the frequency response.* Which is why you'll be ahead with Ampex. Way ahead.



AMPEX CORPORATION/CONSUMER EQUIPMENT DIVISION  
2201 WEST LUNT AVENUE/ELK GROVE, ILLINOIS 60007







# THE STEREO DISC

Left channel, right channel—but only one groove.  
How is it done?

by **LARRY KLEIN**

**F**OR MORE than ten years now, the stereo phonograph record has been a happy fact of life. Those who remember its very beginning also remember that the first stereo discs had limited separation, narrow frequency range, poor dynamics, and a relatively high level of distortion. Compared with those rather clumsy early efforts, today's best stereo discs are triumphs of technology and, as a result, marvels of fidelity. We have come a long way in a very short time, so it is understandable that later arrivals on the scene often have certain basic questions to ask about stereo recordings that "old-timers" (of which I am one) simply take for granted. Even an advanced audiophile can sometimes be stopped dead in his tracks by some eager novice who asks, "Well, exactly how *do* they get two channels in a single record groove?"

The question is both simple and natural, but the answer somewhat complicated. First, a little background,

technical and historical. The music (or whatever other sound is recorded) is of course represented physically in the form of undulations or ripples in the plastic walls of the record groove. Ideally, these undulations are a perfect physical analog of the acoustical signal originally picked up by the recording microphones. To see how this is accomplished, let us take a monophonic recording of the note A above middle C as played by a clarinet. The acoustic wave produced by the instrument consists of a variation in air pressure that is repeated 440 times per second. This air-pressure variation is transformed by the microphone into an electrical signal that varies in strength (*i.e.*, amplitude) exactly in step with the original 440-Hz sound wave. The microphone's electrical output signal is amplified and fed into a disc-cutter head. (In actual practice, there are a great many electronic stages between the microphone and the disc cutter, but they do not affect the principles under discussion.) The cutter

head can be considered as an electromagnet that controls the side-to-side (remember, we are talking about mono) movements of a sharp-edged cutting stylus. This electromagnet, driven by the amplified version of the original signal coming from the microphone, causes the cutting stylus to engrave a laterally cut (that is, side-to-side) physical version of the electrical signal into the soft acetate of a blank recording disc.

The acetate disc is then duplicated, through an involved manufacturing process, in vinyl. And on the vinyl disc, the same groove undulations, traveling on a turntable under a playback stylus and moving the stylus side to side 440 times a second, produce a 440-Hz electrical signal at the output terminals of the phonograph cartridge. The phono cartridge has thus transformed the side-to-side swings of the groove (which are the physical embodiment of the musical sound) back into a

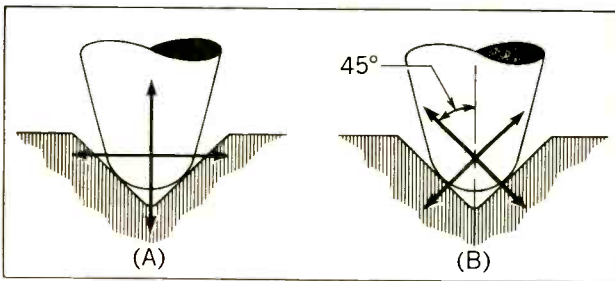


Figure 1. Method (A) is an "obvious," but technically difficult, system for producing single-groove stereo: one channel represented by vertical modulation, the other by horizontal. Method (B) is the technique in use today: the stereo information is still at 90 degrees, but it is tilted to a 45-degree angle.

duplicate of the electrical signal originally generated by the microphone in the studio or concert hall.

Simple enough, and so things remained until the sudden discovery that it was both technically and commer-

cially possible to produce single-groove stereo discs. One suggested approach was to employ a combination of the lateral (side-to-side) modulation used on mono discs with a vertical (up-and-down) modulation—one movement would represent the right-channel signal, the other the left (see Figure 1A). Presto: stereo. However, it was found to be difficult, if not impossible, to obtain identical recording and playback characteristics in both channels with the lateral-vertical method. The Westrex Company then developed the cutter head that made practical the technique now in universal use—the 45/45-degree modulation system.

In the Westrex system, the 90-degree relationship of the left and right channels was maintained, but the axes were rotated 45 degrees to the position shown in Figure 1B. The 45/45-degree system not only provides a viable stereo signal, but is also potentially "compatible"—which is to say that though a mono cartridge puts out a signal only when its stylus moves from side-to-side, it will respond, as you will see later, to *both* the right and left channels of a Westrex-type stereo disc. (Other problems, however, having to do mostly with signal phasing and phono-cartridge tracking, prevent this compatibility from being fully realized unless certain precautions are taken during the recording process.)

When only the right stereo channel is active (*i.e.*, modulated, or carrying a signal) as in Figure 2, the stylus travels up to the left (A) and down to the right (B) on the outer wall of the groove. Examination of this groove reveals that both the right sidewall and the groove center depart from the unmodulated (no-signal) position. Also, the overall groove width varies despite the fact that the left sidewall does not depart from its unmodulated position. When only the left channel is active, essentially the same thing happens to the left sidewall, the groove width, and the groove center, as shown in Figure

Figure 2. right-channel modulation: and Figure 3, left-channel modulation. The unmodulated, no-signal position of the groove walls and groove center is indicated by the dotted lines. When either the right or left channel alone is modulated, the stylus movement is up (A) and down (B) diagonally either to the left or right. The unmodulated-groove wall is not displaced in position, although its total length changes. In no case does the groove-wall angle deviate from 45 degrees.

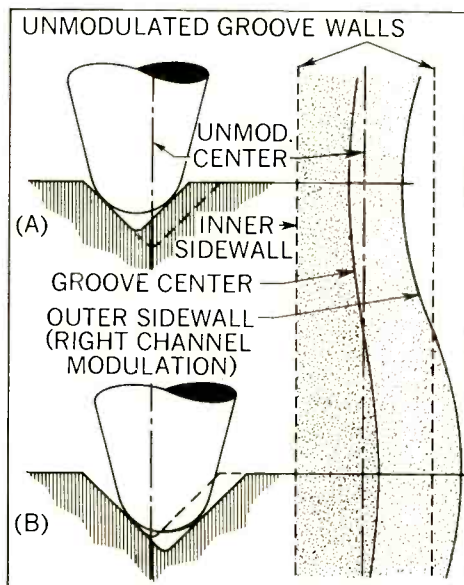


Figure 2

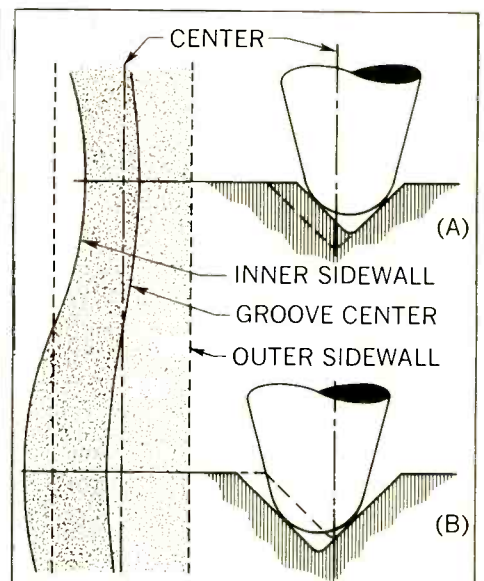


Figure 3

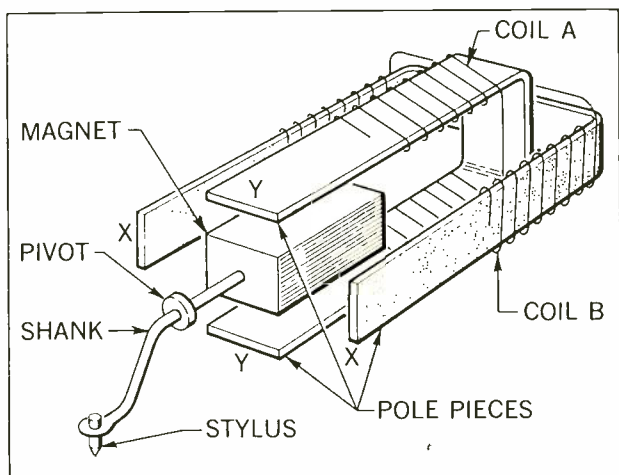


Figure 4. A schematicized view of the interior of a moving-magnet phono cartridge. The magnet, pivot, and shank are part of the stylus assembly; the remainder of the signal-generating mechanism is in the cartridge body. The varying magnetic fields impinging on the pole pieces as a result of the stylus' moving the magnet causes signal voltages to be developed in the coils.

3. Here the stylus travels up to the right and down to the left.

Although each channel is impressed on its related sidewall, it is the varying groove *width* that causes the stylus to move up and down, and it is the wandering groove *center* that causes the stylus to move laterally. This is always true, even when both channels are active at the same time, and even when one sidewall has a different number of modulation ripples than the other sidewall.

There are two signal-generating elements inside a stereo cartridge. The somewhat ambiguous word "elements" is used here because of the very large variety of signal-generating systems found in modern stereo cartridges. Briefly, these include moving-magnet (as in Figure 4), moving-coil, induced-magnet, piezo-electric, strain-gage, and several other esoteric types. For the pur-

poses of our explanation, the specific internal design of the cartridge is not important. It is sufficient to say that the stylus is magnetically or mechanically coupled to the generating elements in such a way that a record-groove movement driving the stylus in a given direction pro-

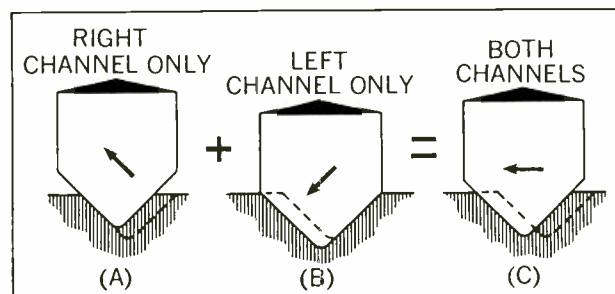


Figure 5. If the audio-signal voltages applied to a disc-cutting stylus have exactly the same amplitude and the same phase in the right channel (A) and the left channel (B), the cutting stylus will move laterally (C). This produces a groove identical to that found on a monophonic record, and it will therefore be interpreted by a stereo phono cartridge as a mono signal.

duces two separate electrical output signals at the right- and left-channel terminals of the cartridge. These signals, insofar as the cartridge is perfect (none is), are an accurate electrical analog of the physical groove-wall modulations.

To recapitulate quickly, up-and-down coupled with side-to-side stylus motion causes both generating elements to produce an output. Stylus motion that is purely diagonal (when only one channel is active) produces an output from only one element—left, or right, as the case may be.

In the cutting of the master disc, the groove is engraved by the cutting stylus in response to the audio material contained in both channels simultaneously: the width and the displacement of the groove from its centered "no-signal" position represent the "vector" resul-

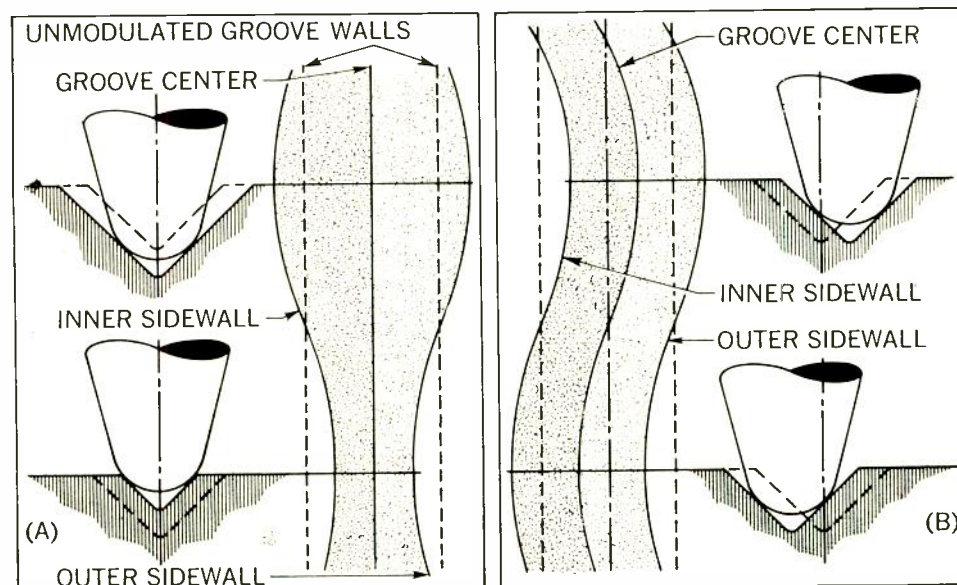
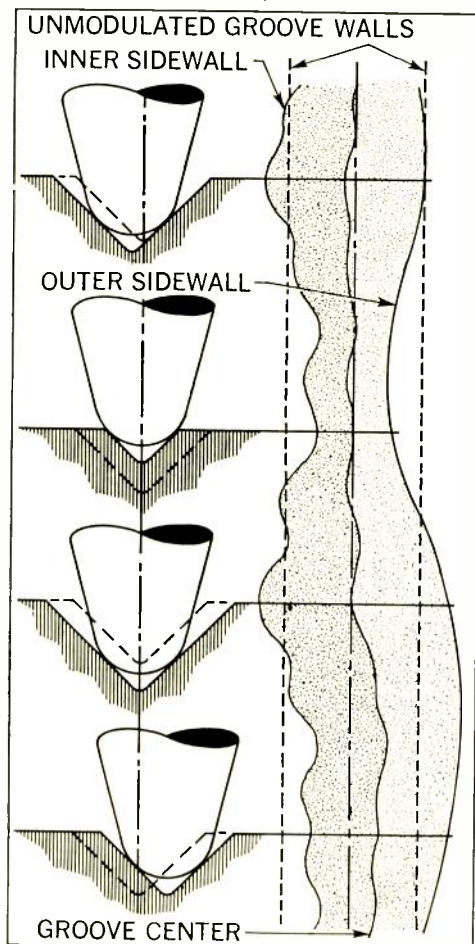


Figure 6. Shown at (A) is a theoretical example of a pair of equal-strength stereo signals that are completely out of phase and hence produce pure vertical modulations. If the signals in each channel are exactly in phase—and are also of equal strength—they produce the purely lateral groove modulations shown at (B).

tant of the forces brought to bear on the cutting stylus by both left- and right-channel signals. As was stated previously, signals from the right channel cause the stylus to move diagonally one way, signals from the left channel cause the stylus to move diagonally the other way. If the signals in the two channels are mostly out of phase, the playback stylus will be driven in a vertical direction, and if the signals are of equal strength, the resultant stylus movement will be straight up and down. The effect of this (with equal signals) is a groove that is alternately shallower and narrower, then deeper and wider, than the unmodulated groove, but one which remains centered on the reference line. If one signal is stronger than the other, then there is also a shift of the groove center toward the side with the stronger signal.

Lateral stylus motion results when both stereo signals simultaneously "push" the cutting stylus horizontally to the right or to the left. Figures 5A and 5B show a cutting stylus reacting to both an upward and a downward force to the left. When both forces are equal, the up-

*Figure 7. An actual stereo groove produces both vertical and horizontal stylus movement. Groove walls deviate from the unmodulated (dotted) state both in depth and in side-wall location. When side walls approach and recede from each other, the stylus is forced to move vertically; when the groove walls move in unison to right or left, horizontal stylus movement results.*

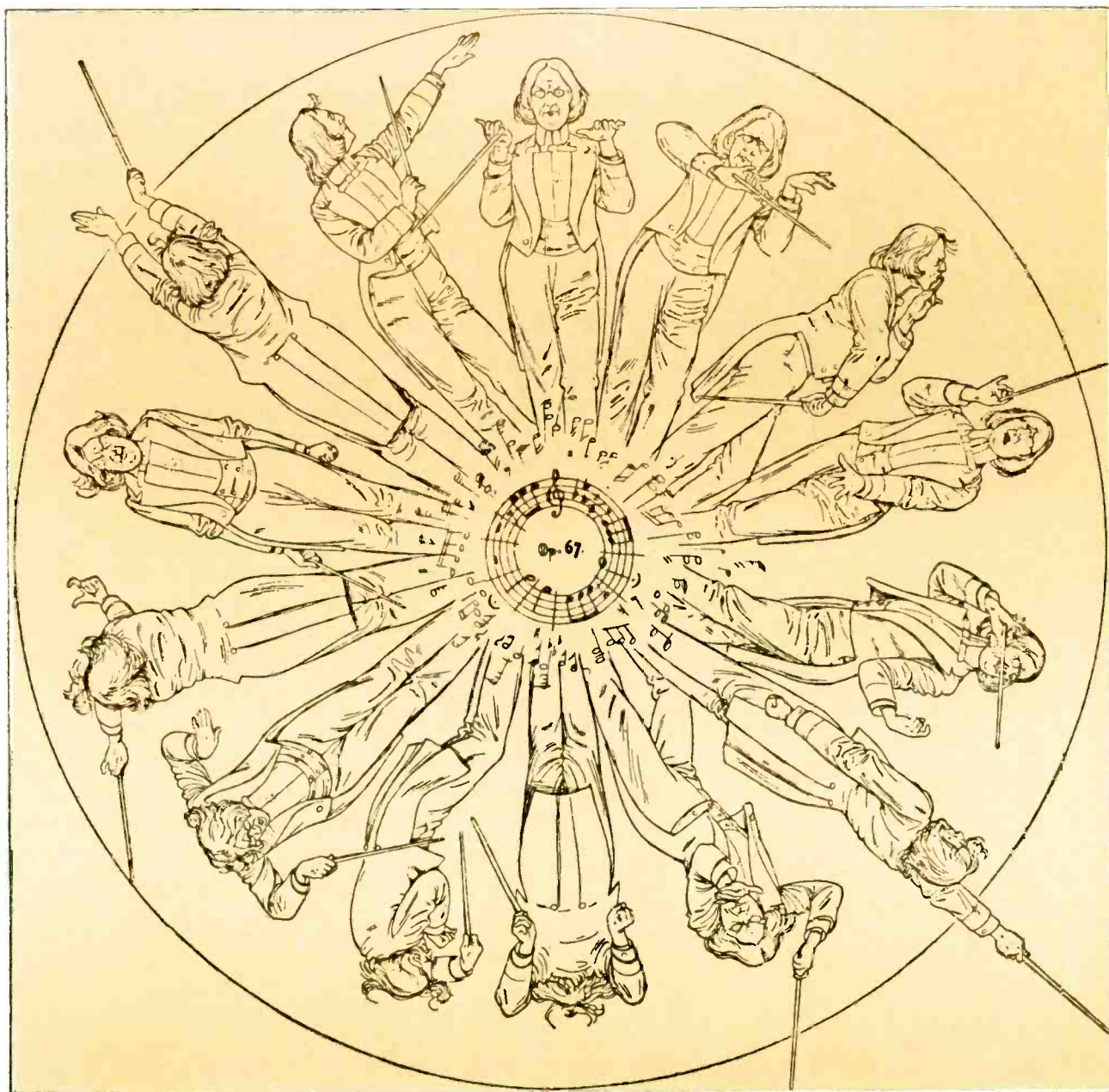


ward and downward components cancel, leaving only a horizontal movement of the cutting stylus to the left (Figure 5C). In this circumstance, the groove width remains essentially constant. If the signals in both channels are not of equal strength, the width of the groove will also vary. Summing up, it can be said that the out-of-phase signal components (or the differences between the two stereo channels) cause the stylus to shift vertically, and an in-phase signal causes the stylus to shift horizontally. A pair of stereo signals completely out of phase (a hypothetical case) would be recorded as a vertical "hill-and-dale" groove modulation, the variations in the depth of the groove reflecting the strength of the signals, and the number of vertical undulations in a given length of groove reflecting their frequency.

A pair of stereo signals completely in phase are recorded as a side-to-side groove swing, the amplitude of the swing reflecting the signal strengths, and the number of lateral undulations per groove length reflecting the frequency of the signals. This description of an in-phase stereo signal is the same as for a completely monophonic signal, which is not accidental. It is just this that makes compatibility possible: a disc so recorded produces good stereo if played with a stereo cartridge, and, perhaps, good mono if played with a mono cartridge.

Finally, let us take a look at the groove as it appears on a stereo disc. One of the most difficult to understand aspects of the stereo record is how the stylus can follow a groove that has one sidewall going one way, and the other sidewall going another. The groove shown in Figure 6A has undulating sidewalls, Mae West fashion, yet will not cause the stylus to move laterally. Because of the alternately contracting and expanding groove width, and the 45-degree angle of the walls, the stylus will move up and down, but not side-to-side. In the in-phase stereo groove shown in Figure 6B, however, it can be seen that the reference center of the groove is itself undulating from side to side—and so will any stylus riding in this groove. Note also that the constant groove width (neither contracting nor expanding) will keep the stylus at a constant vertical level. This is again the same condition that exists in an ideal mono disc.

If one were to take all the undulations shown in Figure 6 and combine them into a single groove (as shown in Figure 7), one would have a typical stereo-disc groove. The greater number of undulations on the inner sidewall indicates that the left channel contains higher-frequency signals than the right channel. A stylus tracing a mono record groove moves back and forth laterally at frequencies of perhaps 20 to 20,000 Hz per second. A stylus tracing a stereo groove does too—and it also simultaneously moves up and down, diagonally in two directions, and several other directions as well. Don't feel bad if you find all this movement hard to follow. So does the stylus.



*A 1906 satirical view of fourteen poses for the modern conductor. The music at the core is Beethoven's Fifth.*

## A Layman's Guide to **THE ART OF CONDUCTING**

By ARTHUR MATTHEWS

**I** DON'T know how *you* feel after a hard day of whatever it is you work at, but I'm usually ready for a trip of some kind, a journey away from the dull cares of the moment and into another, more satisfying, reality. If you were to pass by my house of an evening, you would very likely see a hint of some kind of feverish activity behind drawn blinds, a shadowy figure perform-

ing what might be a primitive rite. That would be me, engaged in my secret vice, taking my healthful sojourn in a quite different world without recourse to smoking, eating, injecting, imbibing, or inhaling anything other than the heady fumes of borrowed power.

You see, I am a conductor. Not your ordinary, garden-variety Philharmonic-podium conductor, but a do-it-



yourself, privacy-of-home *stereo* conductor. We have all, at one time or another, in or out of the concert hall, tapped out a measure or two of Beethoven, or brought in the string section with an involuntary spasmodic tic in the left hand, but I actually stand in front of my stereo speakers, baton in hand, and conduct whatever suits my musical-emotional needs of the moment. And for that you really have to close the blinds. Reacting kinesthetically to music has its roots, I am sure, in the deepest instincts of dancing, prancing primeval man. But modern man—my neighbors and fellow professors in particular—take a dim view of such atavisms. They would rather pay a psychiatrist instead. But for getting the psyche back in tune with nature, I would rather be my own doctor, and for that I recommend my conducting method as a champion therapy.

The equipment is the simplest imaginable: your stereo set and a baton. You may prefer, like Stokowski, to use only your beautiful hands, but for full enjoyment you really ought to use a baton. Choosing one is not quite as simple as going into a music shop and saying, "I want a baton, please." First, they might just haul out the kind that goes with miniskirt and high boots. Second, you will find that there is a bewildering variety of *real* batons: wood, metal, plastic, fiber glass; lengths all the way from 8 to 18 inches; handgrips that are ball, serrated, or cone. You might even be lucky enough to be shown one with a light in the end of it, such as the one Raymond Paige used to use at Radio City Music Hall.

No, if you are going to be numbered among the *cognoscenti*, you'll have to be more knowing, and having gone the route before, perhaps I can provide some directions. Never buy a baton with a light in the end; a light moving against the blinds will certainly alert the neighbors, and in all probability the police as well. I confess that, in younger and poorer days, I made do with a pencil, but dropped it after finding that moments of supreme musical ecstasy sometimes impelled me to mark up the walls and furniture. I used wooden batons for a while too, but they proved to be too fragile: I am tall, modern ceilings are low, and a virtuoso upsweep would often be interrupted in mid-career . . . rrrupp . . . half a baton. I tried metal, too. Fine—until I cued in the trumpet in Rossini's "Lone Ranger" Overture. (Have

you seen what a tornado does to a TV aerial?) But I finally found my ideal baton. It is a fiber-glass model, 18 inches long, with a cone grip. I've had it for five years now, and its natural spring is perfect for my whiplash approach to conducting. The 18 inches are important: the shorter ones just aren't as efficacious, and it isn't a real vice unless you go all the way.

As for the handgrips, you can allow for individuality and idiosyncrasy as you will. One grip looks as if it had a 1-inch ball stuck on the end as an afterthought. I got a muscle spasm after about 15 minutes of it in Tchaikovsky's Fourth. The baton with a "serrated" edge, a number of progressively larger cylinders of metal, was little better. The inside of my hand looked like a washboard after I successfully saw Berj Zamkochian through Saint-Saëns' Organ Symphony. I finally settled on a cork grip, a truncated cone with a rounded end. I find it very comfortable, and it leaves no telltale marks in case someone should stage a raid to find out what I have been up to. It also stays in the hand—I can whip through the *Tema con variazioni* of Nielsen's Sixth without fear—which is important. With a real orchestra, a flying baton might impale an oboist—the union can supply another. But at home—there goes your speaker's air suspension.

So much for the equipment; now for technique. I take my cue from Toscanini, Mehta, and others: I conduct from memory. A score is not merely another—and unnecessary—piece of equipment, for it requires a baton-proof music stand, a light, and perhaps even black-out shades. A score is useful for one important piece of information, however. If you've ever glanced at one, you've probably noticed (in addition to the twenty staves or more of music for the various instruments) such notations as these on the page:

2/2      3/4      4/4      6/8

We in the profession call them time signatures. I'll take you through these basic four, leaving it to you to discover Brubeck's 5/4 and Stravinsky's 67/8 later. And we should take a look at the note values too:

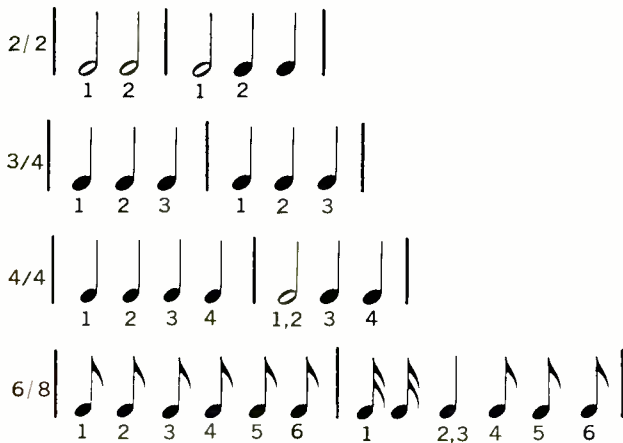


The number before the / in the time signature indicates the number of beats per measure: for example, 2/ means





two beats per measure. The number after the / indicates the value of the note that gets the beat: for example, /2 means that a half note gets one beat. Here are some examples:

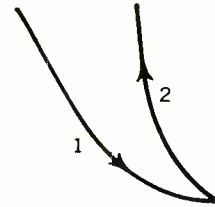


And that's quite enough technical material for you to launch your career on. Knowing this much and having the courage to let the inner you, with your inborn rhythmic sense, come through, you will find it very simple to conduct. Pick up your baton and grasp it firmly (remember those speakers) in the left *or* the right hand, whichever is most comfortable. (Conducting texts insist on the right hand, but left-handed conducting has greater therapeutic value for left-handed people.) The big end should be in the hollow of your palm, about halfway between the "V" of the thumb and index finger. Bend the third finger over to hold it in the hollow, and extend the thumb straight up one side. Then bend the index finger around the baton to hold it in position. Let it relax and fall into a comfortable position until you get the feel of it.

Hans Swarowsky believes that conducting is "the art of little movement." But then he doesn't use conducting as therapy. Ignore all counsel that might restrain your natural ebullience, but do use technique and variety of movement according to the demands of the music. There are three basic pivot points to swing the baton from: wrist, elbow, and shoulder. Use a wrist action for *largos* and *andantes*, the elbow for *moderatos*, and save the full shoulder and trunk swing for *accelerando con brio*. I often emphasize a point by jumping off the floor a foot

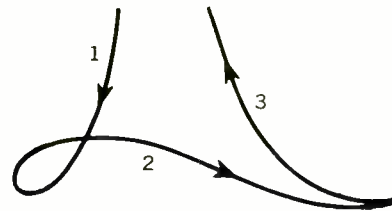
or so, but if you have neighbors below, you may have to forgo this release for the lease's sake.

Well, let's try a 2/4 piece. Unless you have a rigadon handy, I suggest Weinberger's Polka and Fugue from *Schubanda*. And if there are still any mono folks out there, you'll have to tool up: you've got to hear the instruments of the orchestra in proper perspective in order for this to work properly. Start with the back end of the baton at chest height, then move it to head height. Move down, then up again in a sort of crescent-moon pattern something like this

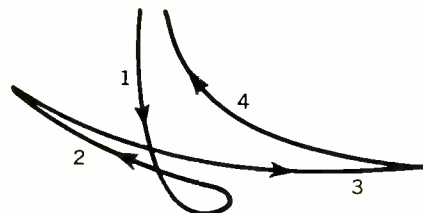


To help you build good motor response, say "down-up, down-up" as you go along. It *is* a lot more fun than your first pianistic attempts at Schumann's *Happy Farmer*, isn't it?

For 3/4 time, select a waltz album. One of Willi Boskovsky's Vienna Philharmonic programs of Johann Strauss waltzes (on Vanguard or London) should do the trick. He has a little Viennese "catch" in his rhythm that may take you some time to master, but it's worth the extra effort, therapy-wise. Conducting books usually diagram 3/4 time this way:



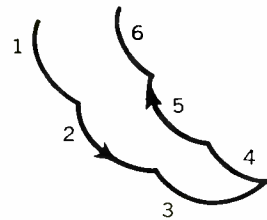
It helps to say "Down, right, up; down, right up." I personally conduct "down, *left*, up" because I'm left-handed. This works out even better for me in the next beat, which is 4/4. For this I recommend any of the march albums of Frederick Fennell or Richard Franko Goldman. Marches are often conducted in two (which we have already mastered). But to conduct one in four, make an upside-down "T" in the air:



I started learning this one with "down, loop left, over right, up." That shortens to "down, left, right, up" as

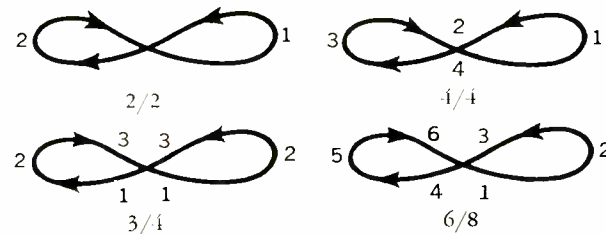
you gain confidence. If you find yourself confused by the usually rather brisk march tempos at first, try the last movement of Tchaikovsky's "*Pathétique*" (Adagio Lamentoso) instead.

You'll find 6/8 measures all over in Bach and in the Baroque composers. As should be obvious by now, an eighth note gets one beat here, so put on Bach's Cantata No. 19, "*Es erhub sich ein Streit*," first movement, and try this (the music starts on the second beat, so watch out):



In words, this comes out "down, ding, ding; up, ding, ding." Try a slight knee dip on "down" and "up"—it helps the synaptic connections. If you find this kind of variation too vigorous owing to advancing age or conditions of health, just conduct it in two: "down (1,2,3), up (1,2,3)."

There is also, happily, an all-purpose beat for times of stress or doubt. I call it the "tired figure eight." I once saw Toscanini use it, so it must be all right. Make a figure eight on its side; you can use the same figure for 2/2, 3/4, 4/4, 6/8 and almost anything else. It looks like this:



And that is the end of basic training; you can now go on to develop your personal style. Describe ellipses, circles, parabolas, write dirty words, but by all means let go. And what about that other hand that's been just hanging there? What do you do with *it*? Cue in members of the orchestra (the percussionist is always reading the newspaper and will appreciate your help); shush the second violins from time to time (they always play too loudly anyhow); encourage the cellist to give her all in the solo. Be original. Be different. Let your whole body express what you feel in the music, and your cares will slip away. And though I've used classical music for my examples (a full orchestra is quite a challenge), don't limit yourself. A group of our latter-day longhairs with electronic instruments may be more your bag.

The final thing to develop is your Conducting Attitude. There are really only two styles, both of them extremes: the Reiner and the Walter. Fritz Reiner was so

hard on the players in his orchestra that they were reduced to writing interesting statements about him on the washroom walls. Nothing wrong with this, since your washroom is safe. If you can get rid of your frustrations by being tough with your stereo, try the Reiner approach. The Bruno Walter method is more my style, however.

"Now, Mr. Bloom, could we have that again, please. Two before B, if you don't mind."

"No, no, no, gentlemen, it must *sing!*"

For further tips on the Walter approach you can hear the man himself (on Columbia DSL 224) working up Mozart's *Linz* symphony. I know of no similar record by Reiner; it is just possible that it couldn't be sent through the mails.

You can also perfect your technique, as I did, by observation. As a teenager in Schenectady, New York, I watched George Szell conduct Sibelius. I made a few foot taps and a "small movement" gesture or two, but I wasn't really with it yet. Later, in Bronxville, I had many opportunities to study under the great Arturo. At his concerts I often helped out by conducting with one index finger cupped surreptitiously in my hand. And I went all out one night at the Berkshire Festival, actually waving my hands along with Leonard Bernstein as he conducted *somebody's* fifth symphony. Unfortunately, my concert neighbors took it badly, and I was forced underground, behind the shades.

But I know there are many who share my vice. One, a certain Dr. H. Angus Bowes, went much further than I have even dreamed: he hired an orchestra and recorded a disc, "A Musical Addict Overcomes His Aggressions," Everest 3188. Perhaps we should organize to promote and protect our interests. We could demand that either record jacket or label contain time signatures, for example. Or pressure the Schwann Catalog to add a section called "Records for Conducting." Music Minus One certainly ought to bring out Beethoven's Ninth *sans* conductor. And why aren't the baton people making batons in colors to suit our moods? There is a lot to be done, so if you want to help, write me. Don't fret about incrimination: my Bemidji postman is one of us.



Arthur G. Mathews, Assistant Professor of Speech and Drama at Bemidji State College, Bemidji, Minnesota, has done work in the application of stereo tape techniques in audio/visual training.





Whatever became of

# DOROTHY MAYNOR

SHE IS VERY MUCH ALIVE AND DIRECTING WITH PHENOMENAL  
SUCCESS HER SCHOOL OF THE ARTS IN NEW YORK'S HARLEM

By William Seward

**D**OROTHY MAYNOR'S School of the Arts, at St. Nicholas Avenue and West 141st Street in New York's Harlem, is a long way from the elegant old house at No. 88 Rue Jouffray in Paris, the house in which the legendary virtuoso and teacher Mathilde Marchesi (1821-1913) lived and reigned over the musical life of half of nineteenth-century Europe. But for me, seeing Dorothy Maynor at work inevitably brings Marchesi to mind. In many respects, Marchesi and Maynor are diametrically unlike one another: the former was arbitrary and temperamental, the latter is simple, sincere, and serene. But they have in common a remarkable charm and an ability to fuse disparate elements through the force of their personalities and perhaps

through their concepts of work and achievement as well.

As I recall, during the twenty-five years in which the name Dorothy Maynor was known in concert halls throughout this country, it meant a singer who was singularly free of publicity-seeking and self-advertising. She first came to public attention in the late Thirties as a discovery of Serge Koussevitzky's. Born in Norfolk, Virginia, and raised in the parsonage of a Methodist Church there—her father was pastor—she naturally gained her first musical experience as a choir singer. At thirteen she entered Hampton Institute, to specialize in Home Economics, but within a year she became one of the soloists with the Institute's famous singing group, and soon found herself on the stage of Carnegie Hall. A Euro-

It had been the instrument of his choice as a solo performer, and the playing of it was almost a sacred rite for him. He was not pleased that the double-bass auditions had to be interrupted midway through for an unknown soprano. Miss Maynor has never been easily shaken, and uppermost in her mind that day was the conviction that this was a crucial moment not only for her, but for all those friends whose years of aid and encouragement had helped put her on that platform. As she sang with what Koussevitzky later described as "exquisite detail, rigorous discipline, and charm of personality," she overcame all resistance. The following day she sang for the entire orchestra, "as a lesson," Koussevitzky said, "in what music should be—pure joy!" Almost overnight she sprang to the attention of the musical world. She appeared as soloist with the foremost conductors of her day—George Szell, Eugene Ormandy, and Leopold Stokowski were as enthusiastic about her remarkable gifts as Koussevitzky had been. Once Bruno Walter asked her to sing Pamina's great lament "*Ach! ich fühl's*" with him in concert; he later recalled that at the rehearsal he could hardly hold back tears. After the orchestra had left the hall that afternoon, Walter invited the young soprano to the artists' green room, where, seating himself at the piano, with the observation, Miss Maynor remembers, that "the art of song consists in making each element—voice and piano—an interrelated but independent aspect of a single poetic impulse," he and she proceeded to demonstrate the point until day had turned well into night.

As early as her years at the Westminster school, Miss Maynor had known she would someday be a teacher. During the concert tours that took her from one end of the country to the other, she always found time to hear young singers who came to her for advice and counsel. Many of them possessed an excellent vocal endowment, but lacked the secure technical foundation necessary to build a professional musical career. Miss Maynor knew the problems faced by these aspiring musicians, and she resolved to do something about them after her retirement as a performer. So it was that in 1963 she established the School of the Arts in Harlem.

Never one inclined to talk about the problems of "her people" from the safe distance made possible by success, Miss Maynor has for the past quarter-century lived in Harlem with her husband, the Reverend Shelby Rooks, pastor of St. James Presbyterian Church in that community. Miss Maynor looks at her school as a sort of rescue operation—the liberation of a few hundred boys and girls trapped in circumstances that might well destroy them if they are not helped. "What I dream of is changing the image held by the children," she says. "We have made them believe that everything beautiful is outside this community. I want them to make beauty *in* this community! You know," she continues, "the music lover was really the first astronaut: through music we can

raise ourselves above the cares of this world. Music provides the wings upon which we soar! It exerts a lasting effect upon our lives, and we become better human beings because of it."

When Mrs. Rooks (as she prefers to be known by the children) opened the school, she was the lone teacher for twenty students. Soon Mrs. Artur Rodzinski and Mrs. Serge Koussevitzky came to her aid. Later Mrs. Vladimir Horowitz took an active interest, and such outstanding musical figures as Walter Toscanini, Marian Anderson, Agnes de Mille, Erica Morini, Rosina Lhévinne, Leontyne Price, Rose Bampton, and Leonard Bernstein have lent their support. Today there are over four hundred pupils who pay fifty cents a lesson to study piano, stringed instruments, dance (under Arthur Mitchell of the New York City Ballet), voice, harmony, solfeggio, and so forth, and many, many more wait to get in when there is room for them. The staff has about twenty-five teachers, drawn from the best music schools in the East—Juilliard, Eastman, and Curtis among them. Through the years the faculty has numbered people of African, Asiatic, European, and North American origin. In the nave of the church, under the great Gothic-style arches, Dorothy Maynor herself gives many of the vocal lessons—and that incomparable silver voice rises again as an example for aspiring singers.

But in spite of its success, the school does not have a home of its own. It is housed in the St. James Church community center, which before 1963 had been used for recreational purposes. The congregation of St. James Church made the school welcome, and it has continued to be a grateful rent-free occupant.

**T**HE School of the Arts has brought Miss Maynor many rewards. There is the five-year-old boy who came a couple of years ago to study piano, and now plays Bach and Mozart; there are the children of about the same age playing skillfully on their scaled-down Suzuki violins; and there are the grand occasions when a celebrated artist such as Rosalyn Tureck finds time to make the trip to the St. James community center to play for the children, most of whom had never heard a concert before they came to the school.

Along with all this, Miss Maynor has learned a great deal more about the complex nature of her community. "Some of my discoveries have been terrifying, others have been grandly reassuring—but what impresses me most is the good will of all those I have come in contact with. I am especially thankful for all who, in their desire to become friends of the school, have become friends of mine."

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*William Seaward, director of Operatic Archives in New York City, is an authority on singing and singers. His interview with soprano Montserrat Caballé appeared in our January 1966 issue.*



INSTALLATION OF THE MONTH

## PANEL-MOUNT STEREO

**T**HE ideal audio installation is simultaneously attractive, practical, and adaptable. J. R. Swinderman, of Lighthouse Point, Florida, designed his own equipment cabinet and was eminently successful in all three areas. The cabinet is 8 feet wide by 7 feet high, providing enough space for all his equipment with plenty of room left over for storing tapes, records, and accessories. Like many audiophiles, Mr. Swinderman plans to update his equipment periodically as new components become available, so all the bookshelves are adjustable, and the panels on which the components are mounted are easily removable for modifications.

Mr. Swinderman writes that his "personal choice for reproducing music is a tape machine," so it is not surprising to see two tape decks: a Sony Model 660 automatic-reverse deck, and a Crown International SS 822-P4. The

record-playing equipment is all Empire, consisting of a 398 turntable and tone arm with an 888PE cartridge.

Mounted in the panel above the turntable are (from top to bottom) a McIntosh MI-3 Maximum Performance Indicator oscilloscope, an MR-67 stereo FM tuner, and a C-22 stereo preamplifier. The power amplifier, which can be seen sitting on top of the cabinet, is a 150-watt McIntosh MC 275. The speaker systems, not visible in the photo, are a pair of Bozak Concert Grand 310A's.

Since his job as a pilot for National Airlines brings him home "at all hours of the day and night," Mr. Swinderman has added one essential accessory to his hi-fi system—a pair of Serenata headphones made by Telex. His taste in music is broad, but his favorite is the classical organ repertoire, and he is working on completing his collection of Virgil Fox recordings.

—W. W.



# THE SOUND OF (RECORDED) MUSIC

Recordings are not “live” concerts, and the tradition-minded must learn to accept the fact that the standards, practices, and requirements of the newer medium are creating a new, different, and appropriate aesthetic of their own

by **ERIC SALZMAN**

“ARE records really musical?” The debate continues to rage, and that is, in itself, a healthy thing. But in one sense the question is academic. For most people, most of the time, records *are* music and music *is* recordings. In the United States today, and increasingly elsewhere, the vast majority of musical experiences are transmitted through the medium of recordings. One answer, then, to the question of whether records are really musical is: they darn well better be!

Not that this is the end of the discussion. On the contrary, it is only the beginning. But any arguments about the meaning and role of recordings in musical culture must begin from this point. The debate is a little like that about whether films are “theatrical.” Films are *not* theater, although they draw upon, are related to, and have descended from the older medium. Similarly, recordings are *not* concerts, although they draw upon and are partly descended from traditional “live” music-making. A recording of Beethoven is a bit like a film of Shakespeare—an old text intended for one medium but now translated into a new form. The new media—recordings, film, television, even photography—are at the

same time diffusers of older culture and creators of new. The record does not substitute for live music any more than the film substitutes for the live theater or the photograph for the painting. The new media have their own characteristics and character, their own limitations, and their own possibilities.

It is worthwhile to take a moment to examine the dominant position that recordings in fact hold in our musical life today. Admittedly, live music—particularly in the classical field—still retains a lot of its old prestige. Carnegie Hall, Philharmonic Hall, the Met—these are still the goals of most of our performers, and they exemplify the big institutions that still dominate established musical life. But, in great part, this prestige is an inheritance from the past rather than a realistic appraisal of the current situation. A well-publicized and attended performance in a concert hall may reach some two thousand listeners. It could be called a success in those terms. But a record that sells only two thousand copies is hardly a success—even though such “unsuccessful” discs will be played many times over, and, through radio broadcast and library and school use, may eventually reach tens of

thousands of people from Walla Walla to Key West.

An entire generation has been brought up on LP records and the largely recorded content of FM broadcasting; a good many younger people scarcely know music in any other form. There must be thousands in this country who have never attended a professional concert and yet have a wider range of musical experience and musical "culture" than all but the tiniest elite of fifty years ago. The recorded repertoire embraces, in theory at least, and increasingly in actuality, the entire musical expression of the human race as it has been handed down to us. Recordings have opened up vast areas of previously little-known music: medieval, Renaissance, Baroque, Indian classic, ethnic, electronic—not to mention the works of such composers as Mahler and Ives.

Recordings have provided the basis for an unparalleled revolution in music education. At a moment's notice, today, I can have available to me music that, as a student ten years ago, I was never able to hear in any form. Schools—even high schools and grammar schools—use disc and tape playback equipment as the mainstay of their music programs. Music is taught, heard, and understood everywhere through recordings. This has opened up a whole new field of teaching music to the non-musician. Badly taught (as it often is), this can be a curse rather than a blessing; well taught (and it sometimes is), it can be a valuable experience comparable to studying comparative literature or the history of art.

Records have also become a routine part of the more professional study of music. For example, students of orchestration today have the advantage of being able to bring the aural example of the music before them at will. Solo performance and ensemble music is studied with the understanding that, except for the very *newest* new music, everyone knows how the piece goes; the saving of time and effort, particularly in the early stages of learning a new work, is enormous. Records have provided easy access to the aural image of music (and, incidentally, taken the center of interest away from the printed page). By setting up sound ideals for young performers, recordings have helped raise general standards, amateur and professional, to a remarkably high level. The quality as well as the quantity of musical performance of all kinds in this country is, without a doubt, higher than it is, or ever was, anywhere else, anytime.

Once and for all, let's dispose of the myth of that Golden Age when people sat around the piano and made great music together. Amateur music-making in Europe, in the old days, was restricted to a tiny portion of the population. It was not, from the evidence, always of a very high quality, and the level of taste was sometimes pretty awful. Musicians, amateur and professional, labored hard for relatively limited results. By contrast, this country today is chock full of amateur orchestras, chamber ensembles, choruses, bands, jazz combos, pi-

anists, singers, clarinetists, violinists, oboists, and what not who can play and sing rings around all but the best professionals anywhere. It may be hard for some of us to believe, but Europeans and others come here and are simply overwhelmed; often they come back to study just how we did it. I remember a concert given not long ago by a high school choir for an audience of eminent musicologists from all over the world. The music was the Webern Cantatas, considered totally unsingable by *anyone* only a few years ago; yet these kids pulled it off with skill and aplomb. Most of the visitors were absolutely convinced that some sort of trick was being played on them by a specially assembled group of child prodigies. Nothing of the sort; these were just reasonably bright, well-trained U.S. high school students.

**I**F the tremendous growth of music-making in this country—a kind of super-musical "do-it-yourself"—is by no means an unmitigated blessing, it nevertheless forms a notable and substantial part of the broad increase in musical knowledge, skill, sophistication, and (yes) taste which can, in turn, be correlated with the growth, availability, and diffusion of inexpensive, high-quality recordings. The effect of all this on "professional" musical life is a complex one, but that the effect has been enormous is unquestionable. The known musical repertoire, for example, has been enormously amplified by recordings, and concert programming now follows along as best it can. Higher standards and wider knowledge are transmitted largely through the subtle and infinitely repeatable medium of recordings. Records have stimulated intellectual interest in music, and it is a fact that most of the really interesting and high-quality writing about music for the general reader in the United States today is to be found not (as in Europe) in the general newspapers and magazines, but in publications like the one you are holding in your hands—that is to say, in periodicals devoted entirely or in part to recording.

By and large, the new audience for recordings is not the concert-going audience; rather, the new medium has created new customers for live music—provided the desires of those potential customers are understood and met. A few of the younger artists and concert managers have begun to comprehend the potent role that recordings can play in building a new audience and have made conscious attempts to get these music lovers into the concert hall. There are many recent cases of performers and performing groups that got started through recording; a notable example is the New York Pro Musica.

The fact is that the traditional New York City debut recital means little today (it may not even be reviewed) unless the artist comes preceded by a reputation; nine times out of ten—no, ninety-nine times out of one hundred—this means a reputation established or at least disseminated through recordings. Many performers today

actually give concerts primarily to bolster or maintain their prestige as recording artists—which, of course, in turn helps to generate a demand for their services as concert artists!

But if all the foregoing is true (and it is), and the changes have been, in the main, for the better (and they have), then why do we have arguments about the musicality of records at all? Because recordings now actually *influence* live performance. They do so in dozens of ways, some obvious, some subtle. Discs have certainly promoted higher technical standards; performers must now compete with their own spliced-to-perfection recordings. Many artists consciously or unconsciously try to sound like their own recordings. Indeed, recordings have played an important role in determining the dominant style of live performance today: technically perfect, rhythmically inflexible, crystalline in detail, meticulous in workmanship, controlled, brilliant. There are many other historic and cultural reasons for the dominance of this style among performers, but certainly recordings are an important factor. The style is in part a response to the conditions of recording: the microphone is merciless; so is the modern playback system. Mistakes and mannerisms often become unbearable in repetition, and the ease and precision of tape editing make it inevitable that performers, record producers, companies, critics, connoisseurs, and just ordinary listeners will prefer idealized, unmannered, composite performances to fallible, quirky ones.

Now, I am the last person in the world to play Dr. Pangloss (or Marshall McLuhan) and argue that be-

cause that's the way it is, it must be good. The situation has—and here is the crux of the "records aren't musical" argument—produced *unmusical* performances in recorded form, and has also had an *undesirable* influence on live performance, particularly on younger performers who strive desperately to sound as much as possible like the reigning recordings. But I do not believe that there is much to be gained by wringing one's hands and bemoaning the evil influence. If one recognizes that the requirements of the two media—recording and "live" concert performance—are different, the issue begins to resolve itself in a very different way.

Perhaps recordings *should* be like documents—note-perfect, relatively unmannered, and consistent. It would then be up to performers to discover (or re-discover) the conditions of live-performance communication relevant to *that* medium. Instead of imitating the product of the recording situation, the live performer should take more chances; he should reach out for expressive flexibility and freedom with the knowledge that this performance is *not* infinitely repeatable, is *not* to be frozen on tape, but is a thing of the moment. The recording artist, on the other hand, will move toward a more idealized conception; he must imagine that some perfect and ideal realization of a piece of music is possible and he should strive for it. The performer before an audience is in an entirely different situation. He is playing in a particular hall with particular acoustics. Perhaps—if he is a pianist or a guest conductor—he is working with an unfamiliar instrument not of his own choosing. The time, the place, even the weather are unique. He

*Available on records—and (perhaps) nowhere else! Representative of the diversity of sounds on LP are recordings of the music of . . .*



may have a responsive audience or a dead one; even his own physical and mental state may vary. He should, and—if he is a real artist—he *will* inevitably react to the realities and the uniqueness of the situation. Out of the varied elements he can mold a performance that is the best possible response to the situation and the materials at hand.

**T**HERE are limits to this, of course. Unless the performer is improvising, he is projecting a given score, a given work of art. But, more and more, we are becoming aware that within the larger framework built of a thorough knowledge of the score, the style, and the musical requirements of the work, such performer responses to the music and the situation are not only permissible but desirable. The arguments about records are often based on the tacit assumption that there is some absolute standard of what constitutes "musicality"; that there is, for example, only *one* authentic, immutable standard toward which we are all striving. Once the idea is accepted that live performances may—depending on the time, the place, and the performer—differ not only from one another, but, in a perfectly valid way, differ from recorded readings, the whole argument vanishes to be replaced by a very different sort of discussion. What do we want from a recorded performance? What are the values in live performances that records cannot achieve, and how should they be brought out?

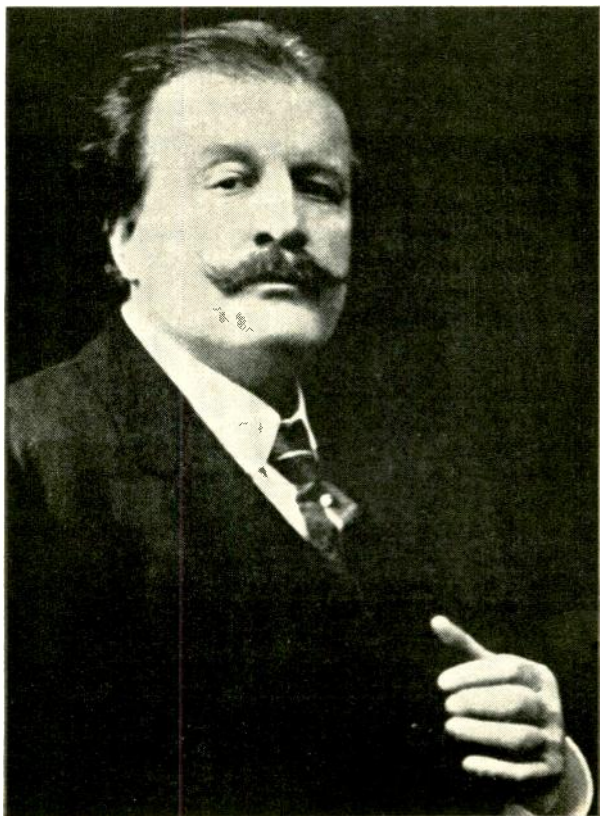
An understanding and intelligent examination of these problems can lead to sensible and relevant solutions. For example, a performance of a Baroque work—written, of

course, for live performance—might be ornamented freely, but in style, by a performer sensitive to the ideals of the music and its era. In live performance, the performer *ought* perhaps, to take chances and give us a real feeling of *improvised* ornament, as it might have been realized in its own day. A recorded version should, sensibly, be more carefully prepared and written out in advance; greater care might actually, under studio conditions, produce a greater impression, rather than a lesser one, of flexibility, ease, and style. The situations are different; the approaches should also be different.

There are no pat solutions required, only an understanding of the real conditions of musical communication today. Paul Badura-Skoda is not an impressive pianist in concert. But he has accomplished more for musical culture as a fine recording artist of great skill and taste, and his playing has meant more to a whole generation of record listeners, than that of many a virtuoso recitalist who has mistakenly tried to push himself on the public as another Liszt through the shopworn medium of the old virtuoso recital in four languages. There is nothing inherently more virtuous or artistic about hiring Carnegie Hall to play Chopin than recording an Elliott Carter sonata: quite the contrary, perhaps.

Certainly there are artists who are more stimulated by the presence of an audience than a microphone, and who achieve more unity and sweep in the live performance situation. But there are others who are at their best in the recording medium, those who, like that remarkable product of the recording age, Glenn Gould, prefer to strive for their ideals in the studio. There is no earthly

... composer Giovanni Viotti, the playing of jazzman Jelly Roll Morton, keyboard virtuoso Moriz Rosenthal, and the lady of the samisen.



reason why this should not be a perfectly valid situation for artistic expression; one form need not exclude the other. Live music, properly managed, has its own joys and its own meanings; the same is true of recordings.

A number of other interesting questions arise. For example, what is the place of recorded concert performances? Mainly historical documentation, in my opinion. I am aware of the argument that the best live performances offer a unity and an overall conception that cut-and-splice tape jobs do not; certainly, as I've already suggested, many performers are at their best before an audience, and for these performers "live" recording is a necessity. Nevertheless, it has been my experience that it is the studio recording that holds up the best in listening pleasure over a period of time. The best recorded performances have overall shape too, and the performer is, in fact, far less likely to discard a thoughtful insight for a grand effect. The latter, so exciting in the concert hall, has a way of wearing thin on repeated hearings, and the crackling excitement of the live event is not always so apparent to the detached listener at home.

**A**T the opposite pole from the concert recording is the new case of electronic music. It is presented occasionally in concert form; there is something to be said, after all, for the pairing of multi-channel professional equipment and the big space of a hall. But, of course, recordings are the logical and natural medium for a new music which was, in fact, born out of recording technology. The underground success of several electronic-music discs, and the existence of new works written specially for recordings (such as Morton Subotnick's *Silver Apples of the Moon*, commissioned by Nonesuch Records) are signs of this. And electronic music (even *pure* electronic music) has already invaded the pop field.

There will be more of this: music performed, written, and realized for and through the recorded medium. It has long been true in the pop field where electronics have come to dominate the sound of rock—rock is a music that, even when performed live, is meant to sound recorded! The Beatles, like Glenn Gould, do not perform live anymore; indeed, the "Sgt. Pepper" extravaganza is so thoroughly a product of recording technology that much of it could not be duplicated live. It exemplifies an area of natural expression for the recorded medium.

Nevertheless, in spite of these exciting new developments in music, the bulk of the recorded repertoire will continue to originate in studio recordings of pre-existing material—music of every conceivable size, shape, style, and type. For much of this—perhaps as much as half (or maybe more) of the Schwann Catalog—arguments about whether the recorded version is more or less "musical" than a concert performance of the same music are irrelevant since the recorded performance is likely to be the

only one encountered in a lifetime of listening. Even in the most familiar repertoire, the recorded form is now the dominant one. This is true not only for people who live far from professional concert life but, in fact, for all but a few musicians and concert-goers. As a former practicing newspaper critic with some 1,500 concerts under my belt, I doubt that there are more than a handful of works that I have heard more times live than canned!

Recordings have changed the entire nature of musical life, experience, and communication—and hardly anyone seems yet to have noticed. They have created an entirely new audience for music. They have spurred—not damaged—the growth of amateur music in this country, and have helped to push professional standards to a new peak accomplishment. They have made the notion of perfection commonplace and, hopefully, permitted us to see our way to something beyond technical perfection. They have de-institutionalized music, or, at least, shifted the center of gravity away from the old, established institutions. They have enabled us to come back to live performance with a new and fresh understanding of what it can mean. They have widened the repertoire of music to include the whole range of man's musical expression. They are music's "museum without walls." They have made other musical cultures a part of our own, or, rather, have helped to create a larger, more diffused, more inclusive human culture—McLuhan's "global village." They have made old and ancient music contemporary and helped to make contemporary music a familiar part of our lives. Through their technical possibilities and the incredible range of experience they offer to us as an everyday shared event, they are exerting a profound and radical effect on the course of new music, both pop and avant-garde classical. They have helped to create an entirely new "underground" musical culture that is, in many respects, far wider and richer than the old aristocratic one, a culture that has tremendous potential for the future.

There are dangers, of course. The dangers of over-facility, of musical glut and numbness, are very real. It all comes too easy now—too much and all at once. But these are dangers that we must deal with by recognizing them and facing up to them, not by standing off and decrying the whole situation. Recording is a fact of contemporary musical life, and records should, in the end, be regarded not merely as a means of reproduction for ideals transmitted from another time, another place, but as a distinct, vital, contemporary medium with its own meanings, its own perils, its own joys and triumphs, and its own continuing extraordinary potential.

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*Eric Salzman, STEREO REVIEW Contributing Editor, was recently made Music Director of New York's station WBAI, and Prentice Hall has just published his 20th Century Music: An Introduction.*



STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT  
**BEST OF THE MONTH**



**CLASSICAL**

**BENJAMIN BRITTEN'S MOVING AND DRAMATIC *BILLY BUDD***

*The composer conducts an effective performance of his setting of the Melville story*

**L**ONDON'S superb new recording of Benjamin Britten's opera *Billy Budd* has offered me, at least, the first chance to re-hear the work since I saw and heard it in Paris in 1952. By curious coincidence, I had taken the libretto for another famous Melville work, *Bartleby, the Scrivener*, to Europe with me that summer with the notion of writing a one-act opera of my own. Since everyone who knew of my plan thought the idea a mad one—the all-male cast (!), the essentially philosophical (!) study of good and evil—and since Britten's *Billy Budd*, although a far more ambitious project, would nonetheless pose almost identical problems, I heard it with more than usual interest. Even though the opera was judged by many to be a failure for the exact two reasons just mentioned, I thought otherwise, and took courage from it to proceed with my own more modest project.

What with the fame of Melville's haunting novella, a highly commended verse adaptation of it for the Broadway stage fifteen or so years ago, and, even more recently, Peter Ustinov's filming of it, anything more than a short synopsis of the Melville story is unnecessary here. *Billy Budd*—the beautiful, the good sailor beloved by all—has but one apparent flaw: an inclination, particularly under stress, to stammer. The action of the opera takes place aboard a ship at sea. John Claggart, as black a villain as ever there was, precipitates a clash in which Billy, unable to articulate his innocence because of his speech defect, resorts to physical assault and inadvertently commits

murder. It is Captain Vere—a just man—who must obey the articles of war and condemn him to death by hanging from the yardarm, aware though he is of Billy's innate innocence and the degree of Claggart's provocation.

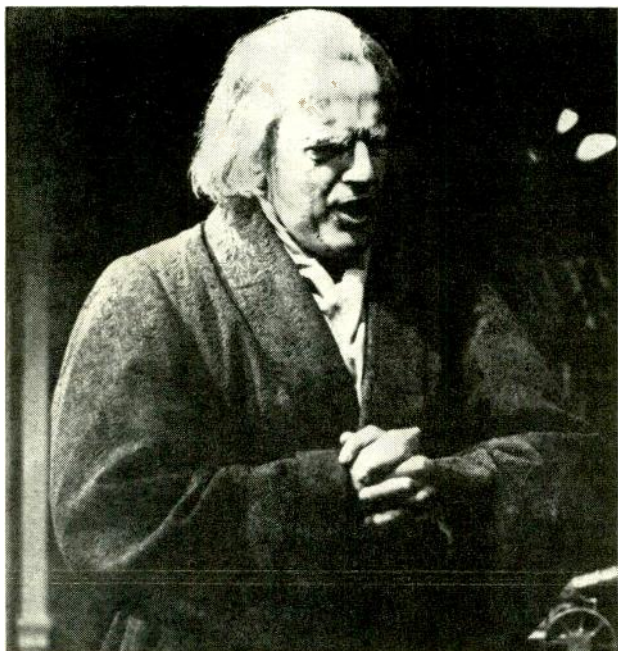
I suppose I should make it clear at this point that the standard objection to a full-length opera using only male voices is not rooted in any peculiar prejudice, but is based on the assumption that the absence of contrasting female voices makes musical monotony inescapable. As for Melville's all-but-existential examination of good and evil, there is another assumption—that an essentially philosophical theme is undramatic and unsuited to the opera stage. Were Vere's philosophical dilemma so overpowering that Melville's story contained no "action," nothing "theatrical," nothing genuinely tragic and moving, the point might be well taken. But that is not the case.

I would be the last to deny that, in *Billy Budd*, Britten has composed an opera unlikely to achieve great popularity. Every listener will have to judge for himself about the absence of female voices, but the point seems to me as foolishly academic and conventional as the notion that all movies must have happy endings. In any case, a composer who can write for the human voice with Britten's skill and fluency, and who works in ranges as extreme as those heard here, has met the challenge to *my* satisfaction.

Most significantly, the opera *is* genuinely dramatic and moving—particularly from the moment of Billy's stammering assault, through the startlingly effective



PETER GLOSSOP AND MICHAEL LANGDON  
*An old confrontation: good and evil*



PETER PEARS: *catches every nuance*

LONDON RECORDS

and difficult trial scene, through the extremely poignant interpolation of the ballad ending Melville's book *Billy in the Darbies*, to the final hanging and Vere's agonized, self-doubting epilogue.

Although the score is somewhat shy on set pieces and arias, much of it will remind you of Britten's first haunting evocation of the sea in *Peter Grimes*. In any case, *Billy Budd* has been given an impeccable recorded performance under Britten's direction. Peter Pears catches every nuance of Edward Fairfax Vere's dilemma: his humanity and his love of Billy's goodness countered by his devotion to justice and the law. Simply as in-depth vocal characterization, Pears has done nothing on records to match it. It is no easy task for any baritone to sing the role of Billy Budd: making the character *sound* simple and good rather than simple-minded and even dense is far more difficult than Peter Glossop's smoothly sensitive work here would allow us to realize. And Michael Langdon sings the role of Claggart with the sort of spell-binding, malevolent charm that rescues it from melodrama. The whole cast, for that matter, is quite beyond reproach, and the choral passages are beautifully, richly sung.

Since I could scarcely imagine better recorded sound or a more effective and dramatic use of stereo, I hope that—special though it may be—this release will be given serious attention by every adventurous opera enthusiast.

*William Flanagan*

**BRITTEN:** *Billy Budd*. Peter Glossop (baritone), Billy Budd; Peter Pears (tenor), Edward Fairfax Vere; Michael Langdon (bass), John Claggart; John Shirley-Quirk (baritone), Mr. Flint; others. London Symphony Orchestra, Benjamin Britten cond. LONDON © OSA 1390 three discs \$17.37.

## MOZART'S *REQUIEM* AS A NEW EXPERIENCE

*Karl Richter's performance emphasizes the Baroque element in a late-classical work*

**T**ELEFUNKEN'S new release of the Mozart *Requiem* is such an astonishingly beautiful performance that I have no hesitation whatsoever in recommending it as one of the best recordings of the month even though, from an "objective" point of view, I do have a few "buts." Karl Richter performs the *Requiem* as if it had been written half a century earlier than it actually was—in short, not as the late-Classical (or proto-Romantic) work we usually hear, but as a High Baroque composition! The extraordinary thing is that it really works. The conductor makes us hear and feel those qualities in Mozart that connect his work with that of his predecessors. This reading is by no means imposed from the outside: there is more unity in the music of the eighteenth century than we sometimes realize.

KARL RICHTER: *true to his own vision*



ATTAFFER/TELEFUNKEN

Throughout the performance here there is a dynamism that has to do with pulse and line, but no dry pseudo-musicology: "Baroque" is as much a question of tensions and energies as it is of textbook "style." If anything, I find that there is almost too *much* tension, energy, and pulse—it never lets up. There are, without doubt, those moments in the work that need breathing space, a relaxation of the tempo, a *ritenuto*, a *Luftpause*. Those who prefer their Mozart *gemütlich* had better stay away. For myself, let me say that, come the day when I conduct my own performance of Mozart's *Requiem*, it will be nowhere near as relentless as this one. But I do hope that at that time I am lucky enough to get soloists and an orchestra as good as these—and that they will sing and play for me with even half as much tonal beauty and musical sensibility as they do here. And the basset horns—oh, those basset horns! The sheer beauty of the sound in this recording—the ensemble, the vocal and instrumental lines and tints—makes you want to cry. The best part of it is that not a bit of clarity is sacrificed; the lines and colors stand out in exquisite relief—it can be done!

If Richter's tempos are fast and unyielding, then I find that it is I who must yield. He is true to his own vision, and in the process he does not really betray Mozart at all. Unless you are a believer in unique solutions only, you may find this performance—as I did—not the only, but a possible, convincing, and very beautiful experience of the Mozart *Requiem*. *Eric Salzman*

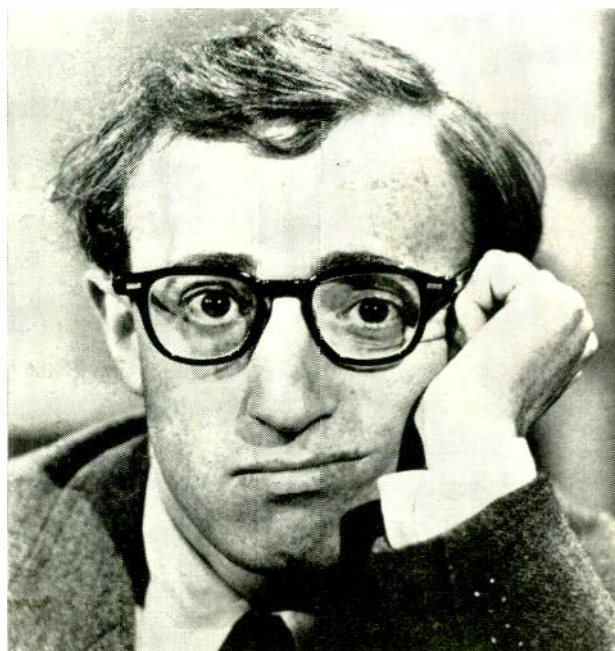
**MOZART: *Requiem* (K. 626).** Maria Stader (soprano); Hertha Töpfer (alto); John van Kesteren (tenor); Karl-Christian Kohn (bass); Munich Bach Choir and Orchestra, Karl Richter cond. TELEFUNKEN © SLT 43059-EX \$5.95.

## ENTERTAINMENT

### WOODY ALLEN'S WELTANSCHAUUNG, VOL. 3

*Capitol offers the further comic adventures  
of the captain of the awkward squad*

WOODY ALLEN'S first two recordings were so spectacularly hilarious that it seemed scarcely possible he could keep up the pace with a third. But let his fans (and I hope they are legion) be reassured: their hero has not let them down. As the comedian himself puts it in his own inimitable liner notes to Capitol's "Third Woody Allen Album": "This is my third record album and along with the first two [it] forms a coherent philosophical system or world view which best can be summed up by saying life has meaning and the universe is a pretty good place except for some parts of Cleveland."



JACK ROLLINS

WOODY ALLEN: *hectorated but unbowed*

The new monologue was recorded "live" at Eugene's in San Francisco, and the producers have wisely refrained from trying to catalog the master's free-flowing stream of associations by breaking them up with arbitrary band markings. The slippery soliloquist slides from a description of an invitation he got to pose for a vodka ad, to his betrayal by a smooth-talking "topless rabbi" (no skull cap), to an account of how he re-registered at NYU in order to have an opportunity to participate in the "sexual revolution" he had heard was going on there.

At one point in this miraculously sustained flight of pure fancy, Allen leads us downstairs to a discotheque on Greenwich Village's MacDougal Street where we encounter a group of teenagers "dancing to Dirksen records." Later he takes us through disagreeable sessions with talking elevators in Hollywood, under a sunlamp that rains, and before a tape recorder that keeps saying "I know, I know" every time he tries to talk into it. All this elicits audible groans of sympathy from every member of his audience who has ever tried to get the better of some mechanical object. (In Mr. Allen's case, it all ends with his beating the hell out of his TV set.)

The session concludes with a series of questions and answers—those inevitably inane questions from the floor—but this time so deftly fielded that it's hard to believe the whole thing wasn't rehearsed. But let me detain you no longer from spending your time more profitably enjoying, at first hand, the incredible adventures of the world's most intimidated swinger in "The Third Woody Allen Album."

*Paul Kresh*

**WOODY ALLEN: *The Third Woody Allen Album.*** Woody Allen (comedian). CAPITOL © ST 2986 \$4.79.



THE NEW YORK ROCK & ROLL ENSEMBLE  
*Marty Fulterman, Dorian Rudnytsky, Mike Kamen, Brian Corrigan, and Clifton Nivison*

## THE NEW YORK ROCK & ROLL ENSEMBLE: YA GOTTA HAVE A GIMMICK

*Honest and unpretentious musical competence  
 well within the range of human hearing*

THERE is something irresistible to me about any recording that offers a band of J. S. Bach's Trio Sonata No. 1 in C Major and then, without pause, slams into a hard-rock wailer entitled *She's Gone*—as happens on Atco's new release of the New York Rock & Roll Ensemble. It is, however, not only the solid musical foundation of this group's members (three of its five performers are Juilliard-trained) that enables them to perform (and well) such eclectic feats, but the real honesty of the work, that makes this album so much fun to listen to. For once I had the feeling that what I was listening to was actually being done by the performers involved rather than by Coco Computer and her Magic Tape Effect Machine. There are no Armageddons of electronic shrieks, whistles, and hoots—just imaginative uses of instruments and voices and sounds.

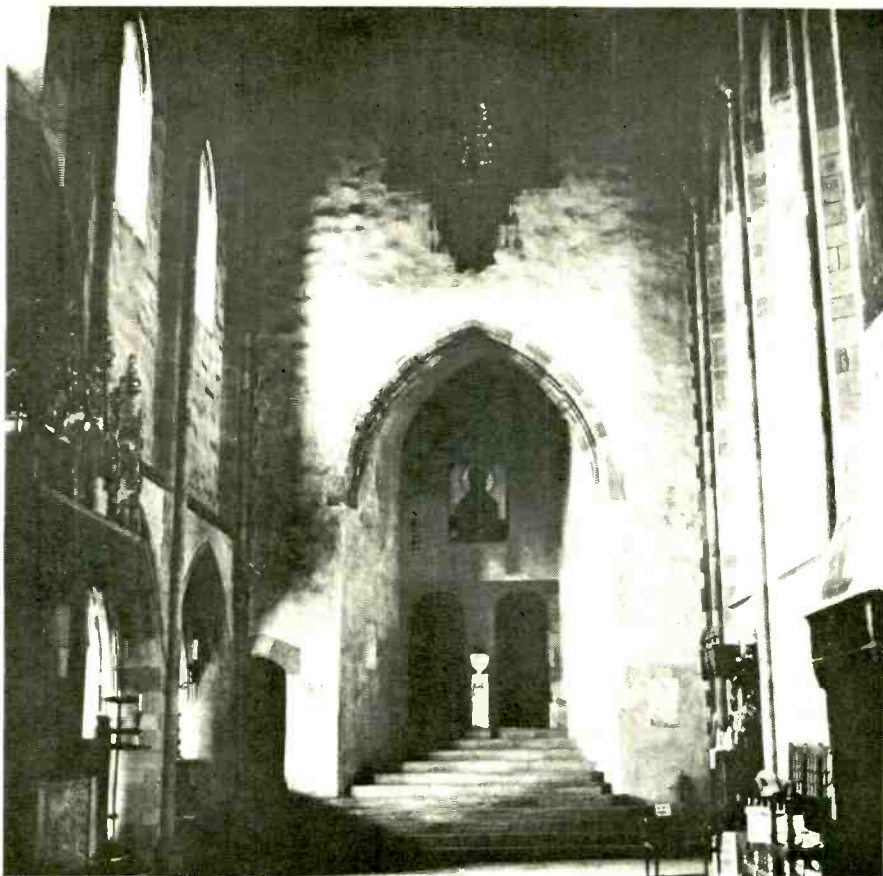
Lest the thought of the Bach selection put you off and/or summon up visions of an "intellectual" group "having a little fun with rock," let me assure you that there

is infinitely less pretension here than is evidenced regularly by some of the meagerly qualified teen rock groups. The honesty of the Rock & Roll Ensemble also extends to the lyrics of many of the songs they sing. Nothing here of the congealed versifying about Daliesque landscapes; instead there is the straightforward story of *Poor Pauline*, a morning-noon-night tripper who eventually freaks out altogether. Or there is *Monkey*, a good-humored little spoof which poses the question "Can your monkey do the bird?" And how about "?", which is just that, runs for thirty seconds, and is, I am sure, an organ—but being played how and with what?

The most ambitious effort here is a four-part suite called *The Seasons*. Like many ambitions, it struck me as being a bit unsuccessful in execution, but it's fun to listen to anyway. The album has been beautifully produced by Shadow Morton and John Linde, and I see no reason in the world why everyone shouldn't have a ball listening to it. For me, it goes a long way toward proving that real intelligence in music is like real intelligence in anything else: do the thing you do best, to the best of your ability—and find an angle.

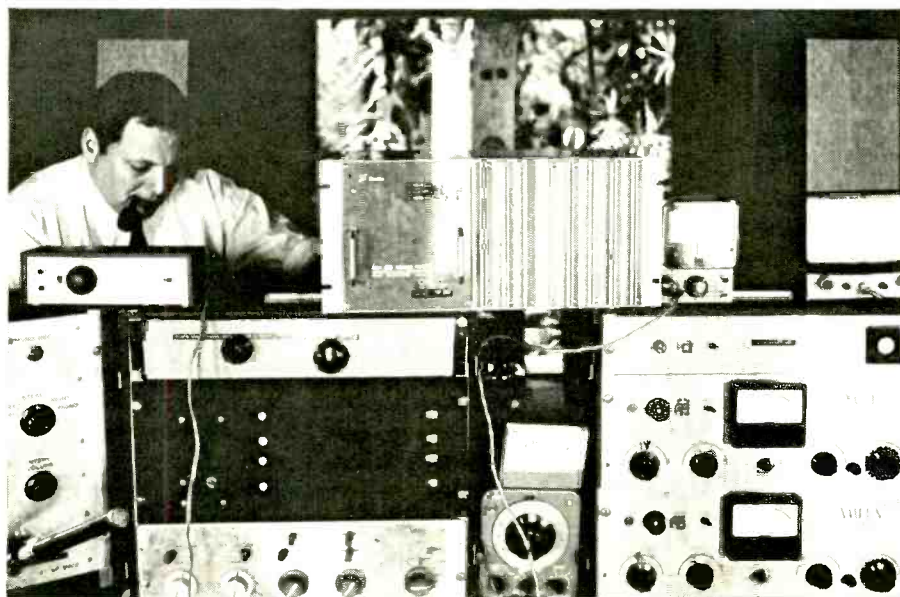
*Peter Reilly*

**THE NEW YORK ROCK & ROLL ENSEMBLE.** New York Rock & Roll Ensemble (vocals and instrumentals). *Intro; Sounds of Time; Began to Burn; Monkey; Trio Sonata No. 1 in C Major; She's Gone; Poor Pauline; "?"*; *Mr. Tree; You Know Just What It's Like; Studeo Atlantis; Pick up in the Morning; The Seasons.* ATCO © SD 33210 \$4.79.



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Nonesuch Records recently recorded several volumes of organ music played by Richard Elsasser at the historic Hammond Museum near Gloucester, Massachusetts. To make the recording, Marc Aubort of Elite Recordings, engineering and musical supervisor, used Schoeps microphones, and Ampex 351 recorder, Dclby A301 Audio Noise Reduction apparatus, and several pieces of equipment which were custom made. To monitor the input signal and to play back the master tape, Aubort used an AR amplifier and 2 AR-3a speaker systems.

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# CLASSICAL

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

**BALAKIREV:** *Tbamar—Symphonic Poem*. **LIADOV:** *Baba-Yaga, Op. 56; Kikimora, Op. 63; Eight Russian Folk Songs, Op. 58*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON (S) STS 15066 \$2.49.

Performance: Poetic  
Recording: Plushy  
Stereo Quality: Circa 1954

As a participant on the scene, I can vouch for the fact that the major recording companies were experimenting with stereo master taping as far back as 1953. Hence, the resurrection of this 1954 Ansermet recording for the first time in stereo. Ironically, it gives us the only currently available version of Mili Balakirev's 1882 evocation of Caucasian oriental legend, *Tbamar*, as well as the most presentable stereo version of Anatol Liadov's *Kikimora*—last of that composer's three lovely tone poems on old Russian folk tales.

If the Balakirev music seems a bit repetitious, even under Ansermet's knowing direction, the Liadov *Baba-Yaga* and *Kikimora* emerge in splendidly evocative fashion. The Swiss maestro does beautifully with the lyrical numbers of the Russian folk song sequence, but his dance pieces are a bit stodgy, except for the last, which sounds rushed. I find André Previn's pacing on the RCA disc more just.

The recorded sound here has a rich but small-hall ambience; the stereo effect is modest in scope and depth, but still discernible as such. At the \$2.49 price, this disc represents good value, especially for musical Russophiles. *D. H.*

**BARTÓK:** *Concerto No. 3, for Piano and Orchestra* (see SERLY)

**BEETHOVEN:** *Symphony No. 9, in D Minor, Op. 125 ("Choral"); Egmont Overture, Op. 84; Leonore Overture No. 3*. Irmgard Seefried (soprano); Maureen Forrester (contralto); Ernst Haefliger (tenor); Dietrich Fischer-Dieskau (baritone); St. Hedwig's Cathedral Choir; Berlin Philharmonic Orchestra, Ferenc Fricsay cond. HELIODOR (S) HS 25077-2 two discs \$4.98.

Performance: Forceful  
Recording: Good 1958 vintage  
Stereo Quality: All right

#### Explanation of symbols:

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

**BEETHOVEN:** *Symphony No. 9, in D Minor, Op. 125 ("Choral")*. Gré Brouwenstijn (soprano); Kerstin Meyer (contralto); Nicolai Gedda (tenor); Frederick Guthrie (bass); St. Hedwig's Cathedral Choir, André Cluytens cond. SERAPHIM (S) S 60079 \$2.49.

Performance: Bland  
Recording: Somewhat diffuse  
Stereo Quality: All right

These two recordings of the Beethoven Ninth Symphony, coincidentally by conductors who died prematurely at the peak of

SOL HUBROK



PIERRE BOULEZ  
*Revelatory conducting of Berg works*

their respective careers, complicate the problem of choosing a first-rate recorded version at a budget price. Despite its being a *prima facie* best buy at \$2.49, I am inclined to eliminate the 1967 Cluytens recording immediately as a brave but not really successful attempt to project a spacious reading minus the tempo fluctuations of a Furtwängler. The 1951 live performance from Bayreuth by Furtwängler remains uniquely exciting, eccentricities and all, but Cluytens' performance, for me, is uniformly bland, and it is not helped by the diffuse ambience of the overall recorded sound.

Ferenc Fricsay's 1958 recording (originally issued here on Decca in 1959) offers a highly dramatic reading with well-focused (if occasionally tubby) sonics. There will be those who object, as I do, to Fricsay's tendency to underline every dramatic turning point or contrast between the lyrical and the dra-

matic either by tempo fluctuation or dynamic stress. This works better in such compact pieces as the *Egmont* and *Leonore No. 3* overtures than in the vast time-spans of the Ninth Symphony, where one's mnemonic retention of the broad line of a given movement is simply hindered by such tricks. A high point of the Fricsay recording is the young Fischer-Dieskau's very moving rendition of the recitative in the final movement. Both conductors, by the way, perform the scherzo minus first-section repeats.

What is the "best Beethoven Ninth for the buck"? The choice seems to me to lie between the taut single-disc version done by Schmidt-Isserstedt for London (\$5.79) or Fricsay's more freewheeling treatment here on Heliodor. *D. H.*

#### RECORDING OF SPECIAL MERIT

**BERG:** *Chamber Concerto for Violin, Piano, and Thirteen Wind Instruments; Three Pieces for Orchestra, Op. 6; Altenberg Lieder, Op. 4*. Daniel Barenboim (piano); Sachko Gawriloff (violin); Halina Lukomska (soprano); BBC Symphony Orchestra, Pierre Boulez cond. COLUMBIA MS 7179 \$4.79.

Performance: Of the highest order  
Recording: Superior  
Stereo Quality: Excellent

As his new recordings appear with greater and greater frequency, and with results that are more and more impressive, one is driven to mulling over the consequences of French composer Pierre Boulez's increasingly apparent drift away from concentration on composing and toward satisfying the demand for himself as the most talented, original younger conductor to turn up in years, if not decades. Still in his early forties, and in spite of his rigid post-Webernite orientation as a composer, he is far and away the most gifted French composer of his generation, as well as the most internationally influential. Grateful as I am for his revelatory conducting on records, I am left with uneasy feelings about all that music he isn't writing because of his conducting.

Be that as it may, Boulez has turned his attention here to an all-Berg release with the same startling results he brought to his recording of *Le Sacre du printemps* and many others. Propaganda to the contrary, except for the operas *Wozzeck* and *Lulu*, and perhaps the Violin Concerto, a lot of Berg's music is a good deal harder for the uninitiated to grasp than the customary run-down on the Big Three—Schoenberg, Webern and Berg—would allow us to believe. Certainly the Chamber Concerto is no pushover, and,

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in too many performances, its texture is opaque, its rhythmic organization slack and undefined.

But Boulez (no one will be surprised to learn) has given us a performance of the piece that is lean, mobile, and transparent, its continuity unerringly paced and gauged. And his performance of the early Three Pieces for Orchestra is scarcely less revelatory. The work contains much of the convulsive, neurotic expressive manner of the scores for the operas; unsurprisingly, the pieces are intensely, even feverishly overwrought, dramatic—and beautiful. But again, without loss of these more assaulting qualities, Boulez seizes control of the musical material itself and hurls it at us in a performance of uncanny in-depth musical perception. Nothing gets lost, flubbed, or smeared over; one merely wonders with a certain bemusement if Berg ever intended this music to be heard inside out, as it were.

If we might *imagine* the composer of *Wozzeck* and *Lulu* on the basis of the orchestral pieces, Berg's *Altenberg Lieder* are virtually a study for what goes on in these works both vocally and instrumentally—particularly in *Wozzeck*. Even though the work pre-dates the Three Pieces, the use of the orchestra is more richly colored, more precise in its pursuit of a dramatic textual point. Halina Lukomska sings the score not only effortlessly but with an unusual sense of the tormented Expressionistic mood of the music; the stylistic rapport between singer and conductor is uncannily obvious.

The recorded sound, the stereo treatment, the performances, the choice of material are uniformly brilliant. Particularly if music of this sort has never gotten to you, I suggest you give Boulez a try. You might be surprised by the experience. W. F.

BOCCHERINI: *Cello Concerto in B-flat*  
(see KABALEVSKY)

BRITTEN: *Billy Budd* (see Best of the Month, page 79)

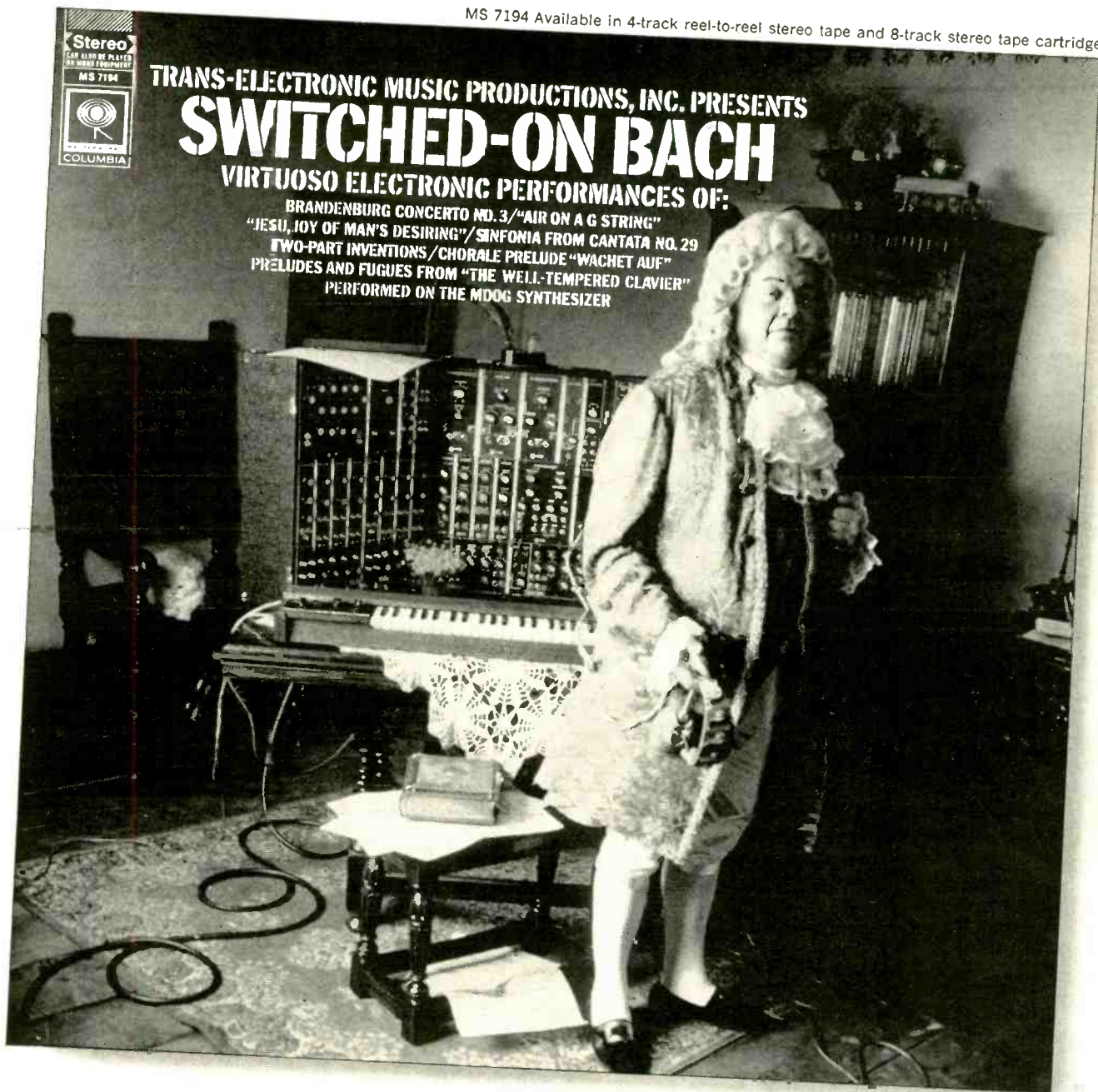
CHERUBINI: *Medea*. Gwyneth Jones (soprano), Medea; Bruno Prevedi (tenor), Jason; Pilar Lorengar (soprano), Glauce; Justino Diaz (bass), Creon; Fiorenza Cossotto (mezzo-soprano), Neris; Giovanni Foiani (bass), Captain of the Guard; Giuliana Tavolaccini (soprano) and Dora Carral (soprano), Handmaidens. Orchestra of L'Accademia di Santa Cecilia, Rome, Lamberto Gardelli cond. LONDON Ⓢ OSA 1389 three discs \$17.57.

Performance: Good, with reservations  
 Recording: Good  
 Stereo Quality: Good

Cherubini's *Medea* (or more properly *Medée*, for it was originally written to a French text) stands midway historically between the modernized *opera seria* of Gluck and the emerging Romantic opera of Meyerbeer. In many ways it is a remarkably advanced work in musico-dramatic terms, considering that in its time (1797) *Fidelio* and *Der Freischütz*, the spectacular heralds of operatic Romanticism, had yet to be written. There ought to be a fond niche in every opera scholar's heart for Cherubini, for he was an influential figure, apart from being a meticulous craftsman. What he lacked was  
 (Continued on page 90)



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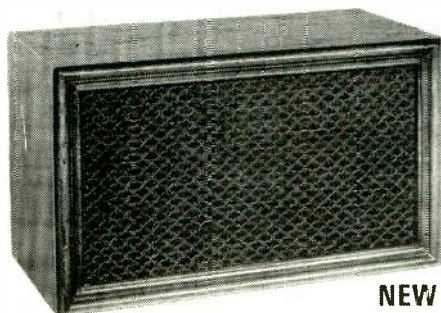
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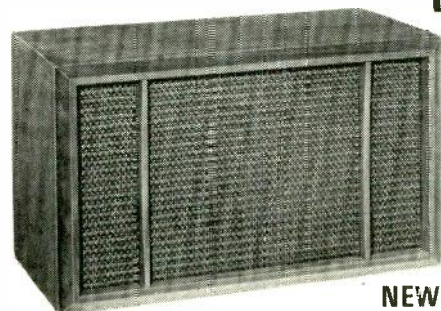
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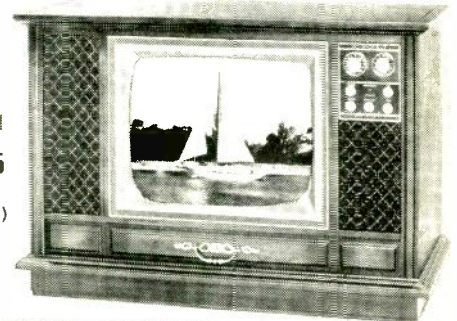
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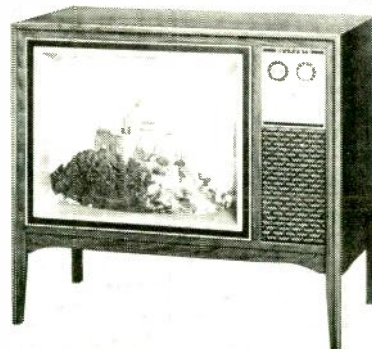
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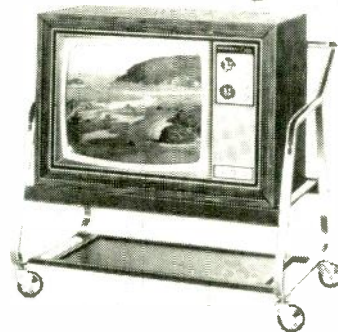
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the elusive spark of true lyric inspiration.

Whatever familiarity present-day opera lovers have with *Medea* is traceable to the dynamism of Maria Callas, who made the title role particularly her own on stage and in the opera's first complete recording (still available—Everest 437). It was the Callas revival that led first to a fine disc of highlights with Eileen Farrell (Columbia MS 6032, now deleted) and now to this new recording with the gifted Gwyneth Jones in the title role.

*Medea* stands or falls with the musically and emotionally taxing interpretation of the mythological sorceress. Since so much of her music is delivered in a semi-recitative style, expressive tone coloration and an ability to underline textual meaning are absolutely crucial. Here is precisely where Callas ex-

celled, displaying not only an infinite variety of expressive nuance, but also a sovereign control of mood and theatrical pacing. Gwyneth Jones falls short of this high standard in every way. She starts with a substantial handicap: her Italian pronunciation is tentative, and therefore she is unable to find, time and time again, the right emphasis or the proper weight for her pronouncements. Her voice is powerful and impressive, but her interpretation must be compared, to her detriment, with one that stands as a textbook on dramatic singing.

Yet the new set has much to commend it. Gardelli's conducting is quite exciting: he keeps the music moving with good momentum, and he secures excellent playing in the two orchestral preludes. The fresh-voiced Jason of Bruno Prevedi and the steady Neris of

Fiorenza Cossotto are clearly superior to their recorded counterparts. This cannot be said about Pilar Lorengar vocally, but she sounds more intense and involved than Renata Scotta in the Everest set. Justino Díaz is somewhat disappointing—rather light in timbre for the role's requirements, and not always focused in sound.

Sonically, the London set is clearly better, though at times it is over-reverberant, with an attendant loss of musical detail. *G. J.*

#### RECORDING OF SPECIAL MERIT

**CHOPIN: *Twenty-four Études, Opp. 10 and 25.*** Agustin Anievas (piano). SERAPHIM Ⓢ S 60081 \$2.49.

Performance: **Extremely impressive**  
Recording: **Excellent**  
Stereo Quality: **Natural**

Agustin Anievas, a young American pianist currently residing in Belgium, has to his credit a first prize from the 1961 Mitropoulos Competition and several good recordings. This well-recorded disc, his second on the Seraphim label, is an extremely impressive one. The *Études*, of course, are far more than technical studies, but on that level alone Anievas shows that he can match the most brilliant virtuosos. He sails through some of the more difficult pieces with uncommon digital mastery—for example, the last three of Opus 25. Anievas has a finely developed poetic sense as well. Only in a few places (the C-sharp Minor of Opus 25, for instance) does he sound a little uncomfortable—not for technical reasons, but rather because he seems unwilling to plumb the emotional depths of the music. On the whole, however, Anievas holds his own with the best of the pianists who have recorded the *Études*. In a number of them—Op. 10, Nos. 8 and 12, and Op. 25, Nos. 1, 11, and 12—he provides interpretations that, I think, could scarcely be excelled. *I. K.*

#### RECORDING OF SPECIAL MERIT

**ELGAR: *Symphony No. 2, in E-flat, Op. 63; Falstaff.*** Hallé Orchestra. Sir John Barbirolli cond. SERAPHIM Ⓢ SIB 6033 two discs \$4.98.

Performance: **Very good**  
Recording: **Good**  
Stereo Quality: **Good**

I wasn't particularly prepared to like this last gasp of Romantic symphonicism—Wagnerian style, Brahmsian gesture and form, English eclecticism—but it has, without a doubt, a certain spaciousness, grandeur, and upward reach that puts it right up there with the big post-Romantic symphonies (not in a category with Mahler certainly, but superior perhaps to most of Sibelius). Are the fugitive quotes and references to Brahms and Wagner intentional? They are just hidden enough to be furtive and possibly unconscious, yet one constantly has a sense of *déjà vu*. Mahler has his kinds of nostalgia too, but his yearnings for simplicity, for "nature" and naturalness, are quite moving; Elgar's sentimental wistfulness runs more toward a recapturing of expressive Romantic symphonic high style—dignified and stately with Their Royal Highnesses in the center box. Maybe that's not altogether fair. Elgar's sentiment runs deeper and truer than that, but senti-

(Continued on page 92)

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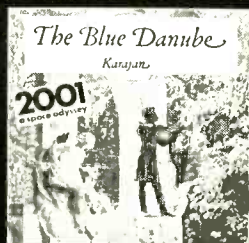
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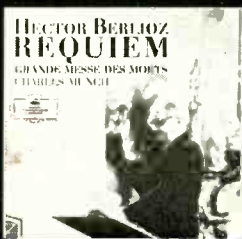
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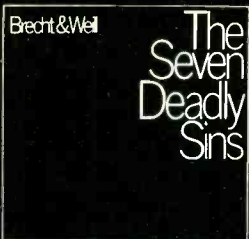
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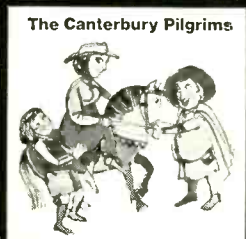
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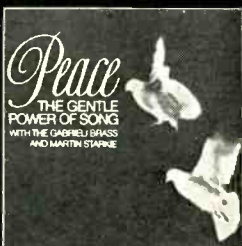
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Tebaldi, Horne, Bergonzi,  
Merrill — Gardelli  
OSA-1388

## February

**Mozart: LA CLEMENZA  
DI TITO**  
Berganza, Krenn, Popp —  
Kertesz  
OSA-1387

## April

**Mahler: SYMPHONY NO. 9**  
The London Symphony  
Orchestra — Georg Solti  
CSA-2220

## May

**Haydn: THE CREATION**  
Ameling, Krenn, Krause —  
Münchinger  
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## July

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OSA-1273

## October

**Britten: BILLY BUDD**  
Glossop, Pears, Langdon,  
Shirley-Quirk — Britten  
OSA-1390

## November

**Verdi: REQUIEM**  
Solti — Sutherland, Horne,  
Pavarotti,  
Talvela — The Vienna  
Philharmonic Orchestra  
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**LONDON**  
RECORDS

ment it is nonetheless—and sometimes a bit second-hand.

*Falstaff* is a much more original and less pretentious work, and even its formal incoherence may be a point in its favor. It is rich, bustling, episodic music with a kind of wistful, mournful undertone that is quite effective. It lurches from one thing to the next with a resolute abandon that is (to me) more Micawberish than Falstaffian. This, however, is a futile game: I was in fact horrified to discover that Seraphim has provided a split-second account of the jolly doings (items like "4:11. He is asleep and snoring"; "17:01. And here comes the King himself"; or, "the actual moment of death is marked by a soft C Major chord on the brass"). Well, I suppose the Strauss tone poems are no worse in this respect, but they don't have to keep on talking about it so loudly, do they?

Barbirolli's identification with the Elgar Second dates back to 1926, when he was a substitute for Beecham and learned the piece on forty-eight hours' notice. He (Barbirolli, that is) got a commendation from the Master of the King's Musick, who was none other than Sir Edward himself. If Sir Edward liked it, who am I to argue? And Sir John (Barbirolli) is just the man for Sir John (Falstaff). These are excellent performances of several years ago being released for the first time here. Sound is good but why, oh why, are the lead-in grooves so badly cut? E. S.

GOEHR: *Four Songs from the Japanese* (see IVES)

HARTMANN: *Symphony No. 4, for String Orchestra; Symphony No. 8, for Large Orchestra*. Symphonie-Orchester des Bayerischen Rundfunks. Rafael Kubelik cond. DEUTSCHE GRAMMOPHON Ⓢ SLPM 139359 \$5.79.

Performance: Sounds authoritative  
Recording: Excellent  
Stereo Quality: Good

I might be remembering it all incorrectly, but when the flames of World War II flickered out, there were two composers one heard a good deal about in Germany who were relatively "conservative" (meaning simply tonal). One was Wolfgang Fortner (b. 1907) and the other was Karl Amadeus Hartmann (b. 1905). Whether the fact that we have heard little, on these shores, by either composer in recent years is the result of inferiority or simply of the international vogue of twelve-tone composition is a difficult question to answer. In any case, we now have for consideration the first (to my knowledge) all-Hartmann commercial recording available in this country.

Hartmann, on the evidence of his Fourth Symphony, chose to consolidate in modern musical language the traditions of the German past; his model in this work was very clearly Hindemith. The work, for that matter, is as convincing an extension of the older man's style (without shameless mimicry) as I've ever run across. The piece is solidly made, personal in spite of all its Hindemithian flourishes, and a technical and orchestral achievement of distinction. What it lacks is a *raison d'être*.

The Eighth is substantially more chromatic than the Fourth (although conservatively so), and it has an air of compromise about it. The brave striking out in the Hindemithian tradition is missing from the later

work, and the poise and certainty of technique that might be thought compensating are just not enough. I loathe the work, but it comes most compellingly to mind: "still-born."

It is difficult to comment authoritatively on the performance of unfamiliar music (not to speak of the music itself) without a score, but I have the impression that Kubelik has not only done well by it but given it a hypo of sorts. The recorded sound and stereo on this advance pressing were fine. W. F.

## RECORDING OF SPECIAL MERIT

IVES: *Songs. The Greatest Man; At the River; Ann Street; A Christmas Carol; From "The Swimmers"; West London; Soliloquy; Evening; Charlie Rutlage; The Side Show; The Cage; A Farewell to Land; General William Booth Enters Into Heaven*. GOEHR:

Next Month in

# Stereo Review

Stereo Review's Awards for the  
BEST RECORDINGS OF 1968

Are we, musically speaking, in the  
AFRO-AMERICAN EPOCH?

By Henry Pleasants

How CU Tests Speakers

Is Audiophilia Curable?

*Four Songs From the Japanese, Op. 9a*. SCHÜRMAN: *Chenchi's (Song Cycle from the Japanese)*. Marni Nixon (soprano), John McCabe (piano). NONESUCH Ⓢ H 71209 \$2.50.

Performance: Attractive  
Recording: Good  
Stereo Quality: Good

Marni Nixon is the soprano lady who is equally at home in *West Side Story*, *My Fair Lady*, and *The King and I* (she earned fame as the dubbed-in singing lead in the movie versions and she has also done them "live"), and in Boulez, Stravinsky, and Webern (she was the leading soprano in the pioneering Craft "complete works" of Webern). This is an attractive record, made in England by Pye, but rather oddly put together. Gerard Schürmann is a Dutch composer who has lived most of his life in England; his songs are slow (mostly), politely modern, and expressive in a good-natured manner. Alexander Goehr is the son of conductor Walter and one of the best younger composers in  
(Continued on page 95)

England today. Whereas Schürmann is loquacious, Goehr captures the conciseness of Eastern art in Western terms with a kind of intense, condensed Schoenberg-Webern-organized, expressive chromaticism.

The big feature of this album is, of course, the Ives side. Ives was a major vocal composer—in 1922 he published 114 songs, and there are a good many others that were not in that volume or that were written later. Ives songs are quite popular in recitals nowadays, and I was going to remark that Miss Nixon's selection was rather conventional—it is this same dozen or so that one generally hears—when I noticed to my horror that very little in this line is, in fact, around in recorded form. This stumps me. Ives in his songs was closest to popular taste; how can you beat those fine old-type tunes accompanied by spicy chords and polytonalities? A couple of the more experimental songs are included here, along with impressionistic, hymn-tune, and folk-like numbers. Miss Nixon is occasionally too refined for the rough-and-tumble of this music—she is playing Miss Elizabeth Doolittle when the music is closer in spirit to Cockney 'Liza (or some American equivalent)! Only in the cowboy song *Charlie Rutledge* does she abandon her cultivated diction and really dig in. Great! It is the high point of the album.

The big *General Booth Enters Into Heaven* is almost as exciting; Miss Nixon works up a tremendous excitement, surprisingly heightened by a couple of unexpected barks from John McCabe, the excellent pianist . . . but also a bit damaged by a bothersome tape splice near the end. In any case, this is still the most extensive and in many ways the best Ives song collection available at the moment, and it is attractively recorded. *E. S.*

**KABALEVSKY:** *Cello Concerto No. 2, in C Minor, Op. 77.* **BOCCHERINI:** *Cello Concerto in B-flat.* Daniel Shafran (cello); Leningrad Philharmonic Symphony Orchestra, Dmitri Kabalevsky and Arvid Jansons cond. MELODIYA/ANGEL © SR 40065 \$5.79.

Performance: **Flashy Kabalevsky/tacky Boccherini**  
Recording: **Perhaps a bit much**  
Stereo Quality: **Fine**

I readily admit that I approach *any* work by Dmitri Kabalevsky (new or old) with a certain dread, and this one was no exception. I must also admit that I was pleasantly surprised by the Second Cello Concerto (1964). The work is very probably no masterpiece and, for that matter, is in reality only slightly more sophisticated texturally and structurally than most of the Russian's more familiar music. But for all of that, it has oddly surprising moments when it isn't jogging along in the glibly official Soviet manner. It's opening—cello pizzicato against a mumbling background of basses—is strange and evocative. The entire first movement seems to be reaching for something a bit more personal, a bit more unexpected, and the results show a more imaginative composer than I, at least, have been accustomed to.

But by the time we reach the second-movement *Presto marcato*, archetypal banality rears its ugly head, and though the closing *Andante* movement tries gamely for some of the character of the first movement, it ultimately drowns in the tears of its own heavy, Slavic sentimentality. Taken in sum, it's a difficult work to either recommend or warn

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# MOOG MOOSIC

By Eric Salzman

WELL, here it is, finally, the record we've all been waiting for—the party record of the year, the put-on of 1969. Imagine (if you can) a giant player-piano roll hooked up to a gargantuan electronic music-box spewing out Niagaras, tidal waves of Baroque sixteenth notes. Imagine (if you can) a herd of broken-down electronic harpsichords spawned out of a mismatching between a Hammond organ and a hurdy-gurdy. Imagine all this (if you can), and you will have some idea of the hilarity of Columbia's latest contribution to American musical culture, an irresistible piece of camp called "Switched-On Bach," brought to us through the courtesy of Trans-Electronic Music Productions, Inc.

It is all done with a Moog electronic music synthesizer—rather like an IBM computer somehow cranking out electronic Raphaels. Half the fun comes from the sheer disbelief that anyone could even have *thought up* anything so far out. Would you believe a Disney animated version of *The Brothers Karamazov*? Most of the record is a delicious parody of "machine gun" Baroque—rat-a-tat-tat, without phrase, without pulse, without shape, without anything but notes, notes, notes. In one or two pieces a little *rubato* is judiciously applied—in just the wrong way and in just the wrong places—with most amusing results.

But the triumph here in this box full of Bach is undoubtedly the Third Brandenburg Concerto with its yummy electronic-Stokowski orchestration, its superbly comic use of vibrato, and its side-splitting chromatic-electronic kiddie-kartoon kadenza interpolated between the two outer movements. Go-for-Baroque, motor Baroque, Stokowski-Baroque, pseudo-electronic hokum, total confusion of the medium and the message—it is not often that one finds a record that so devastatingly satirizes so much all at once.

Music aside, the almost excruciating brilliance and power of the recorded sound will take your equipment out for a jog that should bring it just this side of thrombosis. This is *direct* recording—no mikes, no room acoustics, just test-tone-pure sound that will expose your set's deficiencies if it has any. Boop-a-doop: this one is *really* outta sight!

**BACH:** *Cantata No. 29, Sinfonia; Air on a G String (sic); Two-Part Inventions in F, B-flat, and D Minor; Jesu, Joy of Man's Desiring; Preludes and Fugues Nos. 7, in E-flat, and 2, in C Minor; Chorale Prelude, "Wachet Auf"; Brandenburg Concerto No. 3, in G.* Realized and performed by Walter Carlos, with the assistance of Benjamin Folkman (Moog synthesizer). COLUMBIA © MS 7184 \$5.79.

against. Its better qualities might escape your ordinary, everyday Kabalevsky lover, while those who take a dim view of the composer's work might be given a turn or two.

Daniel Shafran's playing, so mobile and sumptuously correct for the Kabalevsky, is less than ideal for the Boccherini Concerto, which might have made an effectively contrasting companion piece had it been allowed to. As it is, the whole conception—cellist's and conductor's—is too fat, too free and undisciplined. I get the impression that no one concerned was told they were moving on to another piece from a different musical period composed in quite a different style.

The recorded sound and stereo treatment are just a shade excessive in brilliance and the balance is a little off: as it reproduces on my equipment, the cello is over-miked. *W. F.*

**LIADOV:** *Baba-Yaga; Kikimora; Eight Russian Folk Songs* (see BALAKIREV)

## RECORDING OF SPECIAL MERIT

**MARTINON:** *Symphony No. 4, Op. 53, ("Altitudes").* **MENNIN:** *Symphony No. 7, in One Movement ("Variation-Symphony").* Chicago Symphony, Jean Martinon cond. RCA © LSC 3043 \$5.79.

Performance: Brilliantly alive

Recording: Superb

Stereo Quality: Excellent

Quite apart from the fact that I find Peter Mennin's Seventh Symphony an impressive, intense, supercharged work—far and away the best thing of his I've yet heard—I was delighted by a statement in the composer's commentary quoted in the liner notes: "In recent years I have become increasingly reluctant in making analyses of my works for use in program notes." And later: "Also in recent times it has become prevalent that highly detailed explanations accompany the performance of new works. The practice of analysis and 'evaluation' has so increased that one sometimes wonders if the music itself will become obsolete." To which I can only add "Hear! Hear!" and (having myself written the same thought in sharp, unfriendly paraphrase as a critic) find relief in discovering another composer—and a distinguished one—who shares the feeling.

But, to get down to the business of Mennin's symphony, which dates from 1963. The piece, in five connected "sections," is nonetheless an extended one-movement statement that quite fearlessly—and convincingly—reaches out for "bigness" of design and depth of feeling without falling into the trap of pretentiousness. And, while it retains the virtues of his earlier music, it is also free of some of the earlier shortcomings. It retains the same gift for free expansion of the long, flowing line—a particularly fresh experience today when our ears have been so dulled by almost twenty years of post-Webernite pointillistic fragmentation—and the hard-driving rhythmic propulsion (a Mennin trade mark) is, if anything, even more arresting because of Mennin's solution of certain of his compositional problems. These would be (or were) a compulsive insistence on what was an essentially glib contrapuntal "busy-ness" (rather like Hindemith) at the expense of sufficient textural contrast, resulting in ultimate monotony; an aversion to anything more than occasional (and often

(Continued on page 100)



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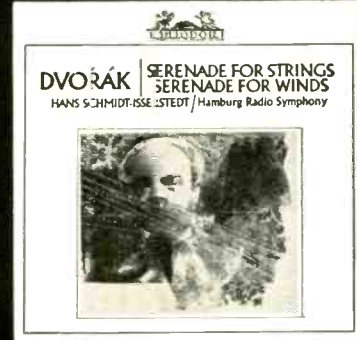
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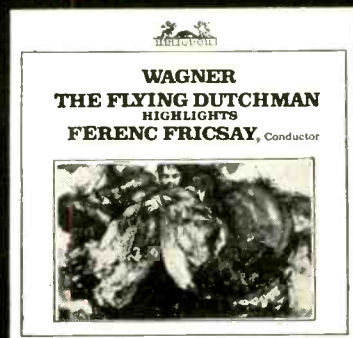
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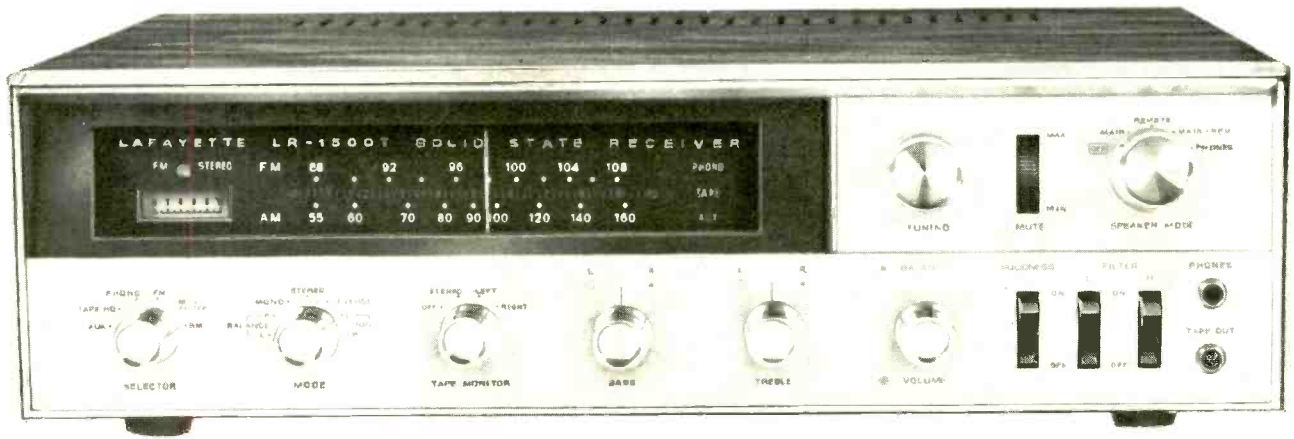
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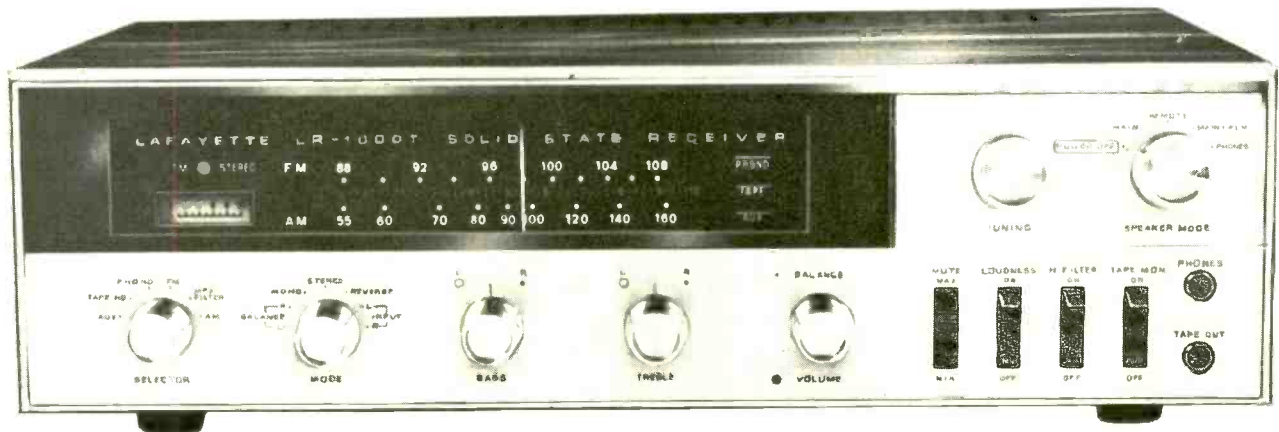
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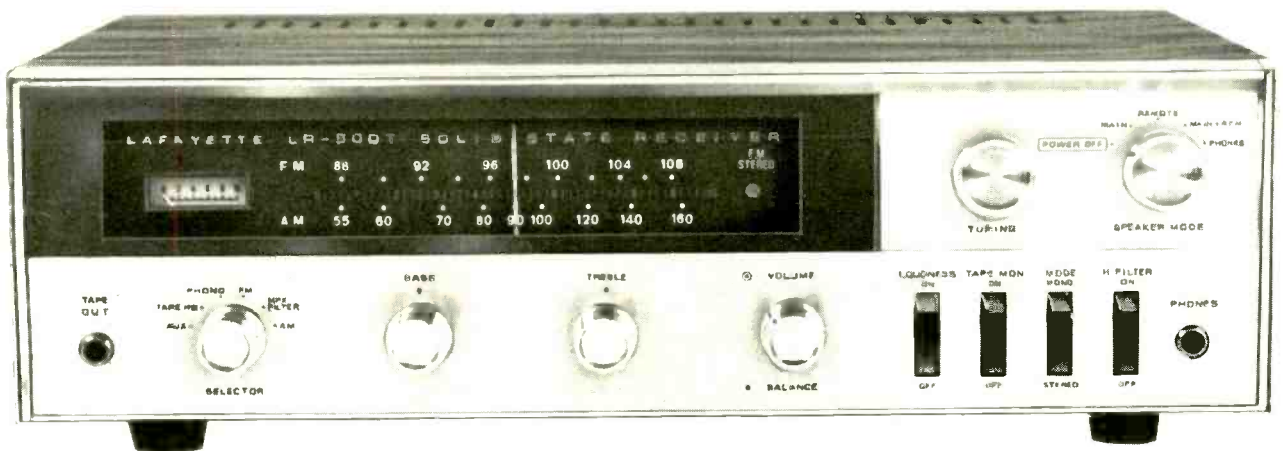
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crude) use of homophonic texture and orchestral "color"; and a generally neo-Baroque approach to overtly theatrical or dramatic effect with a concomitantly alarming absence of humor.

Well, neither shortcomings nor limitations of expressive range are to be found in the Seventh—for that matter, even the overtones of Vaughan Williams and others who shaped Mennin's style are all but undetectable. The work is unexpectedly angry, sharply dissonant, and brilliantly orchestrated, and, for all its composer's preoccupation with abstract musical structure, it has passages of lyrical beauty and dramatic power so persuasive that I suddenly found myself thinking that Peter Mennin (of *all* people!) might write a quite startling opera if he ever has a mind to. In any case, there aren't

many composers around these days who can compose a symphony that makes me sit up and take notice; this one does.

Martinon's Symphony No. 4 (1965) has a good deal to be said on its behalf, as well. Staying well within the possibilities of a highly developed tonal chromaticism and traditional musical continuity, the three-movement piece exploits some extraordinarily inventive doublings and spacings of chords in original (not merely eccentric) instrumental juxtapositions. But, as one so often finds in the work of conductor-composers, his flair for and hugely cultivated skill in orchestration has produced a piece that is more about the art of orchestration than about the musical material it adorns. The result, at least on initial contact, is a work whose *sound*, rather than whose musical

ideas, remains with me as I write about it.

The performances of both works seem to me not only above reproach but uncommonly vital. Recorded sound and stereo are both superb. W. F.

MARTINU: *Sextet for Strings; Piano Quintet*. Prague Quartet. ARTIA Ⓢ ALPS 716 \$5.98.

Performance: Eloquent  
Recording: Good  
Stereo Quality: Fine

I was recently asked to write a number of essays on American and other contemporary composers for an upcoming reference book on modern music. Three, or perhaps four, of the composers with whom I must deal are scandalously prolific. One of the requirements of the format for the assignment is an overall evaluation of the composer's work, with reference to "important" examples from his catalog. Suddenly I realized that, in large part, this requirement had me stuck for an answer. I know each composer *and* his music well, but the sheer bulk of each man's output makes knowing it in any thoroughgoing way a matter of months (or more) of study.

I digress because it struck me that this is the fate of most highly productive composers (I am aware of the exceptions) unless, like Mozart or Schubert, they die young. Reger, Milhaud, Hindemith, and, to some degree, Martinu come to mind. The trouble seems to be not only that productivity of this sort precludes intensive familiarity with the composer's *oeuvre* (who among us knows what unknown gem has been lost in the shuffle?), but that one can rarely find THE work that makes a composer internationally famous overnight.

I can think of no single work by Martinu whose sound or conception really *defines* the man's style. Still, he wrote lots of music, and lots of it is viable and lovely; the two works recorded here are no exception. Predictably, both are lyrical, post-romantic and conservative—verging sometimes on the academic. But much of the music retains an elusive freshness about it, a winning modesty, and, although it never was "in" and certainly isn't now, it has recently seemed to be enjoying the kind of revival (the composer died in 1958) that suggests it might be holding its own.

The works recorded here are relatively complex, ambitious chamber pieces. The Piano Quintet (1944), in its essentially traditional way, is a complicated work of breadth and no small lyric sweep. Its rhythms are attractively animated, and it is written with typical grace for its instruments. For the most part, it gives pleasure.

Sextet for Strings (1932) has some of the quintessential characteristics mentioned above, but it is less ambitiously scaled, less intricate figuratively. Nonetheless, it has a rewardingly sensitive slow movement, and it's a fitting companion piece for the Piano Quintet.

The performance strikes me as eloquent. The sonics are bright—approaching shrillness on my equipment—and the stereo is okay. W. F.

MENNIN: *Symphony No. 7, in One Movement* (see Martinon)

(Continued on page 102)

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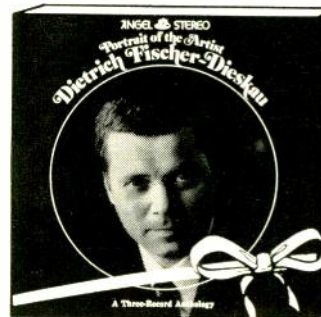
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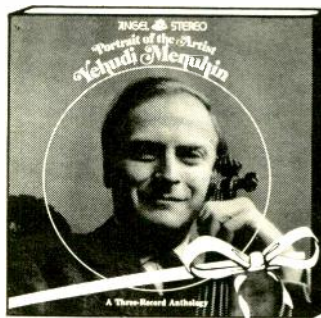
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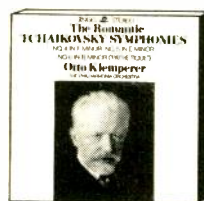
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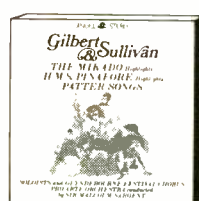
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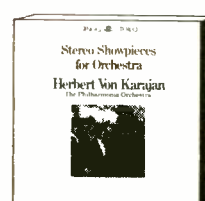
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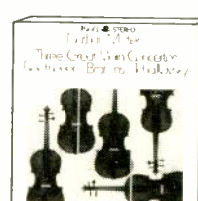
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**MOZART:** *Exsultate, jubilate* (K.165); *Et incarnatus est* (from *Mass in C Minor*, K.427); *Il re Pastore: L'amerò, sarò costante. Idomeneo: Se il padre; Padre, germani, addio.* Erna Spoorenberg (soprano); Philip Ledger (organ and harpsichord); Academy of St. Martin-in-the-Fields, Neville Marriner cond. and violin obbligato. ARGO ZRG © 524 \$5.95.

Performance: **Neat**  
Recording: **Good**  
Stereo Quality: **Good**

Even if the demands of these Mozart arias were only adequately met, the sheer heavenliness of the music here would still assure enjoyment. But the Dutch soprano is more than adequate: she sings with a limpid tone, nice phrasing, good intonation, and an ac-

complished technique. The voice quality is a little breathy, but attractive. If Miss Spoorenberg is not quite the equal of Erna Berger, Maria Stader, and Teresa Stich-Randall (who have established the standard for effortless virtuosity in this repertoire) she belongs in the same category of sterling Mozartians. The *Idomeneo* excerpts could do with more drama; otherwise the direction is fine, and so is the recorded sound. **G. J.**

#### RECORDING OF SPECIAL MERIT

**MOZART:** *Le nozze di Figaro.* Hermann Prey (baritone), Figaro; Edith Mathis (soprano), Susanna; Peter Lager (bass), Bartolo; Patricia Johnson (mezzo-soprano), Marcellina; Tatiana Troyanos (mezzo-soprano), Cherubino; Dietrich Fischer-Dies-

kau (baritone), Count Almaviva; Gundula Janowitz (soprano), Countess; Erwin Wohlfahrt (tenor), Don Basilio; Klaus Hirte (bass), Antonio; Martin Vantin (tenor), Don Curzio; Barbara Vogel (soprano), Barbarina. Chorus and Orchestra of the Deutsche Oper, Berlin, Karl Böhm cond. DEUTSCHE GRAMMOPHON © 139276/7/8/9 four discs \$23.16.

Performance: **A triumph for the ladies**  
Recording: **Good**  
Stereo Quality: **Excellent**

If I may borrow a pertinent quote from another Mozart opera: "*Vivan le femmine!*" The best thing about Deutsche Grammophon's new *Figaro* is its formidable feminine lineup. Gundula Janowitz, as the Countess, makes you want to stand up and cheer with her heavenly tones and aristocratic style. Edith Mathis' Susanna is a perfect foil for her—girlish, charming, and unmannered—and Tatiana Troyanos offers precisely the right style, weight, and tone for Cherubino, and phrases her arias beautifully into the bargain. Perhaps inspired by their excellence, the Barbarina is excellent and the Marcellina unusually competent, if rather unidiomatic-sounding.

About the men I have several reservations. I have nothing against baritone Figaros, but Prey's timbre is a shade too light for the role. He offers an engaging personality, much youthful spirit, and charm to spare, but very little of the repressed anger and rebelliousness that are essential to a well-rounded characterization of Figaro. On a purely vocal level, his singing is quite enjoyable, though he occasionally lapses into intrusive operetta-like mannerisms. If Prey seems wanting in depth of characterization, Fischer-Dieskau supplies an excess of it: his Count is placed before us in bold, unmistakable colors. Unfortunately, the resulting likeness is that of an obnoxious boor, and with all that sneering and snarling we don't get enough *singing*. Occasionally—in "*Crudel, perché finora!*" or in the final "*Contessa, perdono!*"—the suave, lyrical artist manages to get through, but the rest is a mixture of exaggerated inflection and vocalization that is none too secure.

My reviews of Mozart operas generally begin with an evaluation of the conducting, and only the rare excellence of the ladies here led me to depart from that practice in this instance. Karl Böhm is, of course, a highly respected Mozartian, and there are many virtues to his performance. The orchestral execution is exemplary, textures are well weighted, and there are many exquisite nuances, such as the sensitively detailed accompanying figures under "*Aprite un pò.*" But there are also episodes that lack color and drama. Prey distinctly suffers from the square pacing of "*Se vuol ballare,*" which totally lacks the venom so successfully captured by Giuseppe Taddei and conductor Carlo Maria Giulini in the Angel set. There is a similar lack of excitement in the Count's aria, and the *Larghetto* in "*Porgi amor*" seems more like a *Molto adagio*.

The built-in hazards of German-based Mozart are not absent here. The Basilio and Bartolo are capable singers, but too Teutonic in their accents to be satisfying. As for the recitatives, no one in the cast can deliver them with the requisite point and clarity, not even the otherwise flawless ladies.

(Continued on page 104)

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**MOZART:** SONATA IN A MINOR (k. 310)

FANTASIA IN C MINOR (k. 396)

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**PROKOFIEV:** SONATA NO. 9 IN C (Op. 103)

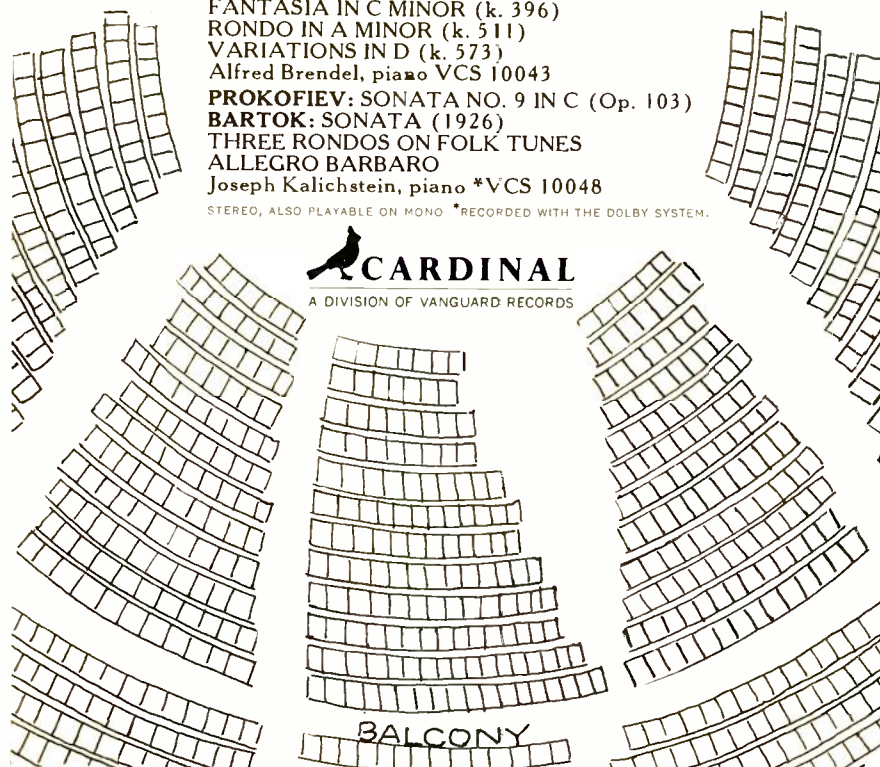
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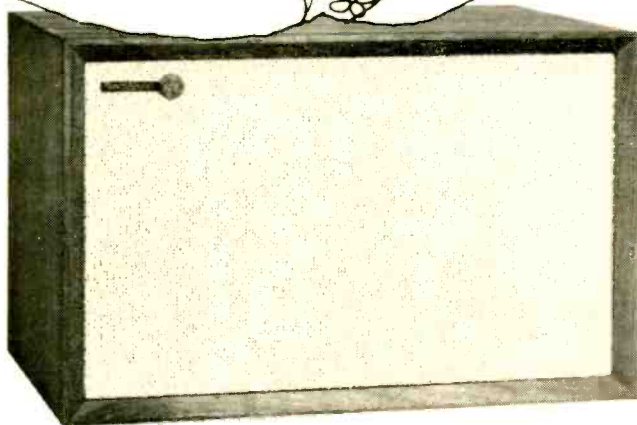
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This is an absolutely complete Figaro. It includes the seldom heard (and seldom missed) arias of Marcellina and Basilio in Act IV. The sound is rich and well-balanced, with extremely well-organized stereo but, as is sometimes the case with DGG productions, the level is low and there are some dynamic inconsistencies. Of the five stereo versions in the present catalog, I rate this one fourth after RCA (with its well-balanced cast), London (with outstanding conducting by Kleiber and a good cast except for a weak Count) and Angel (with the best Figaro and good singing and conducting). *G. J.*

#### RECORDING OF SPECIAL MERIT

**MOZART:** *Quartet, in D Major, for Flute and Strings* (K. 285); *Quartet, in F Major, for Oboe and Strings* (K. 370); *Quintet, in E-Flat, for Horn and Strings* (K. 407). Frans Vester (flute), Ad Mater (oboe), Hermann Baumann (horn), Strauss Quartet. TELEFUNKEN Ⓢ SLT 43090 \$5.95.

Performance: **Musicianly and sensitive**  
Recording: **Excellent**  
Stereo Quality: **Fine**

Taken in sum, this recording of Mozart chamber music very much hits the spot with me. As I have written previously in these columns, a good deal of the music Mozart tossed off for extra cash—a good many of the occasional pieces, as well—are, for me, boring exhibitions of the composer's unerring control over his materials and his cultivated, flawless style. But, in the case of at least two of the three works on this program (all owe their existence to special commissions by performers), I hear movements that are of surpassing beauty.

The Flute Quartet (1777), for all its "art-disguising-art" simplicity of surface, is a wonderfully lucid, impeccably realized piece with an enchantingly lovely slow movement that, even with its brevity, is as sensitive and fanciful as can be. The Oboe Quartet (1781) is perhaps even more casual about its idiomatic grace, and, if it contains no moment equal to the Adagio of the flute piece, it hasn't a dull moment.

I suppose, in terms of length and overall gesture, the Horn Quintet (1782) is the most ambitious work of the three but I (perverse-ly, perhaps) like it the least. Neither of the others precisely smothers the virtuosic possibilities of its featured wind instrument, but neither gets carried away with virtuoso display at the expense of content in quite the way the Horn Quintet does. Still, Baumann's execution of the horn part is so dazzlingly precise and brilliant as sound that its virtues may of themselves almost minimize the music. Vester's flute playing is extremely sensitive and lyrical, by the way, and Mater's mastery of the oboe is, judging by this record, unassailable. The sound and stereo are above reproach. *W. F.*

**MOZART:** *Requiem* (see Best of the Month, page 80)

**PROKOFIEV:** *The Stone Flower, Op. 118* (excerpts from the ballet). Bolshoi Theater Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL Ⓢ SR 40066 \$5.79.

Performance: **Very Russian**  
Recording: **Rich**  
Stereo Quality: **3D**

*The Stone Flower* is a late work by Prokofiev which reached the stage only after the composer's death. When this recording arrived, I went scurrying around for earlier recordings and some hard facts. Neither were very easy to come by. When Prokofiev, who was out of favor in those Stalinist years, could not get the work staged, he arranged great portions of the music into three or four orchestral suites. Some of this music has been recorded before, but, if I am not mistaken, the current recording seems to constitute a new selection rather than any of the composer's own suites. Frankly, all this apparently heavyweight musicology seemed absurd as soon as I got the record onto a turntable. Here is Prokofiev desperately trying to recapture earlier ballet success with all the old nationalist ploys—Russian legend, phony folklore, and a kind of musical politics of joy—in the attempt to be gay, charming, popular, optimistic, and all the rest. The re-



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sult sounds like Hollywood-on-the-Volga, especially in this fat, lush performance and recording. Perhaps I'm too hard: there is a bit of charm here and there and always a great deal of skill and ingenuity. Enough, alas, to keep the music out of the category of pure enjoyable camp, but otherwise quite wasted on me.

But there is still one musicological puzzle that bothers me. No reference material—the jacket notes to the current release included—makes any mention of the film *The Stone Flower*, which I so well remember (sigh) from a romantic youth when the Russians were good guys and Russian films were full of genius and poetry. Wasn't the score to that film by Prokofiev? Then there must be some relation between the film and the ballet? If so, why is it kept such a dark secret? Perhaps some reader can provide me with a little enlightenment. *E. S.*

#### RECORDING OF SPECIAL MERIT

**PURCELL:** *Consort Music for Strings and Harpsichord. Overture in D Minor* (Z. 771); *Pavan in B-flat Major* (Z. 750); *Overture in G Major* (Z. 770); *Pavan in A Minor* (Z. 749); *Fantasia (Chaconne), Three Parts on a Ground in D Major* (Z. 731);

*Overture in G Minor* (Z. 772); *Pavan of Four Parts in G Minor* (Z. 752); *Sonata No. 3 in A Minor* (1697, Z. 804). Leonhardt Consort, Gustav Leonhardt dir. *Ground in D Minor* (Z.D. 222); *Suite No. 6 in D Major* (Z. 667); *Musick's Handmaid: Sefauch's Farewell* (Z. 656); *A New Ground in E Minor* (Z.T. 682). Gustav Leonhardt (harpsichord). TELEFUNKEN Ⓢ SAWT 9506, Ⓜ AWT 9506\* \$5.95.

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

There are some wonderful rarities in this interesting selection of Purcell's consort music. The scoring is generally for two violins and continuo, with the occasional participation of one or two violas, and the sound of these instruments, all originals or reproductions, is amazingly rich and sonorous. The French-styled overtures here, to the best of my knowledge, are available for the first time, as are a few of the pavans; only the brief harpsichord solos, interspersed among the string pieces, are likely to be familiar. All these are most beautifully rendered by Leonhardt and his excellent ensemble, and the recording is equally first-rate. *I. K.*

**PURCELL:** *Dido and Aeneas*. Mary Thomas (soprano), Dido; Honor Sheppard (soprano), Belinda; Maurice Bevan (baritone), Aeneas; Helen Watts (contralto), Sorceress; Robert Tear (tenor), Spirit and Sailor; Honor Sheppard and Ellen Dales (sopranos), Two Witches. Oriana Concert Choir and Orchestra. Alfred Deller cond. VANGUARD EVERYMAN Ⓢ SRV 279 SD \$2.50.

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

Reissuing this performance, previously available as Bach Guild BGS 70664, on a low-price label seems sensible. The disc offers solid virtues: the engineering is on a par with the industry's best, the musical preparation is exemplary, and the choral and orchestral performances are excellent. Although the cast offers no voices of star caliber, there is nothing whatever wrong with the singing. Mary Thomas is a sensitive and moving Dido, Helen Watts is an absolutely first-rate Sorceress, and the Aeneas of Maurice Bevan need not defer to any other on records. My reservations are twofold and somewhat contradictory: first, the overall approach could do with a little more dramatic involvement, and second, the Two Witches should have avoided their kind of misguided Humperdinckian witchery. Although the luxury of their respective Didos make the Oiseau-Lyre and Angel versions more desirable, this is the only budget-price stereo *Dido and Aeneas* and it is an excellent value. *G. J.*

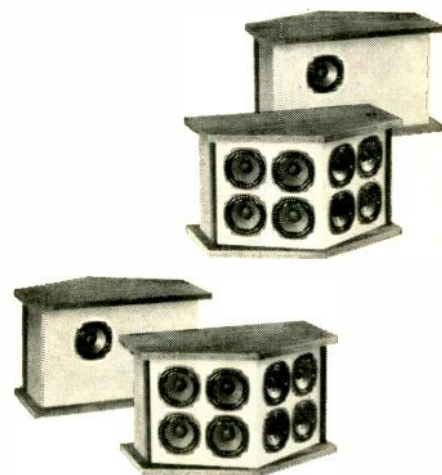
#### RECORDING OF SPECIAL MERIT

**RACHMANINOFF:** *Piano Concerto No. 3, in D Minor, Op. 30*. Alexis Weissenberg (piano); Chicago Symphony Orchestra, Georges Prêtre cond. RCA Ⓢ LSC 3040 \$5.79.

Performance: **Fiercely brilliant**  
Recording: **Likewise**  
Stereo Quality: **Very good**

(Continued on page 106)





What's behind the BOSE 901

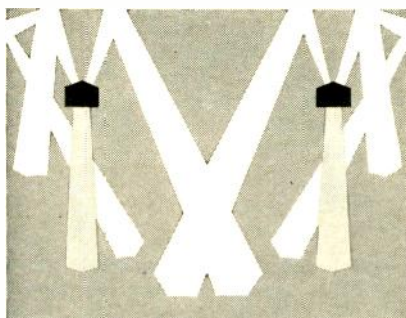
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If you have heard the BOSE 901 speaker system, or if you have read the reviews, you already know that the 901 is the longest step forward in speaker design in perhaps two decades. Since the superiority of the 901, covered by patents issued and pending, derives from an *interrelated group of advances*, each depending on the others for its full potential, we hope you will be interested in a fuller explanation than is possible in a single issue. This discussion is one of a series on the theoretical and technological basis of the performance of the BOSE 901.

In this issue, we'd like to tell you what our research revealed about the roles of direct and reflected sound in the reproduction of music. The direct sound is what you would hear if the walls and roof of the concert hall were removed. If you have ever listened to an orchestra outside, without a reflecting shell, you know that it is very soft and dull compared to what you experience in the hall. The difference is the reflected sound.

The reflected sound comes to your ears from the walls of the concert hall in almost equal quantities from all directions whereas the direct sound comes to you from the direction of the instruments. The direct sound is responsible for your sense of localization while the reflected sound contributes to the fullness, presence and warmth of the concert hall performance. As the research indicates, "this spatial property of the sound incident upon a listener is a parameter ranking in importance with the frequency spectrum of the incident energy for the subjective appreciation of music."\*



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spread across a stage that is located about two feet behind the speaker. This image is established to the extent that it is possible to hear the full stereo spread from a wide range of listening positions including directly in front of one speaker — a feat that is not possible with conventional speakers.

This concept of direct and reflected sound would result in an improved speaker by itself but it would fall far short of providing the realism offered by the 901. There are three other essential advances that must be used in combination with the direct and reflected sound to obtain the full benefits offered by the 901. These will be the subjects of other issues.

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\*From 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS', Dr. A. G. Bose, a paper presented at the 1968 convention of the Audio Engineering Society. Copies of the complete paper are available from the Bose Corp. for fifty cents.

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The Third Piano Concerto is the most subtly worked out and most fully realized of all Rachmaninoff's instrumental works, having little of the obvious appeal of the earlier and more popular C Minor Concerto. It takes a highly sensitive performer of unlimited technical prowess and a first-rate conductor to communicate what Rachmaninoff intended.

The Sigi Weissenberg who, as a young Leventritt Award winner, recorded Prokofiev and Scriabin on a ten-inch Columbia disc some twenty years ago has now metamorphosed into the mature Alexis Weissenberg, who with French conductor Georges Prêtre turns in a dazzling treatment of the Rachmaninoff D Minor here. Indeed, this is the most fiercely brilliant reading of the work I know. Sheer glitter almost dangerously outweighs communication of the music's lyrical content. The recorded sound matches the performance.

Weissenberg and Prêtre use the revised version of the music played by the composer during his lifetime, with authorized cuts in the finale and the more terse of the two first-movement cadenzas.

If you want your Rachmaninoff Third Concerto on the red-hot rather than ruminative and lyrical side, this recording is certainly the one to have. D. H.

#### RECORDING OF SPECIAL MERIT

**RACHMANINOFF: *Symphony No. 2, in E Minor, Op. 27.*** Orchestre de la Suisse Romande, Paul Kletzki cond. LONDON ⑤ CS 6569 \$5.79.

Performance: Excellent  
Recording: Good  
Stereo Quality: Good

It has been a number of years since Paul Kletzki has done any recording, and it is good to have him back with this first completely uncut version of the Rachmaninoff Second Symphony. The 1956 Kurt Sanderling-Leningrad Philharmonic performance, recently reissued on Heliodor, would have come up with the honors save for a small and unaccountable cut of a transition episode in the finale. At any rate, we now have the Second Symphony recorded in its sprawling yet curiously fascinating entirety, and in first-rate stereo sound. It is quite a different piece from the cut version we're used to, and I urge this disc upon all those for whom Rachmaninoff matters as a composer. Kletzki and his Swiss players do not bring to this performance the blazing passion of the Leningraders; but the recorded sound is infinitely superior in both textural detail and dynamic range. Kletzki for his part seeks to lend some measure of proportion to the music by avoiding exaggerated climaxes and tempo contrasts, yet bringing to bear on it a sure and vital rhythmic pulse. I'll admit still to having a soft spot in my heart for the uninhibited excitement of the old Leningrad recording, but this new London disc stands as a worthy and welcome replacement. D. H.

#### RECORDING OF SPECIAL MERIT

**SCHUBERT: *Octet, in F Major, Op. 166 (D. 803).*** The Melos Ensemble. ANGEL ⑤ 36529 \$5.79.

Performance: Excellent  
Recording: Attractive  
Stereo Quality: Intimate

The Schubert Octet was written for a clarinet-playing patron and, important as the other parts may be, this piece usually stands or falls on the quality of the clarinet playing it gets. In the case at hand, it stands. If the unlikely name of Gervase de Peyer means nothing to you, this record ought to remedy that; the man is the Dennis Brain of the clarinet. But don't get the impression that de Peyer is outstanding here to the detriment of his colleagues. He—and they—are ensemble players who manage a remarkably sensitive togetherness without any loss of individuality. If you want to hear for yourself, try out the finale for a start; I have never heard this movement work quite so well—with just the right amounts of style, *élan*, buttery tone, and buoyant, jaunty flow. This is a gorgeous performance, thoughtful as well as seductive—and well recorded too. E. S.

**SCHÜRMAN: *Chuench'i—Song Cycle from the Japanese*** (see IVES)



DITTA PASZTORY-BARTÓK AND TIBOR SERLY  
*At the recording session of Bartók's Third*

**SERLY: *Concerto for Two Pianos and Orchestra.*** Geza Frid and Luctor Ponce (pianos), Folk Opera Orchestra of Vienna, Tibor Serly cond. **BARTÓK: *Concerto No. 3 for Piano and Orchestra.*** Ditta Pasztory-Bartók (piano); Vienna Symphony, Tibor Serly cond. KEYBOARD ⑤ K102-S \$5.50, ⑩ K102-M \$4.50.

Performance: Okay  
Recording: Adequate  
Stereo Quality: Nice

There is something (admittedly a bit extramusical) about this release that rubs me the wrong way. Take the liner notes: "Standing center stage in the . . . drama which resulted in this unique recording is the figure of Tibor Serly. The American (though Hungarian born) composer must be rather weary of being cast in the role of 'Béla Bartók's musical executor.' When the great Hungarian composer died in New York, Serly, a close friend, was at work on a two-piano concerto for which he had all but completed the first movement. He was also deep in the study of harmonic problems which eventually led to theoretical studies which he calls 'Modus Lascivius, a revolutionary expansion of the harmonic system.'" And later: "This

work was interrupted when . . . Serly was prevailed upon to recover Bartók's last two works, the Piano Concerto No. 3 and the Viola Concerto, from what well may have become musical limbo. . . . The Viola Concerto was little more than, in Serly's phrase, 'a mass of tangled sketches.' Deciphering the sketches and preparing the concerto for publication required so much of Serly's time and energy that his own work . . . lay fallow."

I am tempted to say, in the charmingly garbled English phraseology of a Spanish-speaking friend of mine, "Poor my dear!" Unless I am over-reading this commentary, which Serly must have seen, there are embarrassing overtones of martyrdom. Heaven knows, he has every right to lay claim to recognition of his own creativity. But to suggest that Bartók was a deterrent to his fame, rather than the very basis for its recognition, is a little fatuous. And, should he wish to make such a point, he hardly strengthens it by associating his name with Bartók in a coupling such as this. And it may be just a bit in poor taste to give himself top billing (or accept it) both in print and order of side.

As for Serly's Concerto, rife though it may be with *Modus Lascivius* (whatever that may be), not only does it sound like rather characterless posturing *à la* Bartók, it simply can't come *close* to Bartók. There are no really compelling musical statements; one is rather more struck by its lack of *modus vivendi* than by its *Modus Lascivius*.

Both pieces are ably enough performed, although the Schwann catalog lists versions of the Bartók work that I far prefer both as musical performance and in terms of quality of recorded sound. I suppose that in assigning the piano part to Bartók's wife, the performance can lay claim to a certain authenticity, but I generally take a dim view of such assumptions. W. F.

**SHOSTAKOVICH: *Violin Concerto No. 2, in C-sharp Minor, Op. 129; Symphony No. 6, in B Minor, Op. 54.*** David Oistrakh (violin); Moscow Philharmonic Symphony Orchestra, Kiril Kondrashin cond. MELODIYA/ANGEL ⑤ SR 40064 \$5.79.

Performance: Powerful  
Recording: Excellent  
Stereo Quality: Excellent

Whatever you may or may not think of either or both of these Big Works by Shostakovich, I don't think you'll deny they have been given powerful performances on this new release from Melodiya/Angel. Both Oistrakh and Kondrashin brave a sweeping, epic approach—as if to dare us to assert once again that Shostakovich's big symphonic gesture is but sound and fury signifying nothing. My guess is that they have come as close as is possible to making this believable in a composer whose work I (perhaps perversely) value more in its chamber music manifestations than in its extended symphonic attempts at grandiosity and scope.

The Sixth Symphony, with the Fifth and Seventh, forms a sort of stylistic triumvirate; it is one of those works composed (1939) during an era when Shostakovich was the international rage. By now, of course, we've not only heard it, we've had it. But if one can forget that we *have* had it for a minute, its effect as pure musical attitude may assert itself in a somewhat spectral resuscitation as the world heard it when it was new.

STEREO REVIEW

If the Sixth reaches the heights of neither the Fifth nor the Seventh, it comes close enough to make its relatively tight construction and clearly focused statement welcome without a sense of loss.

The Second Violin Concerto (1967) acts like "real" music, sounds like "real" music, and is most emphatically performed as such on this record. But, after giving it a second and even a third chance straight-through, I hear nothing but a hollow echo of the man's best work; I in fact prefer the glib but yet assaulting neo-Moussorgsky posture of some of his more recent big vocal-orchestral numbers than the sort of "composing-just-because-I-know-how-to" apathy projected by the Violin Concerto.

What I have written about the splendor of the performances in the first paragraph requires no further amplification. I will only add that the sonics are of matching quality.

W. F.

**STENHAMMAR: Serenade in F Major, Op. 31.** Stockholm Philharmonic Orchestra, Rafael Kubelik cond. HELIODOR © S 25086 \$2.49.

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

Wilhelm Stenhammar (1871-1927) was known during his lifetime as an outstanding chamber-music pianist and conductor (of the Göteborg Philharmonic Society). He was a lifelong and intimate friend of both Sibelius and Carl Nielsen, and in Sweden he is justly regarded as the country's outstanding composer of the late Romantic period. Representation of his music in the American catalog has been long overdue (a not wholly satisfactory reading of the often impressive G Minor Symphony has been listed for the past few years in Schwann's supplementary import catalog on Swedish RCA Victor). Therefore, this fine recorded performance of the lovely F Major Serenade under Rafael Kubelik's direction is most welcome.

Hearing the music, one senses immediately the roots of such popular scores as the Pastoral Suite and String Serenade by Lars-Erik Larsson and Dag Wirén of a later generation. There are echoes of late Sibelius (or is it the other way around?) in Stenhammar's exquisite string and woodwind scoring. If one can speak of any Swedish atmosphere in the music of Stenhammar's serenade, it lies not in nationalist melodic overtones, but rather in the sheer elegance and lightness of line, texture, and rhythm. This is a most enjoyable work, a fine companion piece to have in one's record library alongside the serenades of Brahms and Dvořák. The DGG-Heliodor sonics are exactly apposite to the music—intimate and warm-hued.

D. H.

**JOHANN STRAUSS: Die Fledermaus: Overture; Wine, Woman, and Song Waltzes; Thunder and Lightning Polka.**  
**RICHARD STRAUSS: Der Rosenkavalier Suite, Op. 59.** Cincinnati Symphony Orchestra, Max Rudolf cond. DECCA © DL 710158 \$5.79.

**JOHANN STRAUSS: Rosen aus dem Süden; Tales from the Vienna Woods; Wiener Blut; Schatz-Wälzer; Wine, Woman, and Song; Tritsch-Tratsch Polka;**  
(Continued on next page)

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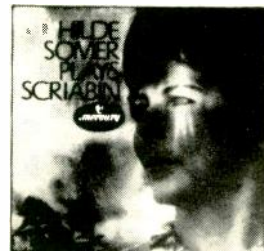


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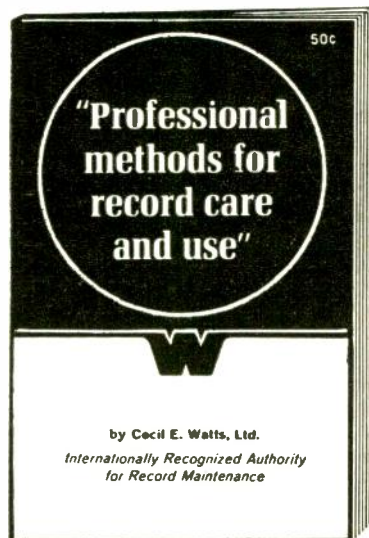
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**Champagner Polka; Perpetuum mobile.** The Vienna State Opera Orchestra, Carl Schuricht cond. VANGUARD EVERYMAN © SRV 256 SD \$2.50.

Performance: Both good  
Recording: Both good  
Stereo Quality: Both good

Neither of these two discs was created to fill a gap of any kind. And yet, the Decca release can be justified on two grounds: (1) there are only three other versions of the *Rosenkavalier* Suite in the current catalog; (2) no other version is paired with Johann Strauss material. Max Rudolf is an authoritative interpreter of both Strausses. His tempos are very well chosen, his textures are light, and his ear for orchestral detail is one of the best in the business. The orchestral sound favored by Rudolf is somewhat dry when compared with the lush sonorities revealed by Ormandy (on Columbia MS 6678, the recording of the *Rosenkavalier* Suite I happen to prefer), but this is not in itself objectionable. My reservations concern the somewhat angular handling of the opening measures of the Suite, and the thin sound of the Cincinnati violins. Aside from this, Rudolf's seasoned hand makes the orchestra play with an *echt* Viennese touch.

That touch is, of course, native to the orchestra performing on the Vanguard disc, but it is insufficient justification nowadays for such a predictable and much-recorded program. The interpretations are perfectly fine, light, and elegant, perhaps a shade wanting in *brío* in *Wiener Blut* and only tamely effervescent in the *Champagner Polka*. The price, of course, is right. G. J.

#### RECORDING OF SPECIAL MERIT

**R. STRAUSS:** *Zueignung; Schön sind, doch kalt; Die Zeitlose; Die Verschwiegene; Der Stern; Seitdem dein Aug'; Die Nacht; Wie sollten wir geheim sie halten; Schlagende Herzen; Morgen!; Waldseligkeit; Ich trage meine Minne; Du meines Herzens Kronelein; Winterweibe, Allerseelen; Rube, meine Seele.* Felicia Weathers (soprano); Georg Fischer (piano). LONDON © OS 26075 \$5.79.

Performance: Very good  
Recording: Very good  
Stereo Quality: Natural

At least six of these sixteen songs are quite unfamiliar, so the program is worthy on that count alone. There are, however, other merits: Miss Weathers is a very fine recitalist with surprising linguistic command (surprising because so little is known of her work as a lieder singer) and a willingness to eschew big vocal effects in the interest of a sustained mood and textual continuity. Her voice is ample and wide-ranging, and she can cope with Strauss' considerable demands without undue strain, though her tone tends to lose its attractive roundness in the uppermost reaches. In all, this is a very praiseworthy recital for singer and accompanist alike. G. J.

**STRAVINSKY:** *The Rite of Spring.* USSR Symphony Orchestra, Yevgeny Svetlanov cond. MELODIYA/ANGEL © SR 40063 \$5.79.

Performance: Very Russian  
Recording: Big sound  
Stereo Quality: Wide as Mother Russia

There's a good deal of the social history of the twentieth century in back of this one. A Russian recording by a Russian orchestra of this ultra-Russian masterpiece is by no means as obvious as it might appear to the uninitiated. Stravinsky, the very prototype of the expatriate, and his revolutionary *Sacre*, written on the very eve of war and revolution, have been accepted in "their" native land only very recently. But if *Sacre* is still a way-out score for these Russian musicians, they don't show it. There are a few problems. The performance is sometimes heavy and dogged, and the piece sometimes sounds as if it were being played in the steppes of central Asia, with a stereo spread from the Urals to Vladivostok. Nevertheless, many things are limned with surprising clarity and a kind of big, held-back, very Russian energy; the final (and rhythmically difficult) *Danse Sacrale* is particularly impressive. Oddly enough, it is often the less difficult



FELICIA WEATHERS  
*A fine Strauss song recital*

parts which threaten to fly apart or which emerge oddly balanced. Even so, it's an experience to hear this most Russian work played by musicians of Mother Russia. E. S.

**TCHAIKOVSKY:** *Eugene Onegin (highlights).* Evelyn Lear (soprano), Tatiana; Fritz Wunderlich (tenor), Lensky; Dietrich Fischer-Dieskau (baritone), Onegin; Martti Talvela (bass), Gremin; Brigitte Fassbaender (mezzo-soprano), Olga; Hans Marsch (bass), Zaretski. Choir and Orchestra of the Munich State Opera, Otto Gerdes cond. HELIODOR © HS 25084 \$2.49.

Performance: Vital  
Recording: Excellent  
Stereo Quality: Excellent

This is the most generous representation of *Eugene Onegin* available in stereo, and a fine stereo it is, with luminous sound, ample breadth, and absolutely clear definition. The performance, too, is praiseworthy; the opera has had such a long history on German stages that a first-rate group of singing actors, such as those employed here, can manage to sound convincing, the German language notwithstanding.

Fritz Wunderlich is the standout in the cast, with his manly yet melting and abso-

lutely beautiful rendition of the tenor arias. His Lensky is a character filled with inescapable poignancy: in the tragic, senseless death of the poet we can also mourn the tragic, senseless death of an artist cut down in the fullness of his powers. Evelyn Lear is a womanly, impassioned, very attractive Tatiana.

In Gremin's stately aria, Martti Talvela gives a demonstration of what is meant by a *basso cantante*: a voice of rocklike solidity poured out in a liquid flow. In the title role, Fischer-Dieskau again disappoints, as so often in opera, with his constant over-dramatization and vehement, at times toneless, delivery. Gerdes rushes the early scenes, but his work is generally impressive, and the orchestral execution is tops. A desirable disc and an excellent buy. G. J.

#### RECORDING OF SPECIAL MERIT

**TIPPETT:** *Symphony No. 2; The Weeping Babe; Sonata for Four Horns.* John Alldis Choir (in *The Weeping Babe*); Barry Tuckwell Horn Quartet (in the *Sonata*); London Symphony Orchestra, Colin Davis cond. ARGO © ZRG 535 \$5.95.

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

These are very attractive and individual works. I must say that modern symphonies with pseudo-sonatas, song-forms, and scherzos turn me off. These forms grew out of entirely different kinds of styles and harmonic vocabularies, and in modern works they always strike me as imposed and text-bookish. It is much harder to invent your forms or make them grow out of your own ideas and vocabulary; that is, after all, what Haydn and Mozart and Beethoven did, and any true homage to their tradition would do the same. Stravinsky, the arch neoclassicist, almost never makes this mistake; his forms, no matter how "artificial" or "contrived," are never merely reflexive recapitulations. If Tippett overcomes these (in my view largely unnecessary) problems, it is probably because of the inventiveness of his orchestration and because of an almost unerring sense of rhythmic and phrase time that nearly bridges the gap between the ideas and the formal solutions. Anyway, from detail to detail this music is very effective, and often of an intensity that is genuinely moving.

*The Weeping Babe*—an a cappella piece with a text by Edith Sitwell—and the *Sonata for Four Horns*, originally written for the Dennis Brain ensemble, are attractive if minor pieces, much enhanced by these brilliant performances. The recording is one of the best productions of Argo's British Council series—excellent performances, very well recorded. E. S.

**WAGNER:** *The Flying Dutchman.* Theo Adam (bass), the Dutchman; Martti Talvela (bass), Daland; Anja Silja (soprano), Senta; Ernst Kozub (tenor), Erik; Annelies Burmeister (mezzo-soprano), Mary; Gerhard Unger (tenor), Steuermann; BBC Chorus and New Philharmonia Orchestra, Otto Klemperer cond. ANGEL © SCL 3730 three discs \$17.37.

Performance: Routine  
Recording: Good  
Stereo Quality: Good

However contemptuously Richard Wagner dismissed Meyerbeer and virtually all Italian opera, *The Flying Dutchman* is saturated with both influences. This early opera, in fact, gains in performance when these influences are accentuated—as is proved, I think, by RCA's recording (LSC 6156), the most successful so far of this uneven yet undeniably effective work. The merit of conductor Antal Dorati's approach in the RCA set can be summed up thus: he keeps the music moving. Dorati used the unconventional uninterrupted version of the opera; Otto Klemperer employs the conventional three-act version, and his reading, even allowing for the difference in edition, is about ten minutes longer. This tells part of the story. It must be granted that Klemperer's weightier, broader pacing often yields remarkable results and seems eminently right, but there are also times when the music comes close to standing still (Senta's Ballad), and in certain of these, passages of less than prime Wagnerian inspiration, constant momentum seems essential. The duet between Daland and the Dutchman at the conclusion of Act I illustrates this: Dorati moves the music effectively; Klemperer inadvertently reveals it for the awkward and leaden thing it is.

And yet one could easily live with Klemperer's overall view: it is authoritative, it captures the fury and passion of the score, and it renders the orchestral pages with strength, imposing dark sonorities, and a strong rhythmic impetus. Unfortunately, Klemperer does not have the singers in this performance to match his distinguished contribution. I am perfectly willing to assume that the dramatic gifts of Anja Silja, Theo Adam, and Ernst Kozub justify their considerable reputations. All three have performed leading roles at Bayreuth and other European centers, and Miss Silja developed into an international star under Wieland Wagner's intensive coaching and supervision. On this recording, however, they reveal serious limitations. Miss Silja's imperfect vocal technique cannot cope with high-lying passages (from F upwards) without disturbing throatiness, strain, or a persistent quaver. Theo Adam is a forceful Dutchman, with a voice that has the proper color and weight for that difficult role, but it tends to spread around the tonal center, and lacks sensuous appeal. There are no serious deficiencies in the work of Ernst Kozub, but neither is there any real distinction. The only outstanding performer in the cast is Martti Talvela, a solid, sonorous bass with steady tones, a wide range, and broad enough musical shoulders to carry the mantle of such Wagnerian predecessors as Ivar Andresen, Alexander Kipnis, and Gottlob Frick. In their minor roles Gerhard Unger and Annelies Burmeister are quite good.

There are occasional puzzles in the voice-orchestra balance (Daland is far off in his first scene), but the overall sound is impressive, with real excitement being conveyed in the overture and in massed passages. And there is an ill-considered side break that interrupts Senta's Ballad at an awkward point—but this is a minor matter compared to the set's other disappointments. G. J.

#### COLLECTIONS

#### RECORDING OF SPECIAL MERIT

MONTSERRAT CABALLÉ AND BERNABÉ MARTÍ: Zarzuela Love Duets. Guri-

di: *El Caverío*. Vives/Perrin: *La Generala*. Soutullo-Vert: *La Leyenda del Beso*. Moreno Torroba: *Luisa Fernanda*. Bretón: *La Dolores*. Caballero: *El Dúo de la Africana*. Mohtserrat Caballé (soprano) and Bernabé Martí (tenor); symphony orchestra, Eugenio Marco cond. RCA © LSC 3039 \$5.79.

Performance: **Top-notch**  
Recording: **Good**  
Stereo Quality: **Good**

The rich domain of Spanish zarzuelas yields much enchanting music, but few are the scores in which the level of musical inspiration is consistently high. Selecting love duets from six zarzuelas for the present recital was a happy idea, but even so, the music is highly derivative—pleasant, but in a harmless, unchallenging way. The most appeal-

ing of the six duets here is the scene from Bretón's *La Dolores*; even allowing for the Italian influences, this is strong and effective theatrical music. Stimulating, too, is the excerpt from *El Dúo de la Africana*, the most emphatically Hispanic in the group, and full of textual allusions to the Meyerbeer work (which should have been clarified in the annotations). The remainder of the program offers music that is pleasantly and fluently written, but largely without true individuality.

The disc, however, will appeal to lovers of good singing, because it offers performances of exceptional skill by Mr. and Mrs. Bernabé Martí. Both are masters of the style, which means that they need not offer proof of ethnic identification, and consequently can concentrate on good singing. The so-



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prano, who seems relaxed and uninhibited in Spanish music, is given opportunities to exhibit her marvelous *pianissimo*, and her refined vocalism time and time again gilds this musical tin. Martí is a worthy partner, using his agreeable voice artistically for a harmonious blend. The balance favors the voices at the expense of the orchestra, but Marco makes good use of the limited orchestral opportunities. *G. J.*

#### RECORDING OF SPECIAL MERIT

**FAVORITE FRENCH SHOWPIECES.** Rouget de Lisle (arr. Berlioz): *La Marseillaise*. Chabrier: *España*. Debussy: *Prélude à l'après-midi d'un jeune*. Dukas: *The Sorcerer's Apprentice*. Saint-Saëns: *Danse macabre*. Lalo: *Scherzo*. Andréa Guiot (soprano); Claude Cales (baritone); Les Petits Chanteurs à la Croix de Bois; Chorus of the Paris Opera, Jean Laforge, chorus master; Orchestre de Paris, Jean-Pierre Jacquillat cond. ANGEL © 36518 \$5.79.

Performance: **Stunning and sustained**  
Recording: **Excellent**  
Stereo Quality: **Three-dimensional**

It's a little disconcerting to open a box of bonbons and find it full of firecrackers. That's what this record, innocuously entitled "Favorite French Showpieces", turned out to be. I expected a box of stale chocolates. It is nothing of the kind. There is, for an opener, the Berlioz arrangement of *La Marseillaise*. I had never heard it before, and I had no idea the old boy had practically made a grand opera out of the French national anthem. This is vintage Berlioz, believe me, replete with bright fanfares, flamboyant crescendos, massed choirs, melodrama, and counterpointed embroidery, all played to a fare-thee-well by an expanded symphony orchestra and several choruses. Jacquillat puts the Orchestre de Paris through its paces in a staggering performance of this sonic extravaganza. After the seven-minute tour de force of the *Marseillaise*, I braced myself for the usual let-down. Nothing of the kind! This young conductor took France's attention when the late Charles Munch chose him as his assistant; we shall hear more of Jacquillat. Here he has taken the bones of such overdisplayed fossils as *The Sorcerer's Apprentice* and the *Danse Macabre* and fleshed them out with a vitality that must be heard to be believed. True, he exaggerates orchestral effects at times. Some of the liberties he takes with the Dukas are positively insolent, and his *España* wears a rather hectic flush, but even these excesses are more gratifying than the weariness with which more timid men approach these dog-eared scores. And the rendition of *Afternoon of a Faun* exhibits a capacity for restraint and refinement when the score calls for it. This full-blooded, sensuous song for orchestra has never sounded lovelier. A spine-tingling program. *Paul Kresh*

**HANS HOTTER: Great German Songs, Album Two.** Brahms: *Wir wandelten; Sapphische Ode; Botschaft; Wie Melodien zieht es; Sonntag; Verrat; Ständchen; O wüsst ich doch den Weg zurück; Auf dem Kirchhofe; Heimkehr; In Waldesumkeit*. Wolf: *Nimmersatte Liebe; Anakeons Grab; Verborgeneheit; Der Musikant; Fustreise*. Loewe: *Der Erbkönig; Edward; Odins Meeressritt; Die wandelnde Glocke; Hinkende*

*Jamben*. Hans Hotter (bass-baritone); Gerald Moore (piano). SERAPHIM © 60065 \$2.49.

Performance: **Compelling**  
Recording: **Good**

This is a reissue, but apparently not of an American disc, for I do not remember encountering this particular Hotter program before. It is a first-rate collection: all Loewe songs are welcome, considering the general scarcity of this underestimated composer's representation on records; the Wolf items are among his best; and the Brahms songs recorded here, drawn from the composer's middle and late years, are particularly suited to the singer's style.

The recording probably dates from the middle Fifties, and shows Hotter's voice in fine estate, with his subtle and eloquent command of the texts, the richness and warmth of the middle and low register, and



MONTSERRAT CABALLÉ AND BERNABÉ MARTÍ  
*Vocal skill that gilds zarzuela tin*

the delicate manipulation of *mezza voce*. Many of the songs—all five of Loewe's and Brahms' *Verrat*, for example—lay stress on dramatization, and Hotter has few peers in this kind of music. But in the intimate moods his art is no less striking, and when he runs the gamut from tender contemplation to passionate despair within a few measures of the same song (*Verborgeneheit*), his mastery shines brightest. There are a few spread tones and a few tightly produced phrases in the high register to remind us that Hotter was never a perfect vocalist in the technical sense, but not enough to cast a shadow on otherwise exceptional performances. Gerald Moore lends his own superb art to the proceedings and, in one instance at least (*Fustreise*), manages subtly to steal the show. *G. J.*

**GÉRARD SOUZAY: Four French Cantatas.** Boismortier: *L'Automne*. Campra: *Les Femmes*. Courbois: *Don Quichotte*. Rameau: *Téthys*. Gérard Souzay (baritone); Chamber Orchestra, Jean-François Paillard cond. EPIC © BC 1383 \$5.79.

Performance: **Commendable**  
Recording: **Very Good**  
Stereo Quality: **Satisfactory**

Of these four Baroque cantatas from France, only André Campra's *Les Femmes* seems to have been recorded previously, and that on a set of 78's by Souzay himself. Philippe Courbois is almost totally unknown, and even reference books say only that he had a volume of cantatas published in 1710 and that he wrote a few other scattered vocal works. His *Don Quichotte* has some very charming moments and is well worth hearing. It, like Campra's cantata, is scored for chamber-orchestra accompaniment, whereas the Boismortier and Rameau have only individual instrumental *obbligatos* and continuo. The music throughout has a typical French Rococo charm, and the performances, with excellent support from Paillard, are full of personality. I suspect that Souzay has omitted a number of ornaments from the vocal line, these being rather a typical feature of such works of this period and not overly present here, but his is, on the whole, a distinguished performance. The recorded sound is quite satisfactory, although the harpsichord could have been more prominent. *I. K.*

**YANKEE ORGAN MUSIC.** Hewitt: *Yankee Doodle with Variations; The Fourth of July ("A Grand Military Sonata")*. Ives: *Adeste Fideles in an Organ Prelude; Variations on "America."* Paine: *Variations on "Austria."* Chadwick: *Theme, Variations, and Fugue*. Richard Ellsasser (organ). NONESUCH © H 71200 \$2.50.

Performance: **Good enough**  
Recording: **Overly diffuse**  
Stereo Quality: **Will do**

Album title to the contrary, this is a curious hodgepodge of a program. Only the brief but extraordinarily evocative and moving Ives *Adeste Fideles* piece—anticipating, as it does, elements in his later *The Unanswered Question*—achieves in this first recording something beyond curiosity status. James Hewitt, British-born resident of the American East Coast and a contemporary of Beethoven, is represented by a pair of characteristically frivolous and sometimes amusing entertainment pieces. I still find the *Battle of Trenton* more interesting than either, especially in the band arrangement recorded by Richard Franko Goldman for Capitol. John Knowles Paine (1839-1906) and George Whitefield Chadwick (1854-1931), whose *Symphonic Sketches* should be reissued by Mercury in the recording by Howard Hanson, are represented by works wholly indistinguishable from any run-of-the-mill German product of the late nineteenth century.

Richard Ellsasser's performances on the super-electric organ at the John Hays Hammond Museum, Gloucester, Mass. (there are even bells in Hewitt's *Fourth of July*) are good enough, though he does not give nearly as pointed and witty a reading of the Ives *America* Variations as E. Power Biggs in his Columbia album featuring early American organs. Indeed, many of the fine points of Ellsasser's playing might have shown to better advantage if the microphoning of the organ had aimed for more presence. The lack of cutting edge in full organ attacks and the generally over-reverberant room tone makes for uncomfortably diffuse sound throughout the album as a whole, except in the predominantly *legato* Ives *Adeste Fideles*. This three-and-a-half-minute work by itself makes the Nonesuch disc worth buying. *D.II.*

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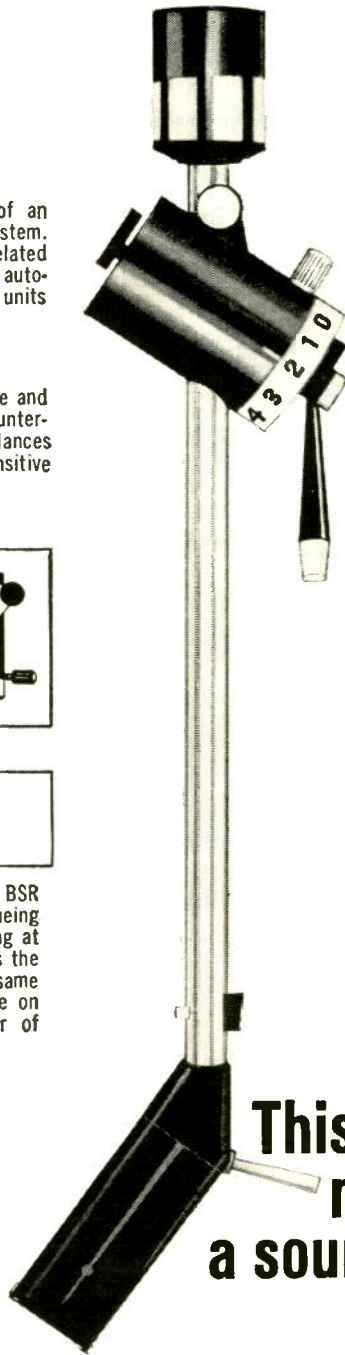


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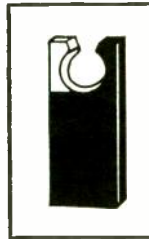
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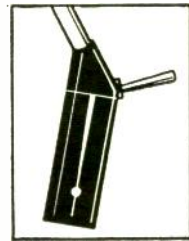


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*Seventh in a series of short biographical sketches of our regular staff and contributing editors, the "men behind the magazine"—who they are and how they got that way. In this issue, swinging Technical Editor*

## LARRY KLEIN

By LARRY SPORN

THERE ARE currently over two thousand audio components available to the stereo buyer, and more than five hundred new or modified units reach the market each year. It is STEREO REVIEW's job to bring together, sift, and evaluate the flood of technical information all this equipment entails in order to inform its readers of new developments, to select representative and significant units for testing, and to clarify theoretical issues for both the newcomer and the old-time audiophile.

The responsibility for directing all this activity at STEREO REVIEW falls on Technical Editor Larry Klein, a member of the Institute of Electrical and Electronics Engineers and of the Audio Engineering Society. His duties include supervising the efforts of the technical department and outside contributors, maintaining contact with manufacturers, selecting and editing manuscripts, writing a monthly question-and-answer column, and being final arbiter on all matters of technical content in the magazine.

As might be expected, Larry's desk is busy, his telephone busier. All this may make him sound rather like the very model of a grey-flanneled, electro-technical corporation type. But here the image goes slightly out of focus, for Larry is also mustachioed, mod-attired, and something of a swinger. He is equipment advisor for an electric rock band known as the Group Image; he collects oriental art; he is knowledgeable in the fields of general

semantics, psychology, philosophy, and the new politics; and he has regularly been caught at rock dances wearing a flashing, electroluminescent love medallion he whipped up using a pocket power source and a transistor or two.

Larry was born and bred in New York City. Involvement in electronics began as an early-teen hobby which developed so rapidly that he was able to get part-time jobs in radio repair shops while still going to high school. By the time he entered the army, he was sufficiently advanced that he could skip the course given by the Signal Corps Radio School and qualify immediately for work in electronics at the Doppler Tracking Laboratory of the White Sands Proving Grounds. His service stint over, Larry found that the New Mexico desert was no match for the delights, comforts, and challenges of Greenwich Village, so he returned to New York.

For about six years, while attending night school (studying the social, not the physical, sciences), he worked for various electronics companies as a laboratory technician, test-instrument troubleshooter, equipment designer, and as a technical correspondent. (Julian Hirsch's correspondence file still holds a twelve-year-old letter signed by Larry containing instructions on how to adjust an oscilloscope made by one of Larry's several employers during this period.) His last job during the night-school period was as a free-lance hi-fi repairman, which grew out of his

rapidly developing interest in the field in the early Fifties.

Though they had no secret handshake or password, audiophiles in the Fifties did make up a rather exclusive society. In New York, one of their meeting places was an audio salon, the Electronic Workshop, which still exists in Greenwich Village. Larry was first an amateur consultant and later a paid troubleshooter for an exclusive group of "premature" audiophiles which included, among others, technical writers Hans Fantel and John Milder.

Larry's talent for translating technical jargon into layman's language led, through an odd series of circumstances, to a job as technical editor of *Popular Electronics*, a Ziff-Davis publication for electronics hobbyists. During his two years at *PE*, he wrote a popular series of articles on electronic test instruments that was subsequently published in book form by John F. Rider, Inc.

Following another couple of years as technical editor for *Electronics Illustrated*, another publication in the electronics field, Larry returned to Ziff-Davis to serve as technical editor of STEREO REVIEW, where he has held forth for six years. Through these years of being more or less in the public eye, he has built a solid reputation for technical accuracy and know-how among both manufacturers and the reading public. An admitted perfectionist, he does not claim omniscience: "I average about one bad technical goof a year. There are literally thousands of engineers among STEREO REVIEW's readers, and when I go wrong they are very happy to let me know about it. My secret for avoiding technical errors—and for keeping other people's errors from slipping by me—is knowing at what point I start *not* to know. Beyond that point, I ask those who do know. For me, the worst thing an editor or writer can do is to try to fake it, to pose as an expert in areas where his experience is either limited or is lacking altogether. I simply refuse to present myself as an audio encyclopedia—I know enough not to pretend to know everything.

"As far as the magazine is concerned, I work to keep the technical material free of wide-eyed wonder, vaporous debate, and hymns in praise of the latest audio fad, folly, or foolishness. In many cases I have ignored or put down 'revolutionary' developments simply because they weren't.

"High-fidelity reproduction is, I suppose, first and foremost a tool of culture, musical and otherwise, but I also find it an immensely satisfying activity on the technical level. I can scarcely imagine a better vantage point to observe the ebb and flow of the audio tides from than my job on STEREO REVIEW."



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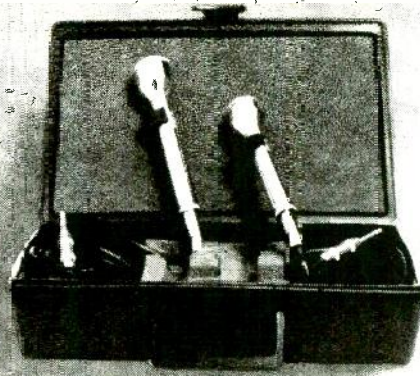
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# ENTERTAINMENT

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Reviewed by DON HECKMAN • PAUL KRESH • REX REED • PETER REILLY

**DAVID AXELROD:** *Song of Innocence*. Orchestra, Don Randi cond. *Urizen*; *Holy Thursday*; *The Smile*; *A Dream*; *Song of Innocence*; *Merlin's Prophecy*; *The Mental Traveler*. CAPITOL (S) ST 2982 \$4.79.

Performance: Pretentious  
Recording: Excellent  
Stereo Quality: Tricked-up

"Now like a mighty wind they raise to Heaven the voice of song/Or like harmonious thunders the seats of Heaven among." So wrote William Blake in his *Songs of Innocence* back in 1789, and the composer who would presume to take his inspiration from such a text surely has his work cut out for him. Unfortunately, Mr. Axelrod, though talented, is longer on presumption than he is on inspiration, and his suite of seven tone poems falls hopelessly short of the heights to which it aspires. The challenge is beyond him at this stage of his development. The proceedings open arrestingly with long sustained chords and the kind of clever special effects that promise excitement, but the goods are never delivered. Instead, all the tricks and devices of movie music are invoked to fill out a meager musical meal. The idiom is rock, which is fair enough, but the recourse to showy orchestration and forced climaxes is as old as the hills, and only the most uneducated will be taken in by the mountains of *misterioso* claptrap that surround these squeaking musical mice. P. K.

**TERRY BÉR:** *Through the Eyes of Terry Bér*. Terry Bér (vocals), orchestra. *A Lullaby to Wander By*; *Tonight Will Be Fine*; *But If You're Lonely*; *Brazos River*; *Colours*; *Lemon Tree*; and six others. WORLD PACIFIC (S) WPS 21876 \$5.79.

Performance: Affected  
Recording: Okay  
Stereo Quality: Good

Miss Bér has written her own liner notes, and under the heading of "The Gemini Gypsy Speaks of Life, Music, Herself" she goes on to say "You could say I lead the life of a [sic] itinerant folk singer, who spends whatever money may befall her on one way tickets to places she's never been. I arrive with three dresses, a pair of dungarees, a swim suit and my littlest guitar—and that's it . . . no money at all. I spend the first hour

after landing trying to get to know the town, and what places hire entertainment. It usually takes the next three hours to find the singing job. From then on things just happen."

Oh, yeah? Take it from a Taurus Stay-at-Home that it doesn't happen on *this* record. It is one of the most swelteringly precious, pretentious, and cloyingly "sensitive" albums I have ever heard. Recordings like this drive me to the point where I sometimes wonder whether or not *The Silent Spring* might not be a good idea. There must be some way to stop all this flower power. P. R.

JAMES BROWN ENTERPRISES



JAMES BROWN  
Musical mixed grill from a pop master

## RECORDING OF SPECIAL MERIT

**JAMES BROWN:** *James Brown Sings Out of Sight*. James Brown (vocals); various accompanying ensembles. *Out of Sight*; *Come Rain or Come Shine*; *Good Rockin' Tonight*; *Till Then*; *Nature Boy*; *I Wanna Be Around*; and five others. SMASH (S) SRS 167109 \$4.79.

Performance: A classic pop artist  
Recording: Good  
Stereo Quality: Good

James Brown has been a hero in the black community for so long that it's hard to believe he has only recently come to the attention of the larger white audience. True, he has been a high-priced and much-in-demand attraction on the slick night-club circuit, but that, too, represents a pretty specialized audience. A recent television special and occasional appearances on late-night TV talk

shows have begun finally to widen Brown's reputation.

Smash, a Mercury associate company, has provided a mixed grill that ranges from standards to originals. For the new James Brown fan, the selection is good, covering the high points of his unique performing style. Standards like *Come Rain or Come Shine*, *Till Then*, *Nature Boy*, and *I Wanna Be Around* are performed with a studio orchestra and chorus; they are effectively balanced by hard-driving Harlem jump band pieces like *Out of Sight*, *Good Rockin' Tonight*, and *I Got You*, which are the meat and potatoes of the Brown style. On *Porgie*, Brown introduces the song with a brief commentary in which he changes the gender to make *Porgie* a female; interestingly, the change works, making the song more convincingly up-to-date.

Those who have not heard Brown before may be startled by the variety of wails, squeals, and unusual sounds he makes, and perhaps intimidated by his enormous range, from piercing falsetto to rich baritone. But once past the unfamiliarity, hearing Brown can be an enlivening experience, indeed. Listen to the close of *Rain or Shine*, for example, and you will be given a convincing insight into one of the sources of Janis Joplin's style. Similar examples of Brown's influence abound, but don't let them deter you from the simple enjoyment of one of popular music's most masterly performers. D. H.

**BUFFALO SPRINGFIELD:** *Last Time Around*. Buffalo Springfield (vocals and instrumentals); various other musicians. *On the Way Home*; *It's So Hard to Wait*; *Pretty Girl Why*; *Four Days Gone*; *Carefree Country Day*; *Special Care*; and six others. ATCO (S) SD 33 256 \$4.79.

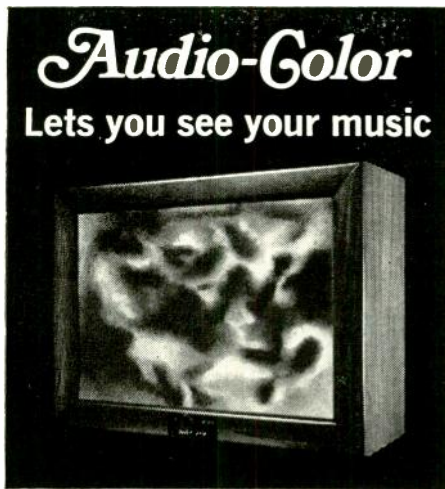
Performance: Unspectacular but rewarding  
Recording: Excellent  
Stereo Quality: Excellent

Buffalo Springfield continues to wend its unprepossessing but highly skillful way through pop music. It is a group that rarely will turn you off and seems to find something interesting to do with every pop-music style known to man—from bossa nova to country blues. Things are livened up on this new release by excellent studio backings, provided by an uncredited but excellent arranger. Buffalo Springfield has come a long way from its original preoccupation with folk-styled melodies. It will never bore you. D. H.

**CAMERATA:** *When We Were Very Young*. Poems by A. A. Milne; music composed by Camerata. Chorus and orchestra, Camerata cond. *Politeness*; *Diffodowndilly*; *Disobe-*

### Explanation of symbols:

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



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dience; *The Four Friends*; *Twinkletoes*; *Happiness*; *The Mirror*; *Market Square*; *Sand-Between-the-Toes*; and *Vespers*. DISNEYLAND (M) 3976 \$3.79.

Performance: Tonstant list'ner frowed up  
 Recording: Fair

If the whimsies of A. A. Milne's *Winnie-the-Pooh* caused Dorothy Parker to confess in a *New Yorker* review that "Tonstant weader frowed up," I wonder what the poor lady would have made of these saccharine settings of ten of the verses from Milne's *When We Were Very Young* (for which, in their original innocence on the page, I still happen to harbor a sentimental affection). Mr. Camerata's settings, for cooing chorus and cloying orchestra, are safe and supportable when he sticks to madrigal style, as in "The Four Friends," but when he chooses to be icky-contemporary in a kind of 1930's old-English jazz for already oversweet lyrics like "Twinkletoes," it goes to the stomach. Even poor James James Morrison Morrison, who tried to stop his mother from making trips downtown without consulting him, is transformed into a bland little chap before Camerata gets through with him, and Leonard the Lion is totally declawed. As for the illustrations, in the accompanying booklet of texts, they are typical Disney-esque full-color debasements of the original Shepard drawings, and should be helpful as a means of hastening the cultivation of a taste for mediocrity in the tiniest consumer. P. K.

ARTHUR "BIG BOY" CRUDUP: *Look on Yonder's Wall*. Arthur Crudup (vocals and guitar); Ransom Knowling (bass); Edward El (guitar); Dave Meyers (bass); Lawrence "Judge" Riley (drums). *Look on Yonder's Wall*; *Questionnaire Blues*; *That's All Right*; *Katie May*; *Dust My Broom*; and five others. DELMARK (S) DS 614 \$4.79.

Performance: A great old master of the blues  
 Recording: Erratic  
 Stereo Quality: Fair

Arthur "Big Boy" Crudup has been around for a long time. In the early Forties he was one of Bluebird's major "race" artists; in the Fifties he was the originator of some of Elvis Presley's early hits. He continues to be a strong performer. Although generally considered a "country" blues singer, Crudup isn't nearly as rough around the edges as are a number of other performers to be heard in this genre.

Unfortunately, Delmark has done some peculiar things to the recording. On several trio tracks, for example, the voice is placed well behind the instruments and may even be off-mike entirely. The best tracks, musically and technically, are those in which Crudup plays accompanied only by the superb blues bass of the late Ransom Knowling. Aside from the technical flaws—and they are quite serious—the disc is fine; Crudup's performance is excellent. Perhaps Delmark will provide us with a better engineered collection from this still-provocative old master. D. H.

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BOBBIE GENTRY AND GLEN CAMPBELL. Bobbie Gentry and Glen Campbell (vocals); orchestra, Al de Lory cond. *Less of Me*; *Little Green Apples*; *Gentle on My Mind*; *Heart to Heart Talk*; *My Elusive*

*Dreams*; and six others. CAPITOL (S) ST 2928 \$4.79.

Performance: Sweet and low  
 Recording: Excellent  
 Stereo Quality: Well balanced

Here is one of those happy instances in popular music in which the whole adds up to more than the sum of its parts. Taken separately, Bobbie Gentry and Glen Campbell are each gifted with an agreeable, easy charm and disciplined expertise. Together they are devastating. Even if they come across at times like a pair of professional hicks, scarcely able to hide their real sophistication behind the "country" sound expected of them when they sing these well-loved ballads about open and gentle people, they seem to know better how to put that sound over than almost anybody else in the business. Whether they are offering an especially satisfactory duet of *Gentle on My Mind*, or celebrating the simple joys



BOBBIE GENTRY AND GLEN CAMPBELL  
 Easy charm and expertise

of marital love in *Little Green Apples*, or calling for a summit meeting between jealous lovers in *Heart to Heart Talk*, this happy team never hits a false note—or a strained one. An especially gratifying arrangement of the folk song *Scarborough Fair* brings to a sweet and honest close an unaffected program of hits that deserve their popularity. P. K.

THE GOSDIN BROTHERS: *The Sounds of Goodbye*. Vern and Rex Gosdin (vocals); orchestra. *Sounds of Goodbye*; *She's Gone*; *Try and Catch the Wind*; *The Victim*; *The First Time*; and six others. CAPITOL (S) ST 2852 \$4.79.

Performance: Routine  
 Recording: Good  
 Stereo Quality: Good

This is the first album by the Gosdin Brothers, who apparently achieved fame of some sort with the title song, *The Sounds of Goodbye*, a lugubrious item that doesn't sound much different to me from a few hundred other "she/he/it is gone" country-and-western songs. Things don't really pick up with *She's Gone*, which presents pretty much the same idea in a still more mournful temper. (Continued on page 118)

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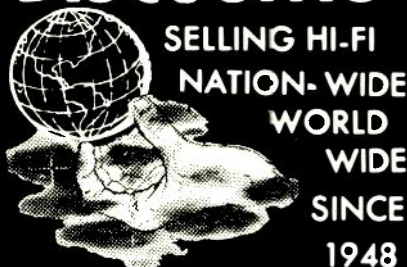
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po. The *Woman's Disgrace* might have been brought about by taking too much to heart the brothers' advice in *Love of the Common People*, but then again, you never can tell about the average embattled country-and-western leading lady—they can innocently get themselves into more compromising positions than a researcher at Grove Press.

The sound of the Gosdin Brothers is a cross between a restive bray and a syncopated circus barker, neither of which is especially appealing to me. P. R.

**ARLENE HARDEN:** *What Can I Say?* Arlene Harden (vocals); orchestra. *He's a Good Ole Boy; With Pen in Hand; I Wanna Live; Fair Weather Love; When; What Can I Say?*; and five others. COLUMBIA Ⓢ CS 9674 \$4.79.

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

Arlene Harden, along with her sister Robbie and brother Bobby, make up the Harden Trio. In this solo outing, she sounds good enough, but some of the songs like *D-I-V-O-R-C-E Dreams of the Everyday Housewife* would probably sink an Ella Fitzgerald. The only song familiar to me here is *Somebin' Stupid*, which Miss Harden sings in tandem with her producer Frank Jones. All I can say is that I guess it seemed like a good idea at the time. P. R.

**JANIS IAN:** *The Secret Life of J. Eddy Fink.* Janis Ian (vocals); various musicians. *Everybody Knows; Mistaken Identity; Friends Again; 42nd St. Psycho Blues; She's Made of Porcelain; Sweet Misery*; and five others. VERVE/FORECAST Ⓢ FTS 3048 \$4.79.

Performance: **Good, but too long**  
Recording: **Very good**  
Stereo Quality: **Very good**

I can think of few pop performers—of any age—who have achieved the degree of sophistication attained by little Janis Ian. The high quality of her work is sustained on this generally good new release. Miss Ian performs confidently, the songs are good, and the accompaniment (for some reason not completely identified—no information, for example, about the fine keyboard player) is excellent. Bassist Carol Hunter, co-arranger with Miss Ian, is given prominent room to display her whiz-bang counterlines.

Of the pieces, I was especially impressed by *Mistaken Identity*, a fine jazz-influenced tune that has been effectively arranged and performed by Miss Ian in unusually swinging fashion. But the most provocative item is a personal statement from Miss Ian called *When I Was a Child*. Curiously, it seems to parallel, in less gimmicky fashion, a polar testament by Frank Sinatra called *The Autumn of My Years*—even to the extent of having a similar harmonic progression.

One reservation: I don't know if I could take all of this recording too often, if only because Miss Ian's tone quality and performance style are still immature enough to become wearing over an extended period of listening. At her best, there is little to fault, and one does not have to make the usual reservations for her immaturity, but Miss Ian is not yet a well-rounded enough artist to sustain the creation and performance of original material for the full span of a twelve-inch disc.

Aside from that somewhat carping objection, this is a recording that deserves your attention. Hear it. D. H.

**MAURICE LARCANGE:** *The French Touch.* Maurice Larcange (accordion); Roland Shaw Orchestra. *Marieke; What Now My Love; It Must Be Him; Michelle; I Wish You Love*; and seven others. LONDON Ⓢ SP 44110 \$5.79.

Performance: **Drowsy**  
Recording: **All too faithful**  
Stereo Quality: **Excellent**

Monsieur Larcange, his accordion, and the ever-so-English orchestra that accompanies him turn out the kind of innocuous, slightly depressing music you are likely to get when you press the button on the gadget that pipes entertainment into renovated Midwestern hotel rooms. Whether the composer be Jacques Brel, Gilbert Becaud, or Paul McCartney, on Monsieur Larcange's accordion love always turns out to be a rather languid business—the sort of thing Rock Hudson would put on a phonograph when he was expecting Doris Day. If Miss Day is on her way up to your place, of course, don't let me stop you. P. K.

**LILY & MARIA:** *Lily and Maria.* Lily and Maria (vocals and guitars); orchestra, Garry Sherman arr. and cond. *Subway Thoughts; There'll Be No Clowns Tonight; Aftermath; Fourteen After One; Melt Me; Morning Glory Morning*; and three others. COLUMBIA Ⓢ CS 9707 \$4.79.

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

This is an unremarkable effort by two young ladies whose talents are almost buried by complex arrangements, pretentious songs, and overproduction. Both Lily and Maria have pleasant voices, fashionably pure and hurt-sounding, but what is going on around them here is the sort of commercial "sensitivity," as evidenced by such mauve silly-putty as *Subway Thoughts* and *There'll Be No Clowns Tonight*, that makes stars out of such people as Siobhan McKenna and Kahlil Gibran—and makes a sneering yahoo out of me. The production, engineering, and orchestral forces employed here would do credit to a 2001: *A Space Odyssey*, starring the Gish sisters. P. R.

**ROD MCKUEN:** *Lonesome Cities.* Rod McKuen (vocals and recitations); orchestra, Arthur Greenslade cond. *The Art of Catching Trains; Cowboys; Boat Ride; Morning; Church Windows; Manhattan Beach*; and nine others. WARNER BROS. Ⓢ 1758 \$4.79.

Performance: **Steamy**  
Recording: **Good**  
Stereo Quality: **Good**

Rod McKuen, the spectacular success of whose books and recordings may be the envy of less prosperous versifiers forced to seek shelter in university English departments and foundation grants, is just a pain in the neck to me. His husky, murmurous voice, in which he confides to the microphones the details of his love affairs in various cities around the globe, produces in me the feeling of stumbling into somebody else's unaired bedroom on a morning after. Following some Saroy-

(Continued on page 120)

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anesque palaver about childhood memories of freight trains and cowboys, Mr. McKuen takes us on his sleazy world tour, a series of boastful reminiscences of his around-the-world conquests, each duller and more embarrassing than the last. Whether he is in San Francisco, Venice, Cannes, or Paris, or poised before a bowl of anemones "wilting on the mantelpiece" in a London apartment, Mr. McKuen stands in the center of every picture postcard, blocking the view. He is not quite so objectionable singing into the microphone about watching trains or the loneliness of cities as he is reading his recollections into your ear, but there are only two songs on this disc, and they're not worth the tiresomeness of the rest of the journey. The world-weary music that serves as background to the reading only emphasizes the tacky nature of the poetical material. On the back cover of this intimate travelog, the author and vocalist is shown looking appropriately hung-over in a photograph taken by, of all people, Frank Sinatra.

such songs as *Presidente* are obviously trying to make some point through their lyrics, I felt a bit left out. It's a depressing thought, however, that all those luscious young Italian girls might now be wearing loose-fitting turtle-necks, jeans, and long straight hair like Nives in the cover photo. Where are the "lollos" of yesteryear?

**NOTES FROM THE UNDERGROUND:** *Notes from the Underground.* Notes from the Underground (vocals and instrumentals). *Follow Me Down; I Wish I Was a Punk; Mainliner; Down in the Basement; What Am I Doing Here?; Why Did You Put Me On?;* and four others. VANGUARD © VSD 6502 \$4.79.

Performance: Too derivative  
Recording: Very good  
Stereo Quality: Very good

Vanguard producer Sam Charters' guiding hand appears to have developed a second-string Country Joe and the Fish in Notes from the Underground. In fact, the voice of lead singer Mike O'Connor bears at times an eerie similarity to that of Country Joe. The obvious question is whether the whole recording project was pointed intentionally in the direction of imitation, and if so, why? The group is surely good enough to stand on its own. Their lyrics are inventive, their playing is competent (and sometimes excellent), and their vocal harmonies are in tune, if not very complex. Much of the material has a pleasant up-dated ragtime quality that might be hokey if it were not so well enhanced by the jazz-influenced playing of the group's members. (One piece—Herbie Hancock's *Cantaloupe Island*—is virtually jazz improvisation, and pianist Skip Rose would have little problem playing in a straight-ahead jazz group.)

Whatever the cause behind the lack of personality in this debut recording, Notes from the Underground is a promising group. Let us hope their second recording will reveal something more in the way of original qualities. And please, Sam, tune the piano next time!

**BILL MEDLEY: Bill Medley 100%.** Bill Medley (vocals); orchestra and chorus, Bill Baker arr.; Michael Patterson cond *Brown Eyed Woman; Let the Good Times Roll; Impossible Dream; That's Life; Show Me; Goin' Out of My Head;* and six others. MGM © SE 4583 \$4.79.

Performance: Derivative  
Recording: Fair  
Stereo Quality: Good

The title is misleading. Bill Medley is really 70 per cent Ray Charles, 20 per cent Tony Bennett, and 10 per cent Georgie Fame. That's not a bad combination, but why listen to imitations when you can get the real thing? Medley is even backed by a singing group that sounds exactly like the Ray-Lettes. Side one is pure Charles, and the only interest it serves is as a fantasy preview of how the Great Man might sing *The Impossible Dream*. On side two the ears are treated to more Charles imitations (*That's Life*), plus Tony Bennett (*Who Can I Turn To?*), and a pinch of Fame (on *Show Me*). Medley is finally his own man on *I Can't Make It Alone*, but by this time he has already proved that.

**ST. JOHN GREEN: St. John Green.** St. John Green (Ed Bissot, Vic Sabino, Bill Kirkland, Mike Baxter, and Shel Scott, vocals and instrumentals). *7th Generation Mutation; Canyon Women; Goddess of Death; Spirit of Now; Love of Hate; Devil and the Sea;* and six others. FLICK DISC © FLS 45001 \$4.79.

Performance: Not so grand canyon  
Recording: Good  
Stereo Quality: Good

**NEW YORK ROCK & ROLL ENSEMBLE** (See Best of the Month, page 82)

**NIVES: Nives.** Nives (vocals); orchestra. *Ask for Your Part; Sailor; Hava Nagila; In the Wind; Thank You; You Used to Say;* and six others. MGM © SE 4584 \$4.79.

Performance: Good  
Recording: Good  
Stereo Quality: Very good

Nives, who, like Jeeves, is apparently identifiable by one name only, is an Italian girl who comes on like Juliette Greco but quickly turns me off with her "socially significant" repertoire. I'll bet you never knew that *Dote sono fioriti i fiori?* is your old friend *Where Have All the Flowers Gone?*, which seems to have been sung by every entertainer in the Western world, with the possible exception of Jolie Gabor. And how about a rouser like *Hava Nagila* (for the umpteenth time)? Nives' voice is not bad, and her real involvement with what she is singing is quite apparent, but since it is all in Italian, a language that defeats me even on a menu, and since

St. John Green is known as a "canyon" group. That is, they live and work in Topanga Canyon in Southern California. From what I hear on this disc they could be living in Palm Beach and it wouldn't make much difference in their performances, which are uniformly bad and pretentious. Supposedly they are the most "mystical" of the canyon groups "both in the religious and philosophical sense. Each of their songs is intensely dramatic, intensely concerned with life and its mysteries." One mystery that St. John Green might ponder is how they expect to make a career if they keep up at this dismal rate.

(Continued on page 122)



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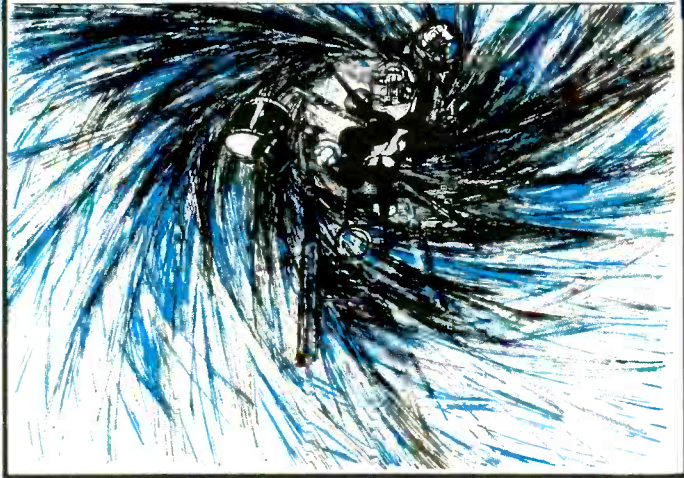
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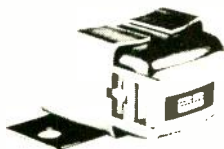
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122

**CHAD STUART & JEREMY CLYDE:** *The Ark*; Chad Stuart and Jeremy Clyde (vocals); orchestra, Chad Stuart arr. *The Emancipation of Mr. X*; *The Ark*; *Sunstroke*; *You Need Feet*; *Transatlantic Truema* 1966; *The Raven*; and six others. COLUMBIA © CS 9699 \$4.79.

Performance: Very good  
Recording: Excellent  
Stereo Quality: Excellent

During their current sojourn in Lotus Land (Southern California), Chad and Jeremy, that once amiable and offhand English team, seem to have been going in for some deep thinking. I mean, *Pantheistic Study for Guitar and Large Bird* isn't exactly your average song title, is it? The song itself is good enough as heard here in an instrumental performance, although the guitar often sounds more like a banjo, and the large bird would seem to be represented by one of those recording-studio effects that are getting more and more popular. As to what the meaning of *The Emancipation of Mr. X* is, your guess is as good as mine. It's about an average man (songs like this tend to come in variations of "little," "common," "average," or "every" man denominations) who chucks his dull office job and zips off to the park, where, stripped to the buff, he is found gazing at a flower and proclaiming himself God when the ambulance arrives. The refrain is "He's such a nice man, he's such a nice man."

Chad and Jeremy are still excellent performers, and this record is beautifully produced and recorded, but somehow I have the feeling that all that sunshine out there has finally gotten to them. P. R.

**JAKE THACKRAY:** *The Last Will and Testament of*. Jake Thackray (vocals); orchestra. *Lab-Di-Dab*; *Country Bus*; *The Cactus*; *Sallywag*; *The Black Swan*; *Jumble Sale*; *The Statues*; and four others. PHILIPS © PHS 600275 \$4.79.

Performance: Professional but jumbled  
Recording: Good  
Stereo Quality: Good

Supposedly combining the "sophistication of Noel Coward and the satire of Tom Lehrer with a touch of Charles Trénet's impudence thrown in for good measure," singer-composer Jake Thackray is heard here in a uniformly uninspired collection of his own songs. *Jumble Sale*, a recounting of love found at a village jumble sale, is meant to be satiric and wryly amusing about provincial English life, but it sounds just mean and angry. *Lab-Di-Dab* is an eerily exact imitation of Trénet's singing and composing style with overtones of Cowardiana in lyric writing and delivery. It too is generally depressing. The time is well past, I think, when anyone wants to hear self-consciously rhymed and painfully "witty" songs—that is, the kind of songs that used to be referred to as "a wicked little ditty." The wonderful tradition that came down through Gilbert and his two most gifted disciples, Cole Porter and Noel Coward, wore itself out just about the time of the Second World War, and attempts to revive it since have a rather patchwork air. (Another reason why Coward and Porter may have been so successful at the satiric song is that they were both great romantics, as their many love songs and ballads superbly attest. It is the struggle between the satirist and the romantic in the same personality that produces

irony and scorns the cheaply and immediately produced laugh so characteristic of much "comic" writing today.)

Added to all the above, Thackray is burdened with what I take to be a North Country accent. But the orchestral accompaniments are excellent. P. R.

**DINO VALENTE:** *Dino Valente*. Dino Valente (vocals); various accompanying groups. *Time*; *Something New*; *My Friend*; *Listen to Me*; *Me and My Uncle*; and five others. EPIC © BN 26335 \$4.79.

Performance: Good songs, bad singing  
Recording: Very good  
Stereo Quality: Very good

Valente is a gifted songwriter but an intolerably tedious performer. His intonation is wildly variable, and he sings with a raw,



CHAD STUART AND JEREMY CLYDE  
*Has the California sunshine gotten to them?*

colorless tone quality that becomes abrasively wearing. Were his songs not as good as they are, there would be little reason to recommend this record. Fortunately, they are—in pieces like *My Friend* and *Something New* he has created material which, sung by more appealing voices, might well become pop-music standards. D. H.

**WEST:** *West*. West (Ron Cornelius, Michael Stewart, Joe Davis, Lloyd Perata, Bob Claire, and Jon Sägen, vocals); orchestra. *Step by Step*; *Dolphins*; *Summer Flower*; *Donald Duck*; *Four Strong Winds*; and six others. EPIC © BN 26380 \$4.79.

Performance: Mild  
Recording: Good  
Stereo Quality: Excellent

West is a pleasant enough new group which sometimes sounds a little like the Kingston Trio, sometimes like the New Christy Minstrels, and sometimes, for that matter, like almost any of the groups that were popular in the early Sixties. It is all very gentle and very pretty, with a strong folk flavor, and it all gets a bit dull after a while. With the new resurgence of hard rock, it may be that we are in for a revival of this kind of music, too. I think it will take a group with a little more pizzazz than this one to spark any such revival, however. P. R.

STEREO REVIEW

**COLLECTIONS**

**AN ANTHOLOGY OF BRITISH BLUES.**

John Mayall and the Bluesbreakers, Eric Clapton, Savoy Brown Blues Band, T. S. McPhee, Jo-Ann Kelly, and Stone's Masonry (vocals and instrumentals). *I'm Your Witchdoctor; Snake Drive; Ain't Gonna Cry No More; I Tried; Tribute to Elmore; I Feel So Good*; and six others. IMMEDIATE © Z12 52 006 \$4.79.

Performance: White English blues  
Recording: Fair to good  
Stereo Quality: Electronically rechanneled

I'm fascinated by the ambivalence of the English attitude toward American blues and jazz. On the one hand, English critics are purist, sometimes to the point of absurdity, about jazz in general, and contemporary jazz in particular—convinced that white players just can't cut the mustard. With blues (and, to some extent, New-Orleans-style music as well) it's another story. We are offered here a whole group of white English performers whose goal in life seems to be the creation of letter-perfect reproductions of the work of black American blues singers. Well, if it really makes any difference to anyone, I'll be the first to agree that collections like this (which includes selections by a number of fairly well-known English blues performers) sure sound authentic. But the old question prevails: why not try the originals?

The blues, after all, is a form of expression created in a cultural milieu so restricted that whites can experience it only in the abstract. Obviously, a type of musical expression generated by such a milieu can be employed by white performers only in an imitative and superficial manner. Jazz, on the other hand, has become a highly sophisticated, international musical language, defined in many ways by a black aesthetic, but hardly limited by it. Too bad the English apparently don't see the difference. *D. H.*

**FESTIVAL IN BRAZIL**—Selections from the Second International Pop Song Festival, Rio de Janeiro, and the Third Festival of Brazilian Pop Music, São Paulo. Edu Lobo, Caetano Veloso, Nara Leão, Marila Medalha, Luis Carlos Parana, Elis Regina, Gilberto Gil, Gutemberg Guarabyra, MPB-4 Quartet, Mercia (vocals). Various orchestras. *Ponteio; Alegria, Alegria; Carolina; Maria Carnaval e Cinzas; Gabriela*; and seven others. PHILIPS © PHS 600273 \$4.79.

Performance: Big-scale but bland  
Recording: Good  
Stereo Quality: Elaborate

Last summer, during a visit to Rio de Janeiro, I found myself rather unaccountably ensconced one evening in a vast theater at Copacabana Beach, surrounded by a seething mass of teenagers who had come to admire and listen to their hero, the composer-singer Chico Barque, in a program of samba music which, for all I know, is still going on. I left for air after the first intermission. I never expected to hear any of those songs again, but on this record there are more than a dozen in a similar idiom, and I ask myself now, as I did in that stifling theater in Rio, what it can be that makes this music appeal so much to young Brazilians. Compared with the bold sound of the stuff that sends us *norteamericanos* at the moment, this is bland fare indeed. Even when a composer like Antonio



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Carlos Marques Pinto in *Festa no Terceiro* seeks to invoke the black magic of voodoo celebration, it comes across as a pretty tame outing. The rhythms of the *bossa nova*, the *samba*, the *frevo*, and the *maracatu*, a dance from Northeastern Brazil, have an immediate Latin appeal and are infectious in their sensuality. And when Brazilian composers sing yearningly of girls with names like Carolina and Maria and Gabriela and Margarita, the results are frequently persuasive. On the other hand, the arrangements by and large are so similar that even the tropical seasoning of their instrumentation adds up to eventual monotony. In this particular program of prize-winners, the arrangers also seem to have been unable to resist the temptation to make a big carnival production number out of almost everything. Still, if your hang-up is popular Brazilian music, delivered with fervor by some of the best-loved voices in that land, this is the disc for it. P. K.

**RADIO YESTERYEAR PRESENTS "THEMES" LIKE OLD TIMES.** Themes from ninety old-time radio shows, including *Fibber McGee and Molly*; *Amos 'n' Andy*; *Easy Aces*; *The Aldrich Family*; and others. NOSTALGIA (M) NR 1001 \$5.95.

Performance: **Worth its weight in box-tops**  
Recording: **Like an old Philco**

Nostalgia with a vengeance is the stock in trade of a new company in New Rochelle called Nostalgia Records, pledged to the production not only of recordings but of books, posters, printed memorabilia, and all sorts of other artifacts to turn on the roseate light through which we tend to view our pasts. Their first record, in the tubby sound from old transcriptions once known as superheterodyne, makes quite an assault on vulnerable memory, exposing the listener to a bout of recall from which only the sturdiest mind is likely to recover in a hurry, if at all.

A hastily assembled audience of my own contemporaries, all in their forties, sat spell-bound by a voyage in sound that sped our ears back to the days of *The Green Hornet*, *Fibber McGee and Molly*, *Amos 'n' Andy*, *The Tom Mix Ralston Straightshooters*, *Life Can Be Beautiful*, *Maxwell House Coffee Time*, and the announcer's introduction to Chapter 12, Book 22 of *One Man's Family*. You name it, and among the ninety openers assembled on this crowded disc, it's more than likely to be there. It's quite a jolt, though, to be switched in less than a minute from the theme song of *Uncle Don* to the sobbing three-handkerchief intro from *The Right to Happiness* via *Jack Armstrong*, *The All-American Boy*, and *Ma Perkins*, the mother of us all.

Even more surprising than these confrontations with the kind of *Kitsch* we lapped up in our youth is the realization that some of these shows, like *The Guiding Light*, have moved their wares to the TV screen and are still flourishing before the tear-blurred gaze of millions. Never mind. Our modern science-fiction heroes may cruise among galaxies, but they'll never match the pluck of old *Tom Corbett*, *Space Cadet*. And let me tell you about the time I was listening to the *Mysterious Traveller*, on a scary journey into the strange and terrifying, when, in the midst of a lightning flash that lit up all of West 181st Street as far as Ft. Washington Avenue . . . (THEME MUSIC, UP AND OUT). P. K.

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WOODY ALLEN: *The Third Woody Allen Album* (see Best of the Month, page 81)

### RECORDING OF SPECIAL MERIT

BERNARD MALAMUD: *The Mourners*. Bernard Malamud (reader). PHILIP ROTH: *Letting Go*. Philip Roth (reader). CMS (M) 520 \$4.98.

Performance: **Unexpected**

Recording: **Unexceptional**

There is, of course, no reason why writers should not be good readers of what they have written, but then again there is no particular reason why they should be. Yet, these two writers both read unexpectedly well. Mr. Roth, who holds a very well characterized conversation with himself in his story, in particular reveals an acting talent of no mean dimension.

Mr. Malamud's *The Mourners* is a sad and typical tale of an old man being thrown out of his tenement room. The author's voice, like his stories, combines an almost matter-of-fact dryness with an understated compassion.

Mr. Roth offers an excerpt from *Letting Go*, in which the hero, Paul Herz, is visited by Mr. Levy and Mr. Korngold. The deft and light humor here is charming, and more than most prose readings both this and the Malamud may well be the comparatively rare kind that one can play quite frequently with pleasure. *C. B.*

ROWAN AND MARTIN: *Rowan and Martin's Laugh-In*. Dan Rowan and Dick Martin (comedians) with Ruth Buzzi, Henry Gibson, Goldie Hawn, Larry Hovis, Gary Owens, JoAnne Worley, Eileen Brennan, Roddy Maude-Roxby, and Barbara Feldon. Orchestra, Ian Bernard cond. EPIC (S) FXS 15118 \$5.79.

Performance: **Mad, mod, and mirthful**

Recording: **Excellent**

Stereo Quality: **Zany**

I don't know what you do with yourself on Monday evenings, and I certainly don't wish to pry, but at our house the hour from eight to nine is consecrated to television's "Rowan and Martin's Laugh-In." Only a pretty serious emergency would tear me away from the screen when that goofy show is on. I couldn't swear to it, but one night I'm almost sure I saw the face of Richard M. Nixon. "Sock it to me?" I believe he asked. In fact, when the judge does sock one of his defendants over the head with a rubber bladder, I positively slobber with merriment. The blackouts, the living two-line cartoons, the mad cocktail parties, the old jokes—I love every mad, mod minute of them. Then there's Henry Gibson the broadminded parson, Goldie Hawn the professional blonde bird-brain, Gladys the

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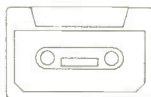
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Monster Girl, Arte Johnson the Nazi, who finds so much that goes on "ver-ry inter-resting," and JoAnne Worley staggering around as though incurably unhinged—up to the delicious moments when they all pop in and out of windows over the final credits. I even like Rowan and Martin themselves, impeccably casual in the midst of the whirlwind. "Laugh-In" doesn't care where it gets its jokes. Its sight gags grew old on the burlesque stage. As Dan Rowan has put it, "There are no new jokes, there are no new pieces of business. . . . What is new is the style, for the want of a better name. The pace is the most important thing." For on the Rowan and Martin show, jokes Joe Miller himself might have discarded as too old go by so fast you don't have a chance to resent them. Before they found themselves in the "Laugh-In" Rowan and Martin made a number of comedy records I wouldn't care to hear again. Now I watch them worshipfully, fearing that they won't be able to keep it up week after wonderful week. I never dared even to hope that there would be a recording of "Laugh-In," but now there is. It seems to be dubbed from the soundtrack of one of the earlier shows—if not the very first. Deprived of all the zany scenery, sight gags, and Hell-zapoppin' action, "Laugh-In" is a relatively tame affair. Still, this echo of the show whirls by without ever dragging. As a souvenir of the funniest program on TV today, it's well worth acquiring. *P. K.*

**JEAN-PAUL SARTRE: *No Exit***, Donald Pleasence, Anna Massey, Glenda Jackson (performers); Howard Sackler, director. CAEDMON Ⓢ TRS 327 two discs \$12.90.

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

As a philosopher, Jean-Paul Sartre had an undeniable influence upon postwar thought. Indeed, as a philosopher he has also had an undeniable influence on postwar drama; without him Samuel Beckett would never have waited for Godot. But as a dramatist Sartre has been a lot less successful—his plays have dated.

*Huis Clos*, called variously in English either *No Exit* or *Vicious Circle*, was probably the first of Sartre's plays to win general acceptance. It is Sartre's idea of hell's being other people. Three diabolically ill-assorted characters meet in a hotel room, to stay there for eternity. The moods of the play shift between hatred, unfulfilled love, and hopeless self-disgust.

In its time—about twenty years ago—the play appeared to possess remarkable human insights. But the years, at least so far as I am concerned, have dealt harshly with it, and what originally appeared dramatic now seems merely glib.

Oddly enough, this recording (which, like so many of Caedmon's best play recordings, has been directed by Howard Sackler) is almost Sartre's worst advocate, because it is difficult to imagine the play's being better acted. Donald Pleasence, with his sometimes smoothly, sometimes raspily, ambiguous voice, is superb as Cradeau, and he is beautifully matched by Anna Massey's suggestion of tarnished innocence as Estelle and the sinuous wiles of Glenda Jackson as Inez. But even with three such brilliant performances this journey into hell still seems to possess more heat than light. *C. B.*

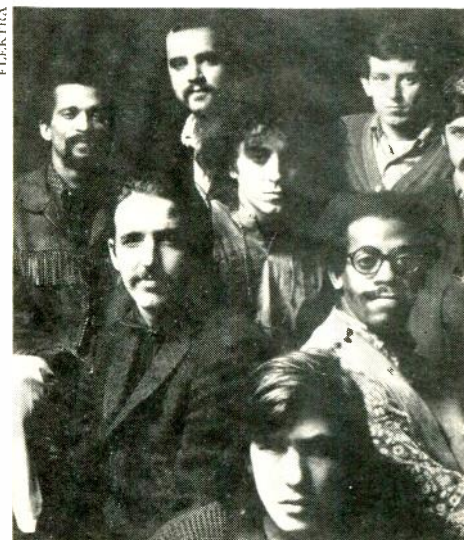
# JAZZ



## RECORDING OF SPECIAL MERIT

**PAUL BUTTERFIELD BLUES BAND: *In My Own Dream***, Paul Butterfield Blues Band (vocals and instrumentals). *Last Hope's Gone; Mine to Love; Get Yourself Together; Just to Be With You*; and three others. ELECTRA Ⓢ EKS 74025 \$1.79.

Performance: **Superb jazz/blues**  
Recording: **Excellent**  
Stereo Quality: **Excellent**



PAUL BUTTERFIELD BLUES BAND  
*Hard swinging for jazz/blues*

There are few groups anywhere, playing rock or jazz or whatever, that swing any harder than the Paul Butterfield Blues Band. As a performer, Butterfield has become one of the few white musician-singers capable of doing a convincing job with the blues. In part, this stems from his great familiarity with, and understanding of, Chicago blues. But there is also his ability to use the blues as a truly personal form of expression. With Butterfield one is rarely aware of an intentional mimicking of black music; rather, one feels that he is a performer expressing personal feelings in a style that he finds both comfortable and usable.

Butterfield has surrounded himself with excellent musicians. The addition of horns has given his group a wider musical potential and has obviously stimulated his own work. Interestingly, elements of jazz improvisation are always present, and pieces like *Last Hope's Gone* come very close to being outright jazz works (the opening chorus, in fact, could easily have been performed by an early Ornette Coleman group).

About the only real disappointment is the spoken blues by guitarist Elvin Bishop (he is no longer with the group) on *Drunk Again*, a piece too self-conscious to come off

properly. And even that less than satisfactory cut has some stunning rhythm work behind Bishop's vocal. All in all, then, this is an outstanding new release. *D. H.*

**DON BYAS:** *Le Grand Don Byas.* Don Byas (saxophone); Martial Solal, Christian Chevalier and Maurice Vander (piano); Pierre Michelot (bass); Georges Daly and Fats Sadi (vibes); Richie Frost, Benny Bennett, Pierre Lamarchand, and Roger Paraboschi (drums). *Lazy River; If I Had You; My Blue Heaven; Lover Man; Fine and Dandy;* and six others. MASTER JAZZ RECORDING (M) MJR 103 (P.O. Box 579, Lenox Hill Station, N.Y.C. 10021) \$5.00.

Performance: **Excellent**  
Recording: **Okay**

Don Byas has been an expatriate from the United States since 1946. This collection of recordings was made in Paris between 1952 and 1955, and reveals Byas to have been an extraordinarily good performer, fully the equal of such greats as Coleman Hawkins and Lester Young. *Remember My Forgotten Man* pleased me more than anything else here, but in everything Byas plays one is aware of an important talent at work. This album is probably a must for saxophone fanciers, but also will probably be of considerable interest to even casual jazz buffs. The sound is a trifle muffled but not enough so to interfere with enjoyment. *P. R.*

**EDDIE HARRIS:** *Plug Me In.* Eddie Harris (tenor sax); various musicians. *Live Right Now; It's Crazy; Ballad (for My Love); Lovely Is Today;* and two others. ATLANTIC (S) SD 1506 \$5.79.

Performance: **Not up to par**  
Recording: **Very good**  
Stereo Quality: **Very good**

Eddie Harris and Charles Lloyd are what might be described as contemporary jazz popularizers. Their music represents a relatively new chapter for jazz, since it has been the rule in the past that black musicians developed artistic ideas and principles which then were exploited and popularized by white players. But it would be inaccurate to speak of Harris and Lloyd, both black men, as *only* popularizers. In their best moments they can play as well as most of their less commercially oriented contemporaries. Their success in the pop world seems due to calculated intention rather than, as in the case of so many white popularizers in the past, an inability to function in any other way.

Harris' best-known recording was a loose, swinging version of the *Theme from "Exodus,"* and each of his subsequent discs has included at least one track in obligatory "Exodus" style. Here it is *Winter Meeting.* Unfortunately, Harris' solos rarely get loose. Most of the tracks are dominated by pedal-point rhythmic accompaniments and incessant riffs from the accompanying horns; virtually everything closes in a slow fade. Worse, there are only about thirteen and a half minutes of music on each side.

One interesting point: Harris plays with an electronic pre-amplification unit called the Maestro (manufactured by Gibson) attached to his tenor saxophone. It produces startling double octaves and unusual timbral effects. Although he has not yet fully exploited its potential, Harris demonstrates that it has fascinating possibilities. *D. H.*

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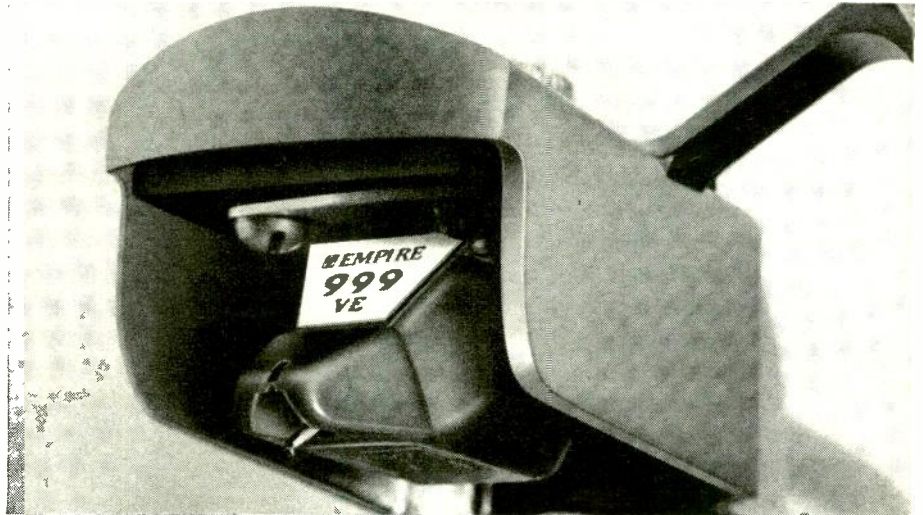
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# STEREO TAPE

Reviewed by DAVID HALL • IGOR KIPNIS • PAUL KRESH • PETER REILLY

## RECORDING OF SPECIAL MERIT

**BACH:** *Violin Concerto No. 1, in A Minor (BWV 1041)*; *Violin Concerto No. 2, in E Major (BWV 1042)*. David Oistrakh (violin and cond.); Vienna Symphony Orchestra. *Concerto in D Minor for Two Violins (BWV 1043)*. Igor and David Oistrakh (violins); Royal Philharmonic Orchestra of London, Sir Eugene Goossens cond. DEUTSCHE GRAMMOPHON © DGC 8820 \$7.95.

Performance: **Beautiful fiddling**  
Recording: **Very good**  
Stereo Quality: **All right**  
Speed and Playing Time: **7½ ips; 51'02"**

From the standpoint of good Baroque style, which involves ornamentation and phrasing, these performances leave something to be desired. The orchestral sound, moreover, is too thick. But passing over these defects, and taking the performances simply as Bach treated in a more or less Romantic manner, they are very fine indeed. The solo fiddling is exquisite, both for tone and technique, and the playing of both soloists and ensemble has great rhythmic verve. The harpsichord continuo may be a little too far in the background, but the overall sound quality is most satisfactory. *I. K.*

**HANDEL:** *Messiah*. Judith Raskin (soprano); Florence Kopleff (contralto); Richard Lewis (tenor); Thomas Paul (bass); Robert Shaw Chorale and Orchestra, Robert Shaw cond. RCA © TR3 8005 \$17.95.

Performance: **Taut**  
Recording: **Clean**  
Stereo Quality: **Good**  
Speed and Playing Time: **3¾ ips; 147'36"**

As James Goodfriend indicated in his December 1966 review of the Robert Shaw and Colin Davis (Philips) *Messiah* performances in disc format, these renditions bear no aesthetic relation to those recorded performances based, to a lesser or greater extent, on the grandiose Victorian-Romantic performance style. On the other hand, Mr. Goodfriend observed, those who—like Shaw, and Davis, and subsequently Charles Mackerras (Angel)—essay authentically styled performances lay themselves open to the especially rigorous type of criticism which insists (as Mr. Goodfriend did) on consistency of practice in matters of ornamentation, rhythm, and

instrumentation, plus an essentially vital end result in terms of performer-listener communication. On both levels—with certain specific reservations—Shaw came out slightly ahead of Davis in that review. However, Mr. Goodfriend's May 1967 commentary on the Mackerras-Angel recording leads one to hope that this, too, will turn up in four-track tape format in due course, for he had few significant reservations about that set in terms of either proper Baroque performance practice or the vitality and effectiveness of the result.

As to my own reaction to the four-track 3¾-ips issue of the Shaw performance, I

New York Philharmonic, Leonard Bernstein cond. COLUMBIA © MQ 1007 \$7.95.

Performance: **Snappy—or perfunctory**  
Recording: **A mite shallow**  
Stereo Quality: **All right**  
Speed and Playing Time: **7½ ips; 47'40"**

The eminent and legendary Sir Donald Tovey, in his program annotations dealing with "Wagner for the Concert Room," spoke of such selections as these as "bleeding chunks of butchers' meat." Happily, there are a number of Wagnerian orchestral anthologies on both four-track tape and disc—chiefly by Szell, the late Bruno Walter, and by Eugene Ormandy—that avoid to a considerably greater extent than this new Bernstein tape the "butchers' meat" aspect of programming. Only the *Tannhäuser* Overture here can be called both sufficiently extended and self-contained to escape the Toveyan stricture, and this performance is up against extremely strong tape competition from Szell and his Clevelanders. I always thought Toscanini made a pretty lively affair out of the overplayed Act III *Lobengrin* Prelude, but he was a mere plodder compared with the high-speed panorama we get here. One thing seems sure to these ears: Bernstein really doesn't have his heart in the Wagnerian rhetoric and melos in contrast to such conductors as Bruno Walter and George Szell. One might legitimately ask, "Why should he?"—but in the same breath one must add, "Then why should he record this repertoire in direct competition with those who do?"

The orchestral playing is well-routined; the recorded sound is bright and a trifle shallow in perspective for the Wagnerian idiom. If it's stylish orchestral Wagneriana you want on tape, then turn to the three other Columbia four-track collections—two by Szell and one by Walter. *D. H.*



DAVID AND IGOR OISTRAKH  
*Bach concertos with fine tone and technique*

think it essentially a taut and fierce treatment of *Messiah*, most especially apparent in the performance of the "Hallelujah Chorus." The soloists are generally above the average—taking all four-track tape *Messiah* recordings into account; the recorded sound is generally clean and clear. At \$17.95, this is the least expensive "authentic" *Messiah* available on four-track tape, but I would suggest holding out for the Mackerras, if and when it becomes available. If you insist on the more fleshy Victorian-styled treatment of *Messiah*, then the Klemperer Angel recording will fill the bill. *D. H.*

**WAGNER:** *Die Walküre: Ride of the Valkyries; Magic Fire Music. Die Meistersinger: Dance of the Apprentices and Entrance of the Masters; Tannhäuser: Overture; Festmarsch; Lobengrin: Prelude to Act III. Tristan and Isolde: Liebestod.*

## COLLECTIONS

### RECORDING OF SPECIAL MERIT

**THE HEART OF THE BALLET:** Offenbach: *Gaité Parisienne: Pas de deux. Adam: Giselle: Grand pas de deux; Finale. Prokofiev: Romeo and Juliet: Balcony Scene. Tchaikovsky: Sleeping Beauty: Rose Adagio; Swan Lake: Pas de deux; Nutcracker: Grand pas de deux. Glière: The Red Poppy: Russian Sailor's Dance. Stravinsky: Petrouchka: Opening Scene at the Fair; Firebird: Excerpt. Delibes: Sylvia: Intermezzo; Valse lente; Coppélia: Galop and Finale. Gould: Fall River Legend: Cotillion. Debussy: Afternoon of a Faun. Chabrier: Bourrée fantasque. Ravel: Valses nobles et sentimentales: Excerpt. Copland: Rodeo:*

#### Explanation of symbols:

- Ⓢ = stereophonic recordings
- Ⓜ = monophonic recordings

**Hoedown.** J. Strauss (arr. Dorati): *Graduation Ball*; Excerpt. Khachaturian: *Gayne*; *Rose Maidens Dance*; *Sabre Dance*. Gounod: *Faust*: *Waltz*. Minneapolis Symphony Orchestra, Antal Dorati and Stanislaw Skrowaczewski conds.; London Symphony Orchestra, Anatole Fistoulari and Antal Dorati conds.; Eastman-Rochester Pops, Frederick Fennell cond.; Eastman-Rochester Orchestra, Howard Hanson cond.; Detroit Symphony Orchestra, Paul Paray cond. MERCURY (S) MEF 9127 \$9.95.

Performance: **On its toes**  
Recording: **Good restorations**  
Stereo Quality: **Artificial but excellent**  
Speed and Playing Time: 3 3/4 ips; 98'45"

Anthologies of this or that type of music culled from a record company's archives are usually not successful, either because the programming relies on excerpts from familiar chestnuts in the hope of capturing some segment of the popular market, or because the excerpts themselves are too brief to make a real musical impression. By expanding this stunning program of ballet music to a bit more than an hour and a half, Mercury's editors have avoided one of these pitfalls; by choosing courageously from the company's treasure-house of superb ballet performances, they have skirted the other. Even for listeners who are not balletomanes, this will be a delightful tape from start to finish.

Mercury's stable of conductors is a happy one for such an effort. Dorati, for example, is one of the finest ballet conductors alive, and his albums of *Swan Lake*, *The Nutcracker*, and *Sleeping Beauty*—although made many years ago—have never been surpassed. The recorded sound of these performances, ahead of its time when the original albums were put together, is even better here, thanks to a tactful restoration job by Mercury's engineers, who have also adjusted the levels to achieve a remarkable harmony of effect throughout. Opening graciously with the *Pas de deux* from Dorati's impeccable recording of *Gaieté Parisienne*, side one takes us through ballets by Prokofiev, Tchaikovsky, Glière, Stravinsky, and Delibes, and comes to a dashing close with the brilliant cotillion from Gould's *Fall River Legend*. There is a wonderful sense throughout of being given fully realized scenes and passages rather than snippets. The French portion of the program on side two is in the well-qualified hands of Paul Paray. It opens with a full-length performance of *Asternoon of a Fawn*, among the gentlest and most beautifully proportioned ever recorded. Excerpts follow from *Bouvrée fantasque* and the languorous Ravel waltzes. Then it's back to Stravinsky for *The Dance of the Golden Apples* from *The Firebird* in an exceptionally danceable approach by Dorati. Under his baton most of the rest of the program stays—including as good a performance as you are likely to hear of excerpts from Khachaturian's *Gayne*. Eight breathtaking minutes of the *Grand Pas de Deux* from *The Nutcracker* bring everything to a spectacular conclusion. Never have ninety-eight minutes and forty-five seconds gone by so fast—or so delightfully—for me. P. K.

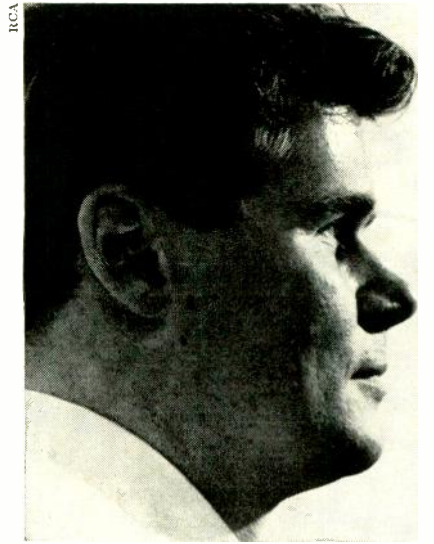
## ENTERTAINMENT

**BOB DYLAN:** *Bob Dylan's Greatest Hits*. Bob Dylan (vocals); instrumental ensemble. *Rainy Day Women #12 & 35*; *Blowin' in the Wind*; *The Times They Are A-Changin'*;

*It Ain't Me Babe*; *Like a Rolling Stone*; *Mr. Tambourine Man*; *Subterranean Homesick Blues*; *I Want You*; *Positively 4th Street*; *Just Like a Woman*. COLUMBIA (S) CQ 1019 \$7.95.

Performance: **Artfully folksy**  
Recording: **Excellent**  
Stereo Quality: **Superb**  
Speed and Playing Time: 7 1/2 ips; 40'16"

Here comes Mr. Dylan, in his halo of hair, with his slightly starved look, the Pied Piper of the demonstration generation, singing his subterranean songs of love, vagabondage, and advice to the older folks to gang-way for youth and stop taking up the whole sidewalk. Whether you like him or not seems almost irrelevant by this time. Since he cut his first record in 1962, Dylan has become a national institution, like Bell Telephone. His songs are almost inseparable now from the impact they have had on their listeners, and I have



Bright, brisk music for the new-style *Hair*  
GALT MACDERMOT

listed them all above to indicate what Columbia considers his "best." But, beyond evaluating the numbers he sings, so in tune with the attitudes of his admirers, is it possible to analyze the much-imitated Dylan "style"? To me, it is a curious mixture of the old-time minstrel's infectious drawl, and an affectation of country innocence behind which lurks a sophisticated, city-slicker shrewdness in projecting the image of a latter-day Huck Finn jeering at the Establishment from the safe distance of his folk-musical raft. More power to him. If he is irritating at times, so is the stuff that prompts oysters to give forth pearls. P. K.

**NANCY WILSON:** *Tender Loving Care*. Nancy Wilson (vocals); orchestra, Billy May arr. and cond. *Your Name Is Love*; *Too Late Now*; *Close Your Eyes*; *As You Desire Me*; *Love-Wise*; and six others. CAPITOL (S) Y1T 2555 \$5.95.

Performance: **Good**  
Recording: **Excellent**  
Stereo Quality: **Excellent**  
Speed and Playing Time: 3 3/4 ips; 27'54"

Nancy Wilson is getting glossier and glossier. I am not sure that it's all to the good. Along with the glossiness she is developing a super-professionalism which at times results in a degree of coldness. *Your Name Is*

*Love* occasionally sounds as if Miss Wilson is reading a calling card. *Too Late Now* is also a little distant. Her work on *As You Desire Me* is quite good, however, as is the wry *Love-Wise*. The best thing here is a rollicking *Gee Baby, Ain't I Good to You*, a rock number which she performs with great humor and gusto. As a matter of fact, before Miss Wilson becomes any more glacial, I think she might consider doing a rock album just for the hell of it. Go ahead, sock it to 'em, Nancy! P. R.

## THEATER MUSIC

### RECORDING OF SPECIAL MERIT

**HAIR** (Galt MacDermot-Gerome Ragni and James Rado). Original Broadway-cast recording. Steve Curry, Ronald Dyson, Sally Eaton, Leata Galloway, Steve Gamet, Walter Harris, Paul Jabara, Diane Keaton, Lynn Kellog, Jonathan Kramer, Shelley Plimpton, James Rado, Gerome Ragni, Lamont Washington, others (vocals); orchestra, Galt MacDermot cond. RCA (S) TO3-1012 \$8.95.

Performance: **With it all the way**  
Recording: **Superb**  
Stereo Quality: **Elaborate**  
Speed and Playing Time: 3 3/4 ips; 54'26"

Last April I complained in these pages that I found the original-cast recording of the off-Broadway production of *Hair* more a cop-out than a freak-out, more deafening than exalting, and that while I didn't turn it off it certainly did as much for me. Shortly afterwards the "American tribal love-rock musical" threw out most of its book, reshuffled and rearranged its score, packed bag and baggage, and moved uptown to Broadway. After critics who had panned *Hair* when it opened at the New York Shakespeare Festival Public Theater gave it rave notices, I decided to visit the "musical be-in" in its new abode. The switch that had failed to work before now lit me up instantly.

This is not a show for the prudish or the puritent. On the one hand, the language is strong, and its subject matter is calculated to shock the square. On the other, even the famous nude scene is as posed and pure as a Fourth-of-July tableau. Whereas the old *Hair* was self-consciously cute and deliberately adolescent, and attempted parody of the rock-and-roll style—it never seemed to make up its mind whether to throw in its lot with *The Fantastics* or the Jefferson Airplane—the new one is wide-awake, bursting with energy, and authentically contemporary. No wonder RCA decided to take the unusual step of preparing a second "original-cast" recording of the same show! Comparisons between identical numbers in the old and new are instantly revealing. When Shelley Plimpton as Chrissy emerges from her fall-out shelter to sing about the delights of pollution in *Air*, what sounded precious the first time round comes off as truly deadly satire now. It's hard to believe it's the same girl singing here. The pseudo-Bernstein approach to the old first-act wind-up, *Where Do I Go?*, has been abandoned in favor of a really knockout rouser of a finale in *Be-In*. *Walking in Space* really makes it up there this time, and the take-off on the Supremes in *White Boys* and the hummable ballad *Aquarius* are also brighter and brisker than they were. The whole show seems to have gotten a musical blood transfusion. P. K.



## LABELS FOR TAPES

**T**AKE a moment and think about all those tape recordings you've made. Are they sitting there on your shelf in unmatched, unattractive, slowly disintegrating boxes? If that's the case—and odds are it is—not only do you have an unsightly mess on your shelves, but your tapes are not getting the protection they need. If you have a large collection of home-recorded tapes, it is also likely that you have a hard time locating a specific tape or keeping your collection in any kind of order. Fortunately, there are ways of solving all of these problems, and in the process of neatening your tape collection, you can unleash some of your creative talent.

You can start by picking up a label maker. I'm sure you've seen these pistol-shaped machines, and you can find some label makers that are made of plastic and cost only four or five dollars. There are more expensive ones that are sturdier and more durable, but the plastic ones are usually good enough.

Labeling-tape comes in a wide range of colors, so you have some choice as to what your tape-box binding will look like. The obvious use for all the colors is to code each kind of recorded material with a different color. You could use red labels for your opera tapes, blue for symphonic works, orange for show music, gold for jazz, and so forth.

Some of the label makers have as an accessory an embossing wheel that prints the words so that they read from top to bottom instead of left to right. Tape boxes labeled this way can be read without bending your neck, but you get fewer letters to the inch. I use the standard left-to-right method myself. I might also mention that an embossing wheel that prints in Braille is available from at least one company, and this accessory makes possible labeling a tape library for the blind.

Another point is that the embossing tape is either  $\frac{1}{4}$  or  $\frac{3}{8}$  of an inch wide, and since most tape boxes are at least  $\frac{1}{2}$  inch wide, you will have a white strip (or whatever color the tape box is) alongside the label. If you prefer the whole binding edge to be of uniform color, try using felt-tip markers of the same color as the tape. You might prefer a contrasting color for a two-tone effect. There is also a clear labeling tape which makes it possible to put white-lettered titles over any color you choose.

Even better than felt-tip markers are fabric-based adhesive tapes. These are available in several brands and in a wide choice of widths and colors. The 2-inch width is not only convenient, but by overlapping the front and back of the box by about  $\frac{3}{4}$  inch, it will reinforce the rather flimsy paper hinge that holds most tape boxes together.

Another method, which will give a coat of shiny, hard-finish color to bindings, is to use a spray can of acrylic enamel. Of course, remove the tape from the boxes before starting. And mask any areas that you do not want to be painted. I hold five or six tape boxes together with a large rubber band and stand them, binding side up, on several sheets of newspaper. Several light layers of paint are better than one heavy one, so use a light touch. Heavy spraying at one time tends to make the paint run. When the paint has dried (about five or ten minutes), a label will adhere, and the results will look very professional.

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# To join the fight against the status quo, dial this number: **(800) 243-0355**

There are a few high fidelity dealers who take nothing for granted. They're born skeptics. Only products that meet their personal standards for quality and value find space on their shelves.

But these dealers aren't ruled by the past. They keep listening — keep looking for better sound. And when they find it, they honestly urge you to listen. Because they are devoted to giving you the very best sound you can afford.

The introduction of the new E-V FOUR•A is a case in point. These key dealers remained skeptical until they could hear the system. They compared it exhaustively against earlier "standards". They judged the E-V FOUR•A on the basis of their own ultimate criteria for good sound.

And the overwhelming majority were impressed. And enthusiastic.

These professionals cared little about the size or

number of speakers in the E-V FOUR•A (one 12", one 6" and one 2½"). Nor were they particularly swayed by the news that this was the first system to be designed with the extensive aid of a computer.

What got to these seasoned experts was the sound, pure and simple.

Now they ask you to judge for yourself. And they put their listening room facilities at your disposal. Just dial the number above any time, day or night. No charge. (In Connecticut call 853-3600 collect.) Ask the young lady for your nearest E-V FOUR•A dealer. Then come in and listen at your leisure.

And if what you hear upsets your ideas of high fidelity—that's progress.

ELECTRO-VOICE, INC., Dept. 194F, 616 Cecil St., Buchanan, Mich. 49107



Model E-V FOUR•A, \$199.95

**Electro-Voice®**

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CIRCLE NO. 19 ON READER SERVICE CARD