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Stereo Review

OCTOBER 1969 • 60 CENTS

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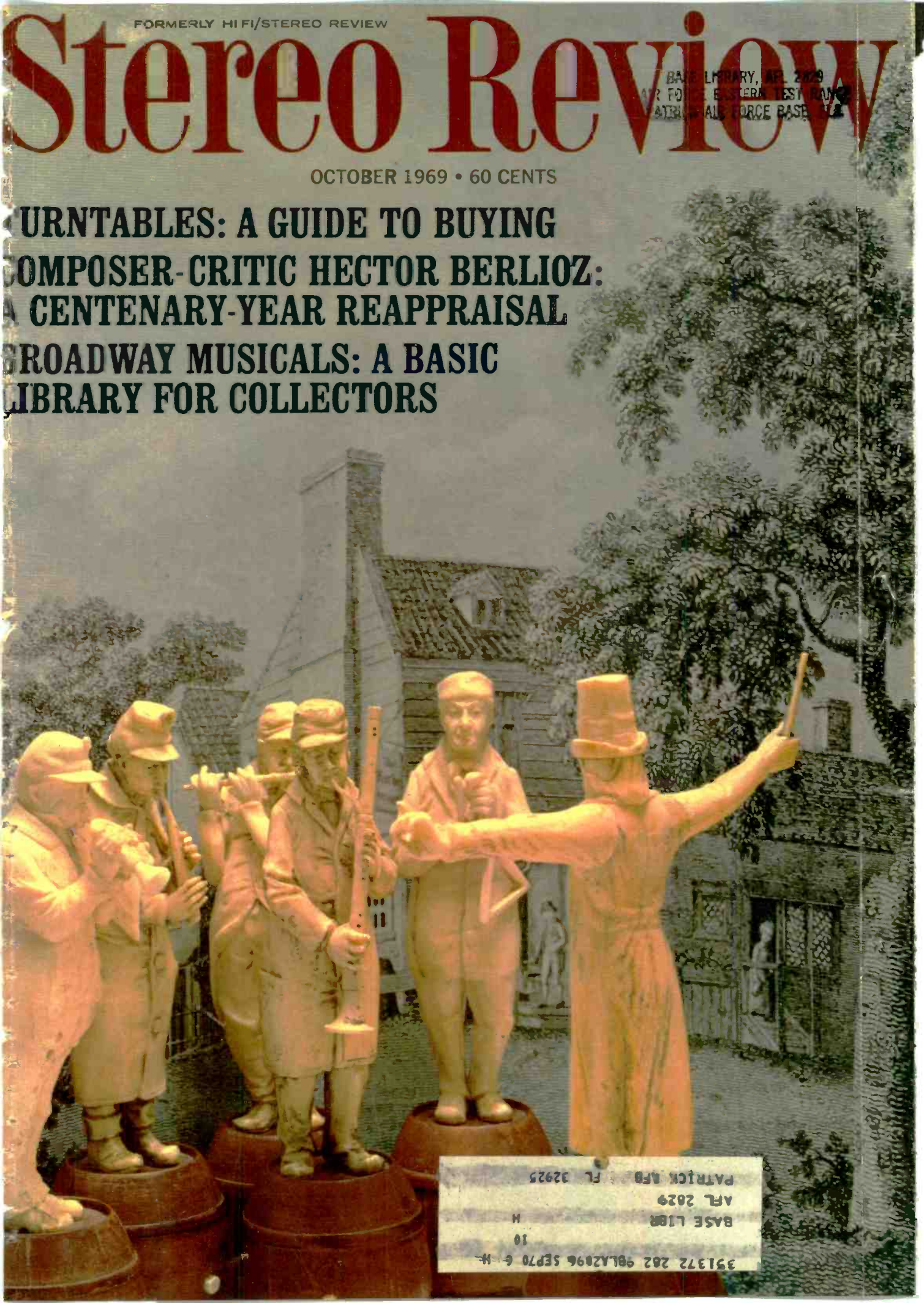

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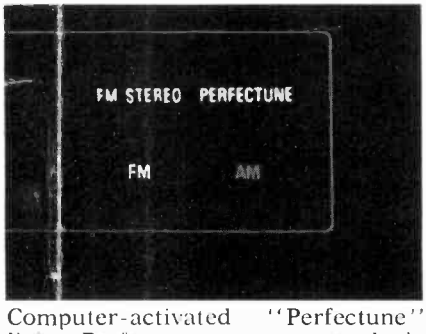

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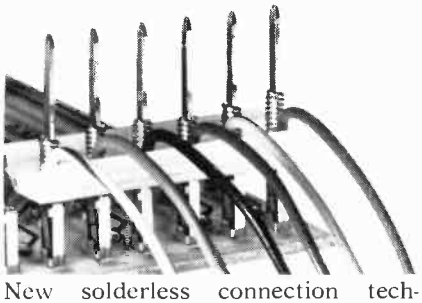

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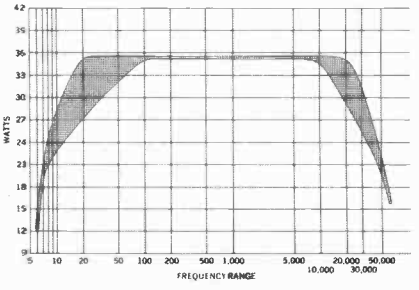

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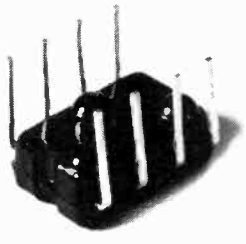

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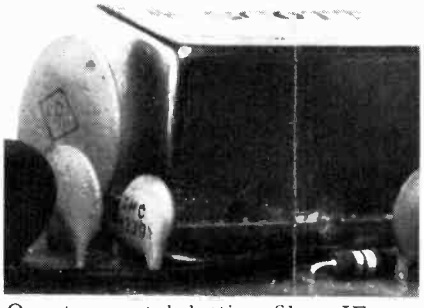

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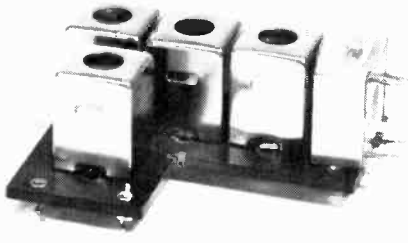

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CIRCLE NO. 103 ON READER SERVICE CARD

FORMERLY HI FI/STEREO REVIEW

Stereo Review

OCTOBER 1969 • VOLUME 23 • NUMBER 4

THE MUSIC

THE EQUIPMENT

THE REVIEWS

THE REGULARS

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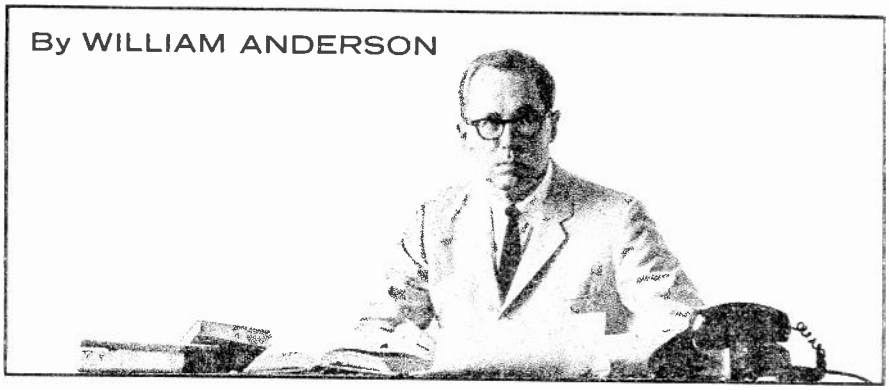

EDITORIALLY SPEAKING
ROMAN AUDIENCE, GREEK MUSIC

"ARMENIAN, Turkish, French, English, and Cherokee," said Cher (of Sonny and Cher) in answer to a query about her ancestry during a recent "questions from the audience" sequence on Joey Bishop's TV show. Being part Cherokee, Cher is certainly more "American" than most of us, but hers was nonetheless a very American reply. Although something of a wild colonial boy myself (Swedish-Irish), I never cease to be amazed at our inveterate national habit of name-dropping European pedigrees whose sources may lie three, four, or five generations away in countries their claimants have never visited. That this persistent psychological orientation should have its effects on our cultural life is not surprising, and these effects are most evident, perhaps, in music. Leonard Bernstein will shortly turn his podium over to Pierre Boulez, thus leaving *all* our major orchestras under the batons of foreign-born conductors playing—can anyone doubt it?—mostly European music.

The American audience for classical music has always been a small one—on a percentage basis. In real numbers, however, owing to our high standard of living, it is enormous compared to that of any other country in the world. But we are a Roman audience being entertained by Greek composers and Greek performers. As consumers rather than producers, we have poor control over our musical destinies, we are unsure of ourselves, we are easily thrown off balance by the ups and downs that are inevitable in any human activity. That we are at the moment in a "down" period no one can seriously doubt: Western classical music seems to have lost its direction; it is floundering, fragmented, and essentially unproductive even at its European sources. Since this has happened before, it should not cause alarm—in the words of novelist John Barth, "that some writers lack lead in their pencils does not make writing obsolete." But classical music does have its radical-egalitarian enemies, and they are moving in fast for the kill. Many of our most respected critics are so much on the defensive that they find it impossible to refer to serious, classical, or art music without using qualifying quotation marks. Despite its millions of appreciators, classical music has suddenly become anti-democratic, a moribund aristocratic relic that must yield its place to the new popular music.

All this makes classical record producers (American ones, at least) very nervous. Rising labor costs are making classical recording in this country progressively less feasible, classical discs have had a bad year in sales, and the executive suite must still explain to the stockholder (in vain, surely) why it is that the Beatles continue to outsell Beethoven. The results have been interesting, to say the least. A dizzying round of musical chairs has so shuffled the contractual arrangements of major orchestras that a whole new score-card is necessary. Columbia surrendered the Philadelphia to RCA; RCA dropped the Boston (it was picked up by DGG) and the Chicago (now to be shared by London and Angel), but has made a large (non-exclusive) commitment to the London Symphony Orchestra; London is recording the Los Angeles; and Angel has at least a toe in the door with the Cleveland. There has also been, appropriately, a search for exotic salvation—a kind of hula-hoop syndrome in the a-&-r departments—resulting in the Menuhin/Shankar "East Meets West." "Switched-on Bach," the "Japanese Bach Scene," and others. Amusing, even mildly diverting, they are the Mrs. Millers and the Tiny Tims of the classical world, good for one hyped-up, fast-buck go-round. But when they do not reveal an actual contempt for the material with which they are working, they at least give evidence of a great deal of naïveté about what classical music is, who its audience is, and the best way of bringing the two together. "Jacqueline du Pré met Daniel Barenboim and they married and played happily ever after" is most assuredly not the way to do it. We can only hope that the record producers will be of good cheer, bite the bullet, and weather the storm. They have, though perhaps unwittingly and by default, become the custodians of a rich heritage, and we Romans will continue to have our way, even if it means reimporting Boston from Hamburg.

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CIRCLE NO. 61 ON READER SERVICE CARD

LETTERS TO THE EDITOR

Musical Methuselahs

● Henry Pleasants, whom I have had the pleasure of serving on occasion in my capacity as a record dealer, is a wonderful man and always interesting to read. But how could he have made such an omission in his article in the August issue? I am referring to the most remarkable example of creative longevity in the history of music: Havergal Brian, who at ninety-three is very much alive and working on his 33rd (thirty-third!) symphony. He has written more vital and unusual music in his eighties and nineties than any composer in history.

HOWARD KORNBLUM
Philadelphia, Pa.

● Regarding Henry Pleasants' article on longevity among music-makers, there were a number of significant omissions among twentieth-century composers. In the interest of comprehensiveness, I would like to add the following names, most of whom, incidentally, continued to write vital music right up to the time of their deaths: Hugo Alfvén (1872-1960), Josef Foerster (1859-1951), Ildebrando Pizzetti (1880-1968), Louis Aubert (1877-1968), Florent Schmitt (1870-1957), and Charles Koechlin (1867-1950).

Among composers still alive, to the best of my knowledge, are the Frenchman Henri Busser (b. 1872) and the Czech Ladislav Vycpalek (b. 1882). Last, but far from least, Kurt Atterberg (b. 1887) and Havergal Brian (b. 1876) are both still very much with us, creatively as well as biologically speaking.

PAUL A. SNOOK
New York, N. Y.

Mr. Pleasants' brief survey of his subject was not, of course, intended to exhaust this aspect of gerontology, but we thank our readers for their additions to the list. We were unprepared, however, for the vigor of the response from what appears to be a rather sizable fan club for Havergal Brian, a composer who has not one entry in the Schwann catalog. Are the record companies overlooking something?

Dinosaurs in Crisis

● I think William Anderson is probably wrong in his August editorial about the reasons for the declining numbers and rising age level of audiences for live symphonic music. What has happened, I think, is that modern methods of reproduction have simply made accessible to the audience a far wider *choice* among various kinds of music, and a sizable part of the audience has found there are forms it likes better than the symphony, both at home and in the concert hall.

I question whether there ever would have been much of an audience for the modern symphony orchestra if those who support it today had been exposed first to chamber works, lieder, and the great variety of earlier forms which preceded and influenced the evolution of this dinosaur-like phenomenon.

The symphony had its grand moments, but they're all in the past, I fear. Let's encourage the talented composers and musicians involved to form smaller ensembles more adaptable to varied tastes and more economically and culturally viable.

WILLIAM F. CLARK
Philadelphia, Pa.

The Editor replies: "Mr. Clark's argument might impress me more forcefully if I could summon from my memory the name of even one acquaintance who came to serious music through the medium of Beethoven quartets or Schubert lieder, or if I could remember ever having been in a concert hall (even a small one) for a sold-out program of chamber works. Alas, I cannot."

Lieder Lovers

● Harlan Spore's letter in the August issue is not only irrelevant in regard to Robert Clark's excellent article (which dealt with the lied, but not the "why" of its existence), but shows little understanding of the history of literature as well as of music. It is absurd to assert that only music made German romantic poems worthwhile, and that great poetry would have "forestalled" a Schubert as unnecessary. The lied grew from a fertile soil in the poetry-reading, music-loving middle-class circles of that period; and if some of the poems Schubert's friends enjoyed and wrote (a few good ones, too) now grate on our artistic nerves, the same is true of much of Tennyson and others over whom English youth used to moon just as Germans did over Heine and Goethe. Styles and tastes change with time, but Schubert would have used Rilke (or any other poet admired by Mr. Spore) just as Strauss did some of the

(Continued on page 12)

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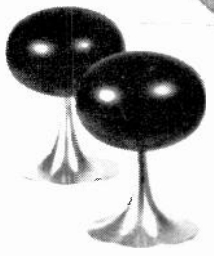

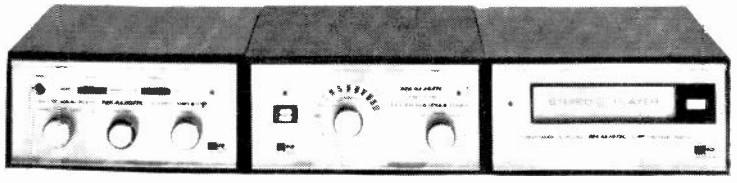

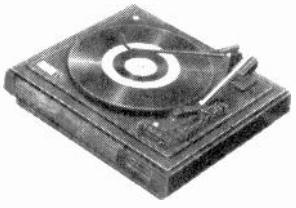

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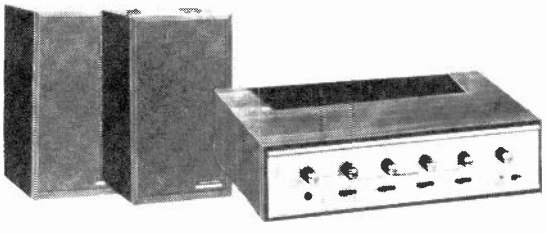

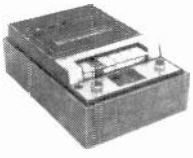

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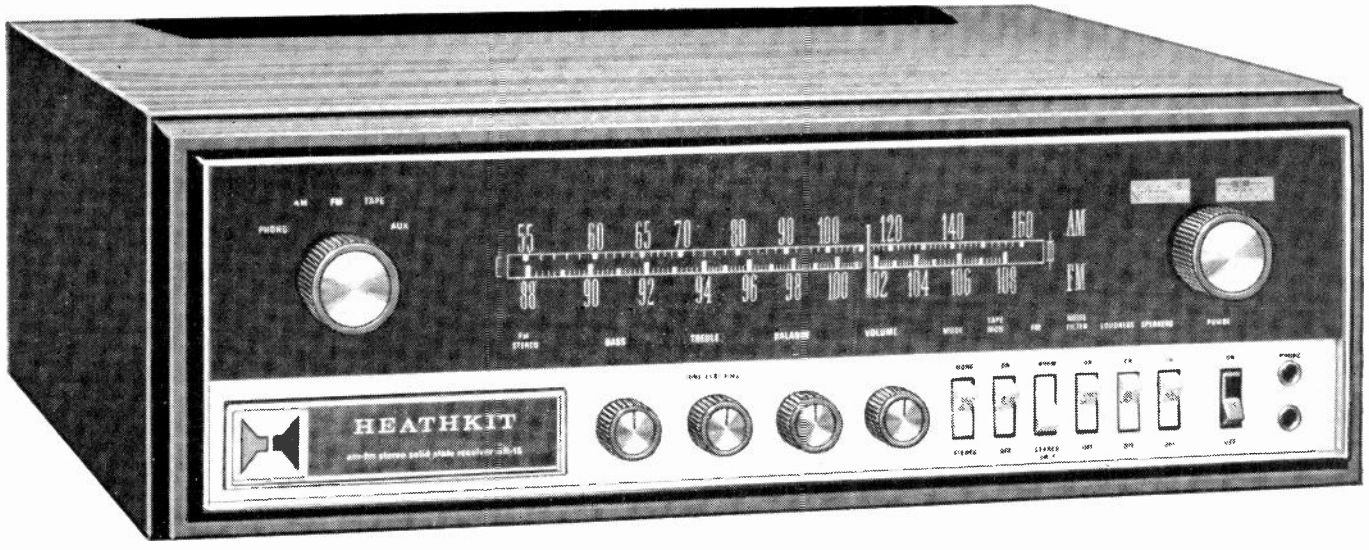

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Dozens of new stereo receivers debut every year and all claim simultaneous occupation of that singular pinnacle — perfection. Admittedly, some of the very expensive receivers are good . . . at the time of their introduction. Few manufacturers would have the confidence to suggest that the same product still retains its grasp on perfection more than two years later.

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Heath introduced the AR-15 over two years ago, and we still advertise it as the "best" . . . for the simple reason that it still is. It is so undeniably advanced that others have just recently begun to adopt some of the features Heath innovated two years ago . . . the crystal filter/integrated circuit combinations that deliver ideal selectivity and never require alignment . . . the massive 150 watt amplifier with its superb frequency response and ultra-low IM and harmonic distortion . . . the use of *two* accurate tuning meters for exact station selection . . . the readily accessible, but hidden secondary controls . . . the elaborate noise-operated squelch circuit that quiets between-station noise before you hear it. Many have tried, but no one has succeeded in designing a receiver with all the performance, features and value of the Heathkit AR-15.

In the next column are some of the specifications that have made the Heathkit AR-15 the world's fastest selling, most highly praised AM-FM Stereo Receiver in the history of the industry. Every leading audio critic, every major electronics editor, leading consumer testing labs and thousands of owners agree that the AR-15 represents the ultimate available today in a solid-state receiver. Compare these specifications with those of other receivers — compare the prices — compare the critical analyses made by the experts. You'll find that the Heathkit AR-15 is the best of components.

Kit AR-15, (less cabinet), 34 lbs.....**$349.95***

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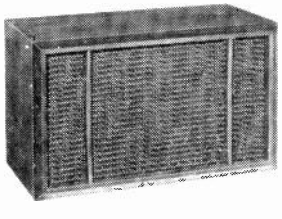
AR-15 SPECIFICATIONS

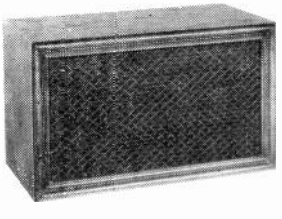
AMPLIFIER:	
Continuous Power Output	100 watts into 8 ohms (50 watts/channel)
IHF power output	150 watts into 8 ohms (75 watts/channel)
Frequency Response	+0, —1 dB, 6 Hz to 50 kHz
THD (full power output on both channels)	Less than .5% from 20 Hz - 20 kHz Less than .2% @ 1 kHz
IM Distortion	Less than .5% (full output, both channels) Less than .2% (1 watt output)
Phono Input Sensitivity	2.2 mV (overload 155 mV)
FM:	
Sensitivity	Less than 1.8 uV
Volume Sensitivity	Below measurable level
Selectivity	Better than 70 dB
Image Rejection	Better than 90 dB
IF Rejection	Better than 90 dB
Capture Ratio	Better than 1.5 dB
THD	.5% or less
IM Distortion	.5% or less
Spurious Rejection	Better than 100 dB
FM Stereo:	
Separation	40 dB or greater @ middle frequencies 30 dB or greater @ 50 Hz 25 dB or greater @ 10 kHz 20 dB or greater @ 15 kHz
Frequency Response	± 1 dB 20 Hz to 15 kHz
THD	1% or less @ 1 kHz with 100% modulation
19 kHz & 38 kHz Suppression	55 dB or greater
SCA Suppression	50 dB

New Heathkit High Efficiency Bookshelf Speaker Systems



• Features two custom-designed JBL® speakers — 12" woofer with 6¾ lb. magnet assembly and 2" direct radiator tweeter with 1¼ lb. magnet assembly • 45 Hz — 20 kHz response • Handles up to 40 watts • Variable high frequency level control • Handsome assembled walnut cabinet

Kit AS-38, 38 lbs.....**$129.95***



• 40-20,000 Hz frequency response from two custom-designed JBL® speakers • 14" woofer with 11½ lb. magnet assembly • 2" direct radiator tweeter with 1¼ lb. magnet assembly • 3-position high frequency level control • Handles 50 watts • Rich one-piece pecan finish cabinet

Kit AS-48, 43 lbs.....**$169.95***

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Heathkit® AD-27 Component Compact

A quality approach to stereo compact design. Heath engineers used a remarkably simple, yet very efficient solution to the problem of putting high-fidelity capability into the small space of a stereo compact. How? By using performance proven *stereo components.*

For example, here's what you get in the new AD-27: Quality electronics from the Heathkit AR-14 Stereo FM Receiver, modified only mechanically to fit. Audio Magazine said about the AR-14: ". . . undoubtedly one of the best values we have encountered to date." Plus the precision-crafted British BSR McDonald 500 Automatic Turntable, complete with famous Shure diamond stylus cartridge. And a beautiful walnut cabinet with sliding tambour door to house them. Here's the AD-27 in detail: Amplifier portion features: • 15 watts per channel music power — ample to drive almost any reasonably efficient speaker system • Solid-state circuitry • 12-60,000 Hz ±1 dB frequency response • 45 dB channel separation • Harmonic & IM distortion less than 1% • 4 to 16 ohm output impedance • Tape output • Front panel headphone jack • Speaker defeat switch for private listening. FM Stereo section features: • 4 stage IF • 5 uV sensitivity for real station pulling power • Hum & Noise —45 dB • Less than 1% distortion • Smooth inertia flywheel tuning • Adjustable phase control for best channel separation • Stereo indicator light • 20 dB channel separation • Filtered outputs for "beat-free" stereo taping. High quality BSR McDonald 500 Automatic Turntable with these features: • Low mass tubular aluminum tone arm • Adjustable anti-skate control • Micrometer stylus pressure adjustment • Cueing/Pause control • Diamond Shure cartridge with 20 Hz to 20 kHz response • Plays all 4 speeds — automatic, semi-automatic or manual • 4 pole induction motor • Low wow and flutter.

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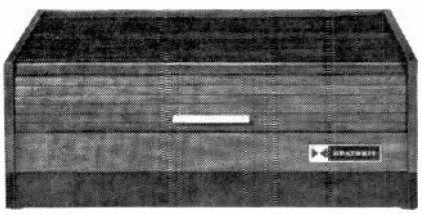
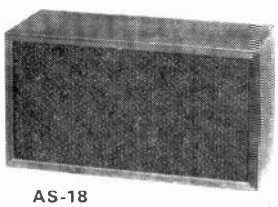


Recommended Speaker Systems



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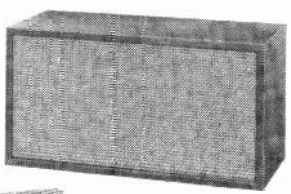

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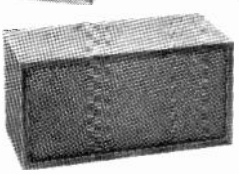

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newer poets. While German is my native tongue, I have an A. M. degree in English literature and fully share Mr. Spore's admiration for its greatness; but even a German Shakespeare would not have "forestalled" the great German composers, because music is innately bound up with poetry for the German people.

As for Bernard Spunberg's fear that the Clark article might frighten some potential lieder-fans, his own admission of enjoying lieder without a knowledge of German serves to support Mr. Clark's belief that such pleasures are available to all music lovers. Music speaks for itself, but Mr. Clark is right in stressing an understanding of the words to get to the heart of the poem. All ieder records should come with German texts, accompanied by English translations, for a general understanding of the poem's story or mood; but in order to follow the singer, phrase by phrase, the listener must know at least some of the key words. As I am ignorant of Italian, I use a small dictionary for Italian songs and opera; thoroughly understanding the libretto of *Falstaff*, for instance, has added greatly to my enjoyment.

MARGUERITE STEFFAN
Augusta, Ga.

Arthur Loesser

● In his enthusiastic review (August) of the recital by pianist Arthur Loesser recently released by the International Piano Library, Eric Salzman asks, "Is there more of this stuff around?" Yes, there is a piano sonata by the Colonial composer Alexander Reinagle, available in the Music in America series (MIA-101). Loesser plays the sonata with great style, and hums along in Glenn Gould fashion. Loesser, by the way, was the brother of the late Frank Loesser, composer of *Guys and Dolls* and *Most Happy Fella*. The curious can look up his article, "My Brother Frank," in the March 1950 issue of the Music Library Association's *Notes*.

DAVID JOHNSON
New York, N. Y.

Friendly Locals Revisited

● Reader F. H. Gates' letter in the August issue impels me to bend the Editor's ear one last time on the subject of the largely defunct Friendly Local Record Shop. I am aware that record dealers became caught between a public demanding more in quantity and variety, and an industry intent on mass-marketing, having basked too long in the steady glow of a seller's market, unmindful of cultivating customer loyalty with reasonable discounts. Then the first record club assured the dealers that it was to be a mere adjunct to their business, not an assassin creeping into their tent. Foresight isn't keen when you're fat and happy, just before the overhead comes crashing down. Even at this late hour, merchandising can be made pleasant once again through the Editor's plan of satellite shops, objections to which strike me as piddling.

Mr. Gates introduced the subject of rare and unusual records, and of course there have always been shops specializing in them and charging robber-baron prices. But ordinary dealers shouldn't have been loath to discount: a dollar off a five dollar list price would have been impressive to *this* purchaser, and would have impelled me to increase my buying into the bargain. The friendly local really made the brass off pop records according to my Five P Principle: Patti Page Pays Paul Paray. The classical minority never asked to be paid to enter a shop, only to be given reason to keep returning. When prices were cut from $5.98 to $3.98 in 1955, I bought more, and with prices edging up now, I shall slack off until the powers that be get the message.

DAVID WILSON
Carmel, Cal.

Gilt-edged Equipment

● More and more, I am beginning to think certain component manufacturers want only customers with 18-carat ears, and pocketbooks to match. What with $1,000 equalizers and four-channel stereo, only snobs would pretend to enjoy listening! Even your writers are hinting that new equipment will be rather expensive.

I used to enjoy reading your fine magazine, but there is no place in my modest apartment for all that gilt-edged equipment you keep gushing about. I would like to suggest you give equal time to groups of components that will give honest returns for the money invested, that the average reader can afford.

HERMAN LOEWENTHAL
Orlando, Fla.

Mr. Loewenthal's letter employs unwarranted hyperbole. There are Rolls Royces in every field, and even Volkswagen owners enjoy reading about them. And a quick check of the price tags on equipment reviewed in our test reports will reveal, we think, a sensible cross-section of the price spectrum—starting, say, with the Standard amplifier and tuner units in the May issue.

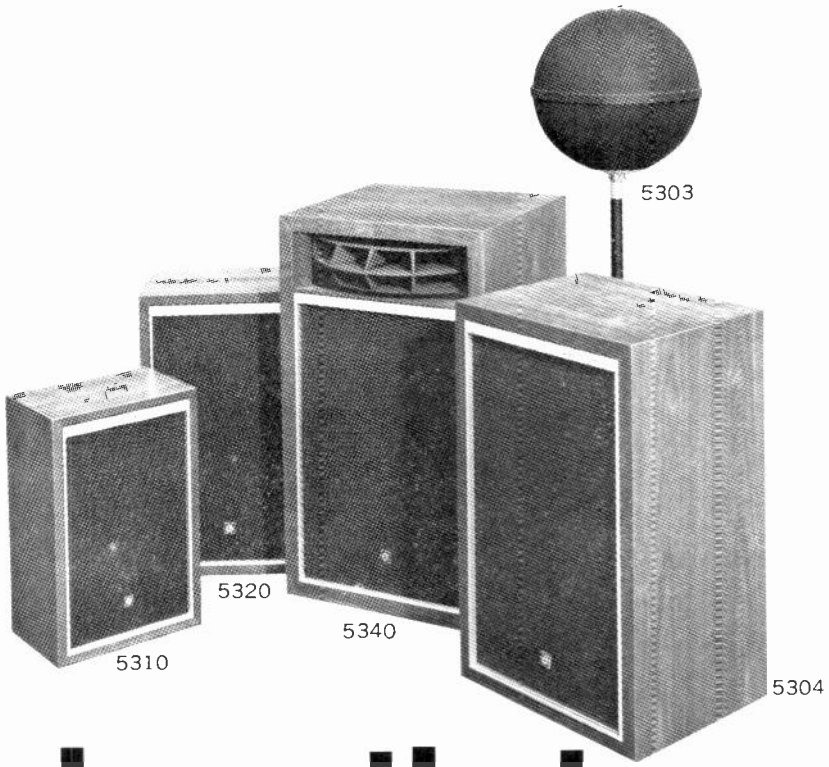
Rocks and Roses

● I found it particularly irritating to see the recent Fifth Dimension's album "The Age of Aquarius" listed among August's best recordings of the month. This group is far less original and talented than many other rock and folk artists whose albums are usually accorded the "special merit" tag, such as: Bob Dylan; the Beatles; Peter, Paul and Mary; Joan Baez; Judy Collins; Joni Mitchell; Laura Nyro; Buffy St. Marie; Lovin' Spoonful; Donovan; and the Mamas and the Papas especially, whose style has been unsuccessfully borrowed by the Fifth Dimension. All of the listed performers have done at least some writing, and all are capable of instrumental accompaniment except the Fifth Dimension, whose music so heavily relies on "Bones" Howe, great studio musicians, and the songs of Jim Webb and those of the previously mentioned artists.

TIM DUFELMEIER
Des Moines, Ia.

Mr. Reilly replies: "It's a big musical world, and there's room for many people in

(Continued on page 14)



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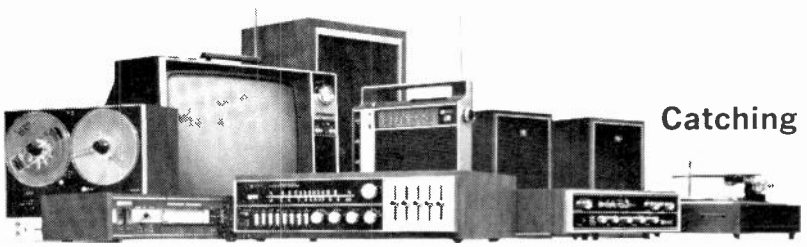

Catching On Fast

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it—performers, composer-performers, and arrangers among them. It takes nothing away from the Fifth Dimension's great performances of the songs from Hair, *for example, to admit that they did not write them. Sad to say, composers are rarely the best performers (or arrangers) of their own works. Has Mr. Dufelmeier ever heard Cole Porter sing? And if he understands what the name "Bones" Howe means to the Fifth Dimension, does he also know what the name George Martin means to the Beatles?*

● Congratulations must certainly go to Peter Reilly for his perceptive review of the "Love Child" tape by Diana Ross and the Supremes (August). Mr. Reilly could not have been more accurate in his description of these "glittering" performances. I'll never cease to be amazed by the vitality and soul that Miss Ross and her Supremes inject into everything they sing.

DAVID KIRCHNER
Des Moines, Ia.

● It seems that Peter Reilly must really hate Tiny Tim. I mean panning both albums. He's really got a lot of nerve to call Tiny Tim a put-on. How does he know? For his information, I met Tiny Tim and he was kind enough to autograph his newest album and his book for me. He's a wonderfully sincere, warm human being, and if Mr. Reilly thinks that's a put-on, he's really out of it.

NATHALIE GEBARSKI
Oconomowoc, Wis.

● In our very small organization of rather independent souls, there is a discarded "Outgoing" tray that is now used to contain articles that one or more of us have found unusually descriptive, newly innovative, or eminently practical. Peter Sutheim's article "Wattage Confidential" in the June issue fit the first and found its way into our file.

We can see that the request for meaningful ratings from the manufacturers will be often repeated, and not only from us. Without some "uncommon denominator," we will be attempting to compare apples and oysters, and we find it quite enough with apples and apples—or, as I am sure someone must have said by now, what's what watts.

STEPHEN PARKER
Jefferson Services Co.
New Orleans, La.

● I would like to comment on Don Heckman's review of Gary McFarland's newest album in the August issue. To attempt to seriously criticize decisions of national importance in the context of a record review is both unwise and unfair. But Mr. Heckman's statement that "no scientist in the country thinks [the ABM] will work" is, in this or any context, fatuous, blatantly sophomoric, and hardly factual.

MARK KOLDYS
Dearborn, Mich.

Basic Repertoire

● The latest "updating" of Martin Bookspan's Basic Repertoire in the July issue bears out conclusions I have reached over the last three years concerning this series. His choices are so sporadic in certain cases that a prospective buyer can have little faith in his judgments. The most glaring alteration this year concerns Vaughan Williams' *Tallis Fan-*

(Continued on page 18)

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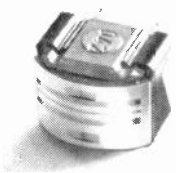

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PLAYBACK HEAD

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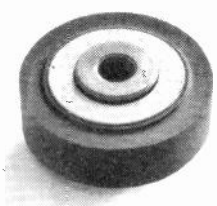

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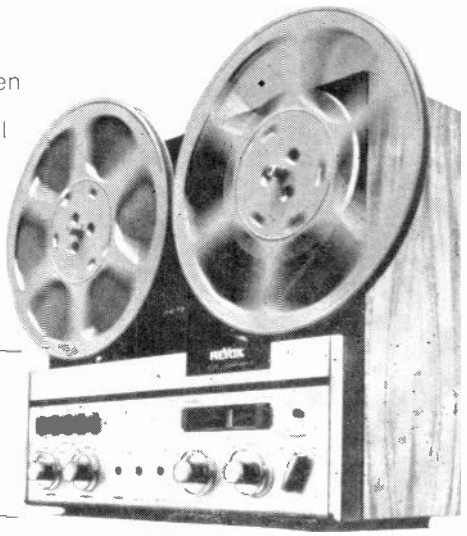

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But it doesn't have an AM radio.

At $299.95, we had to make a choice. So we made the one we thought you would make. We traded the AM radio for an inordinate amount of performance. For instance, the Eight Twenty has enough guts to drive four speaker systems flawlessly, without the slightest sign of strain. The amplifier is unlike any power output stage found in conventional stereo receivers. It employs wideband silicon transistors and a heavy duty power supply which extends the amplifier's response to below 5Hz and above 60,000Hz. This results in flawless reproduction of all harmonics without phase and transient distortion. The output stage uses a quasi-complimentary symmetry design which insures accurate balance and symmetry at the clipping points. A high degree of feedback is used to keep distortion down and stability high. Harmonic distortion products are kept below 0.5% at full output across the audio spectrum of 20-20,000Hz. This insures unusually smooth and transparent sound.

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tasia. In the August 1968 issue, Bookspan states that Barbirolli's and Gould's performances "are for me more successful than Sargent's or any of Boult's performances. . . ." Now, in the "updatings," Boult's performance gets the nod. With altering and erratic judgments such as these, how can a record buyer know what truly appeals to Bookspan?

Also, it appears that Mr. Bookspan does not use scores while evaluating performances. In discussing a Kondrashin performance of Shostakovich's Fifth Symphony, he asks ". . . if Kondrashin is correct in broadening the tempo of the concluding pages to half speed. . . ." Obviously, if Mr. Bookspan knew the score of the symphony, he would scarcely ask such foolish questions.

ALAN KLEIN
Pittsburgh, Pa.

Mr. Bookspan replies: "I had thought that it was perfectly clear to all readers that one of the purposes of my annual updating was a re-evaluation of previous recommendations. If Mr. Klein is so set in his ways that he can never respond differently to a given performance on disc or tape, then he lives what I consider to be a very narrow musical life indeed. In this year's evaluation of the versions of the Tallis Fantasia, *I found that I could no longer choose Barbirolli's rather over-ripe account over the more subdued beauties of Boult's version. This is not to deny the lush expressivity of Barbirolli's work with the score, but rather that both conductors offer convincing accounts, with Boult's now my preferred version. Who knows, perhaps when it comes time for me to listen to the dozen or so available recordings of the score next year, I'll be in a more voluptuous frame of mind, in which case I shall probably swing back to preferring Barbirolli's performance.*

"Concerning Kondrashin's treatment of the end of the Shostakovitch Fifth, I referred to his interpretation *of what is on the printed page. It may be news to Mr. Klein, but there is not a major conductor anywhere who does not adjust a score to suit his own individual personality, either by subtle (or not so subtle) changes in orchestration, or doubling of parts, or cuts, or new bowings, or what have you. In the case of the Shostakovitch, I took issue with the conductor's choice of alternatives, which for me reduces the end of the symphony to unbearable pomposity. For me, the conductor who risks all on a rarefied flight of fancy is infinitely preferable to one who poker-faedly tries to 'play it like it is written.' The fallacy behind this attitude is that it simply cannot be done. I find no fault with Kondrashin's exercising his fancy in this case—except that, for me, the exercise didn't work."*

● I would like to call Martin Bookspan's attention to the fact that his March "Basic Repertoire" column is in error concerning the availability of tapes of Rimsky-Korsakov's *Capriccio espagnol.* The version by Ataulfo Argenta *is* available (London L 80014), although not listed in the Harrison catalog, and Kiril Kondrashin's tape has been deleted by RCA.

This is my opportunity to thank Mr. Bookspan for the "Basic Repertoire" series. It has been invaluable to me in my work with Chicago's largest record store—Rose Records—as a "classical information center" and as head of the stereo tape department. I use Mr. Bookspan's opinions as a basis for mine, and I trust his judgments more than those of any other reviewer.

MEL ANDERSEN
Chicago, Ill.

American Musical Heritage

● In your June issue, a recording of Mrs. H. H. A. Beach's "Gaelic" Symphony was reviewed. It is a release by the Society for the Preservation of the American Musical Heritage. I have heard some of this organization's other recordings, led by Karl Krueger, and am anxious to obtain them, but nowhere in your review does it say how one may obtain the Society's recordings.

EUGENE D. KLINE
Brooklyn, N. Y.

Mrs. Beach's symphony, and others in the series, are available by mail for $6.00 postpaid from the Society for the Preservation of the American Musical Heritage, P. O. Box 4244, Grand Central Station, New York, N. Y. 10017.

Third Bounce

● In William Flanagan's reply to a letter from George London, printed in your August issue, he states that comments such as "the bloom (had) left her voice" are written again and again about Renata Tebaldi. There is some truth in these comments—and yet the "stem" that remains is a thousand times more precious than the now-present "bloom" of many of her colleagues. *Tebaldi per sempre!*

WILLIAM H. HERON
Baltimore, Md.

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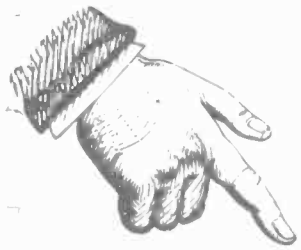

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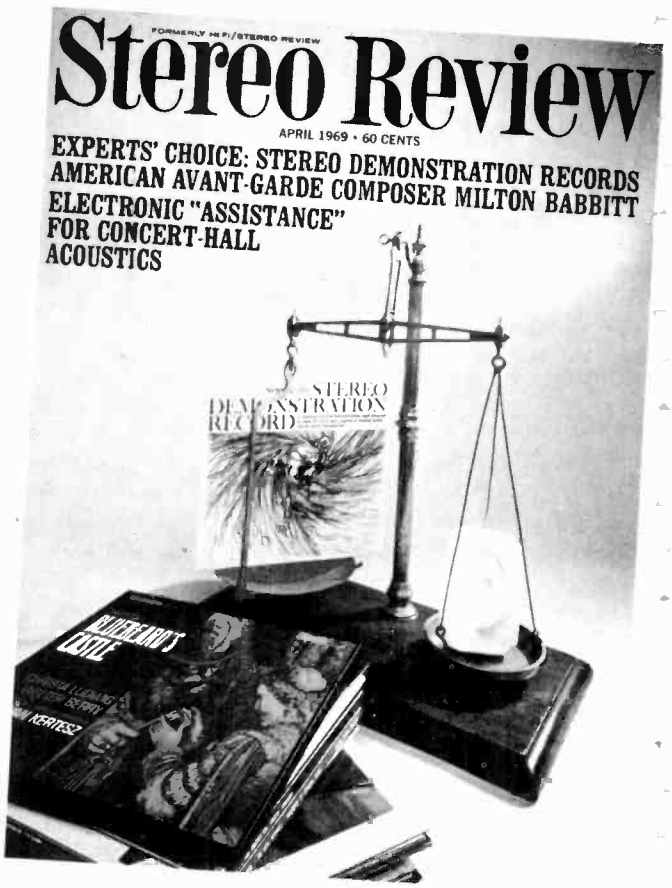

Stereo Review's Free Information Service can help you select everything for your music system without leaving your home.

By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems: how much to spend, what components to buy first—and from whom; which records are outstanding and worthy of a spot in your music library; how to get more out of your present audio system; which turntable . . . cartridge . . . tuner . . . headphone . . . loudspeaker . . . etc., will go with your system. All this and much more.

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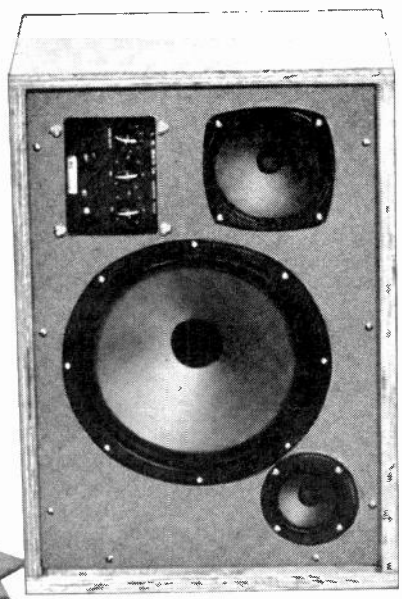

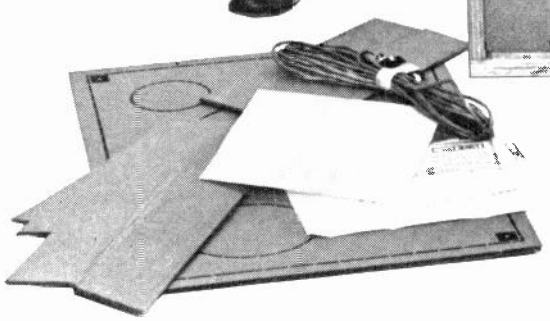

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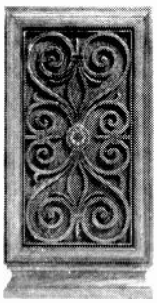
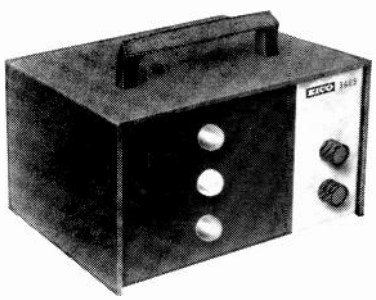


● **Scott** has added the Model S-20 to its line of controlled-impedance speaker systems. The S-20 has a 10-inch air-suspension woofer and a 3½-inch dual-cone mid-range/tweeter. Overall frequency response of the system is 40 to 20,000 Hz. Other specifications include an impedance of 8 ohms, a continuous power-handling capacity of 50 watts, and a minimum amplifier-power requirement of 7 watts. The enclosure, which measures 22¾ x 11¾ x 11 inches, has an antiqued pecan finish with a scroll-work grille and red grille cloth. Both binding posts and an RCA phono jack are provided on the rear of the enclosure for connection to the amplifier. Price: $129.95.

Circle 148 on reader service card

● **Eico** has introduced a line of light- and color-display devices that may be connected to the outputs of a home music system. Most are available in both kit and factory-wired form. Among them, Model 3440 (kit, $49.95; wired, $79.95) is a transistorized three-channel audio/color organ using colored lights that respond to three different frequency bands of the audio spectrum, growing brighter as the volume of the sound increases. The lights are contained in an oiled walnut cabinet behind a translucent diffusing screen. Models 3445 (kit, $64.95; wired, $99.95) and 3450 (kit, $79.95; wired, $109.95) are larger, four-channel versions.



Model 3475 (kit, $39.95; wired, $59.95) is a transistorized, sound-actuated strobe light that emits flashes of intense white light in synchronization with the beat of music being played. A sensitivity control permits use of the strobe with low volume levels. The Eico 3465 Sound/Color Translator (shown) contains the electronics for a three-channel color organ, permitting the light sources (up to 1,200 watts) to be chosen independently. Price in kit form, $49.95; wired, $69.95.

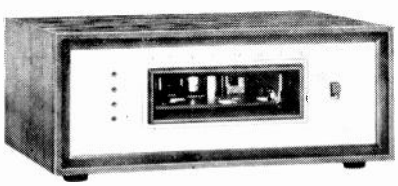
Circle 149 on reader service card

● **Webcor** is marketing the Model ST-185, a compact AM/stereo FM receiver intended for vertical installation. The amplifier section has a combined output of 60 watts music power (IHF) into 8 ohms, and a frequency response of 20 to 50,000 Hz ±1 dB. The intermodulation distortion is rated at 0.5 per cent; the signal-to-noise ratio is 60 dB. Specifications for the FM tuner section include a sensitivity of 3.2 microvolts, image rejection of 50 dB, and a signal-to-noise ratio of 55 dB. FM distortion is rated at 0.5 per cent. AM sensitivity is 10 microvolts.

Controls on the ST-185 include a six-position selector switch with positions for AM, FM, and stereo FM, as well as phono (magnetic or ceramic), tape recorder, and auxiliary inputs. There are controls for bass, treble, balance, and loudness (with non-defeatable compensation). Three rocker switches select AFC on/off, speakers on/off, and power on/off. A signal-strength tuning meter, stereo-broadcast indicator light, and stereo headphone jack complete the front-panel layout. Overall dimensions for the unit and its walnut cabinet are 8½ x 4⁹⁄₁₆ x 8¹¹⁄₁₆ inches. Suggested list price: $249.95.

Circle 150 on reader service card

● **Heathkit** has introduced the GD-28, a stereo tape-player kit for playing eight-track cartridge tapes through a home music system. The GD-28 operates on house current. Frequency response is 50 to 10,000 Hz ±6 dB; distortion is rated at less than 3 per cent; wow and flutter are less than 0.3 per cent. The output of the player is 0.3 volt.

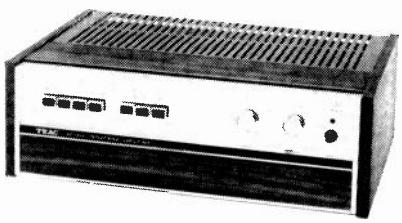


Switching between tracks is automatically keyed by a metal tape splice in the prerecorded cartridge; a front panel slide-switch permits manual switching. Assembly time for the kit is about six hours. It is supplied with a walnut-grained cabinet and connecting cables. The dimensions are 10⅜ x 4½ x 8¼ inches. Kit price: $59.95.

Circle 151 on reader service card

● **Teac** is introducing the AS-200U, an integrated amplifier that permits simultaneous recording and monitoring with three tape decks, and playback from five tape decks. The most frequently used controls—volume, balance, and pushbuttons for source, tape monitor, and power—are prominently located on the front panel. The rest are concealed behind a hinged teak panel.

The preamplifiers of the AS-200U use field-effect transistors in their input circuits. The power amplifiers have a continuous power output of 50 watts per channel into 8-ohm loads (60 watts into 4 ohms) with 0.5 per cent harmonic distortion. Intermodulation distortion is less than 0.5 per cent up to 40 watts output into 4 ohms. Frequency response is flat within 1 dB from 20 to 80,000 Hz at rated output. The signal-to-noise ratio is 70 dB for phono inputs and 90 dB for high-level inputs.



The amplifier's concealed controls include rocker switch-

(Continued on page 26)

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Now laugh your way down memory lane... with wonderful old-time radio!

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The Dempsey-Tunney Long Count, with announcer Graham McNamee • Whirlaway wins The Kentucky Derby, with announcer Clem McCarthy

The First Election returns broadcast by radio • President Calvin Coolidge presents Charles Lindbergh to Congress • Billy Sunday fights against the repeal of prohibition • Old-time commercials

Special A full-length ARCH OBOLER terror-tale produced in the old-time manner especially for this exclusive Longines Symphonette release!

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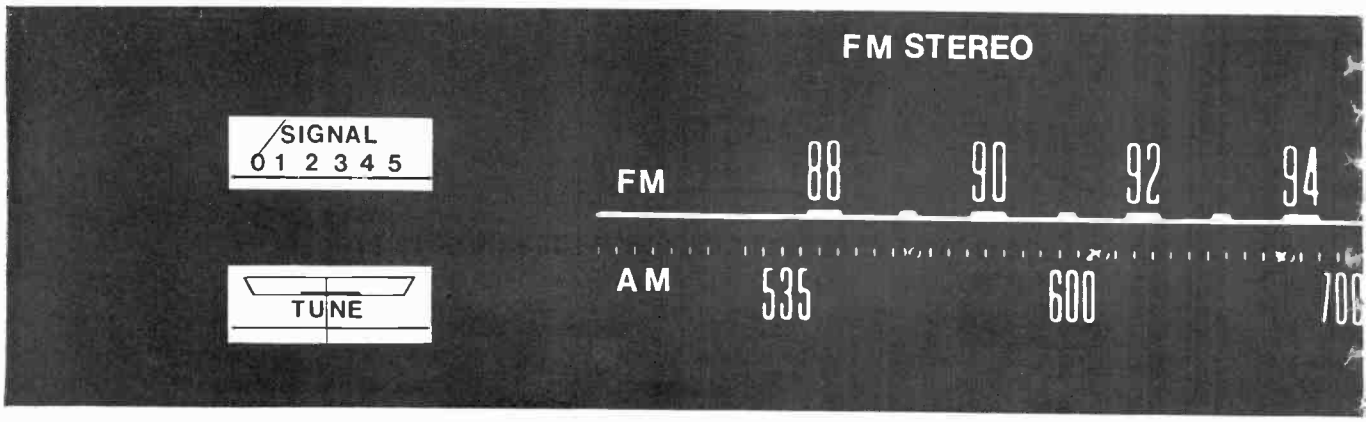
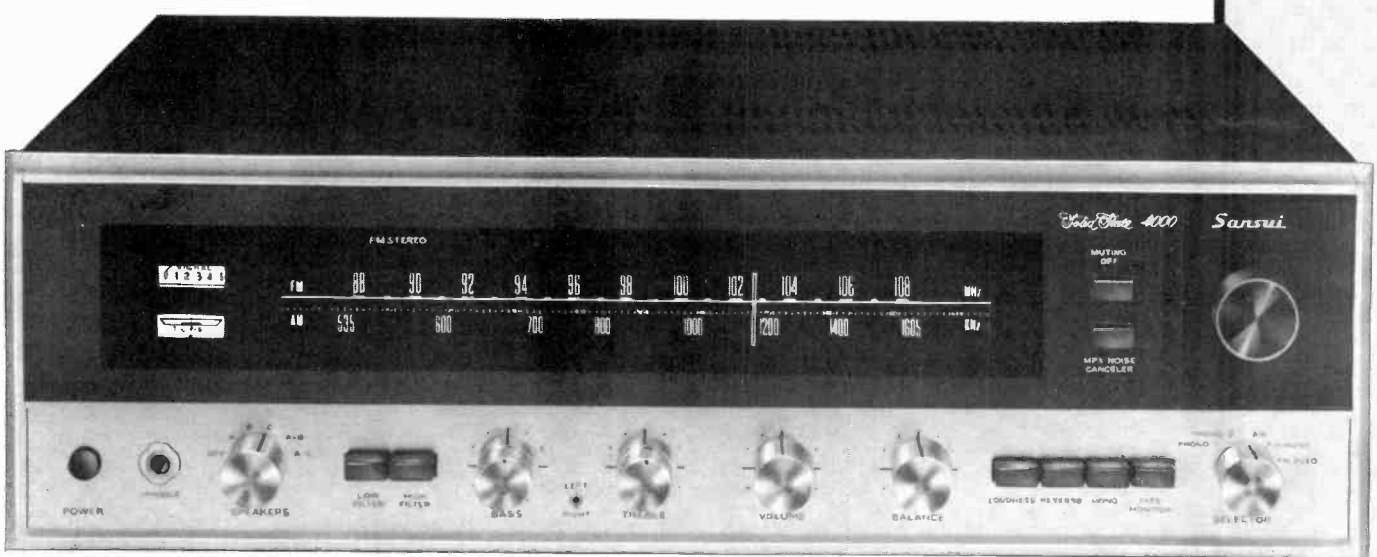


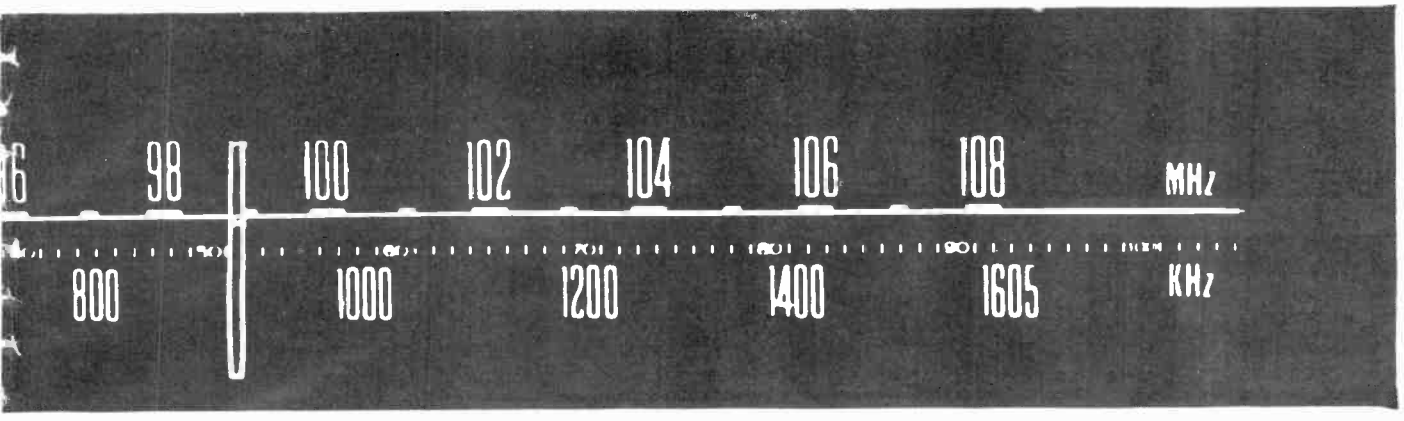
widedialed wonder ... and linear too



the Sansui 4000

Here is an exciting new AM/FM Stereo Receiver with outstanding specifications and features...160 watts (IHF) of music power... 1.8μ V (IHF) FM sensitivity...wide dial linear tuning...two tuning meters...outputs for 3 sets of stereo speaker systems...FET FM front end...integrated circuits...just to name a few.

See it, hear it and you'll know why we say that at $379.95, the Sansui 4000 is the greatest value in its power and price range.



ADDITIONAL FEATURES

All silicon preamplifier with specially designed silicon transistors for high gain and low noise characteristics.

Built-in voltage stabilizer that overcomes fluctuations in power voltage.

Linear scale FM band for the most precise FM station selection.

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Two tuning meters for almost unbelievable pin-point accuracy.

Exclusive dial indicator which is actually an electronic device that illuminates in orange for AM and red for FM.

Two FM Antenna inputs (75 and 300 ohms) for home or master antennas.

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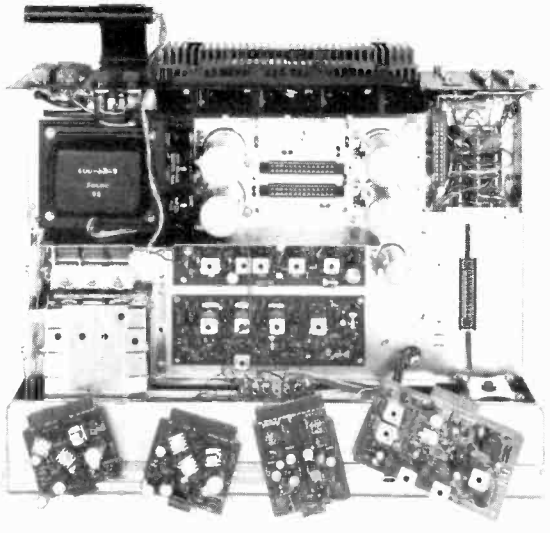
All silicon AM Tuner for greatly improved AM reception.

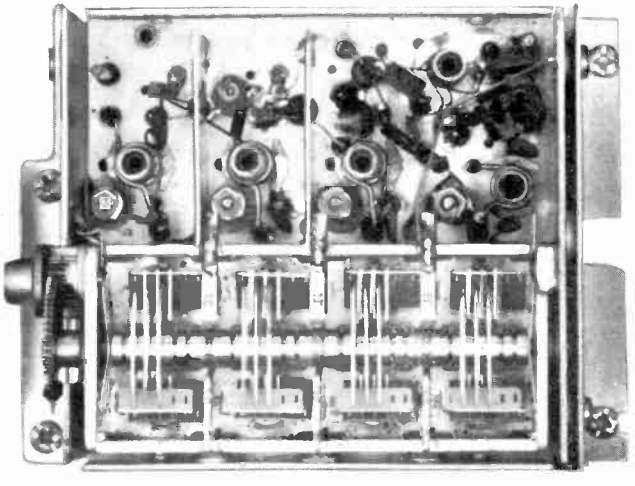
Distortion-free tone controls with friction coupled design.

Black window design that is as practical as it is attractive.

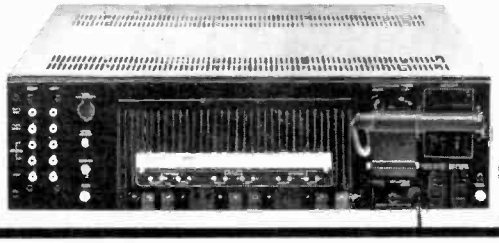
Plus: foolproof output terminals, two AC outlets on rear panel, high-and low-cut filters, loudness control, headphone jack, DIN connector, muting switch, stereo reverse and mono-stereo switches, noiseless push button switches, speaker selector indicator, protector indicator, heavy flywheel for easy tuning, and much, much more.



Sansui 4000's new printed circuit design features separate P. C. modules with plug-in multi-connectors for FM MPX, preamplifier and driver amplifiers, permitting faster more economical servicing.



ALL NEW FM PACK with FET, noiseless silicon transistors in the 2nd RF mixer and oscillator stages for the highest sensitivity and selectivity. Newly designed integrated circuits in the four IF amplifiers give the Sansui 4000 outstanding stability and IF rejection.



REAR VIEW
SANSUI 4000

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Woodside, New York, 11377 • Los Angeles, California, 90007

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NEW PRODUCTS

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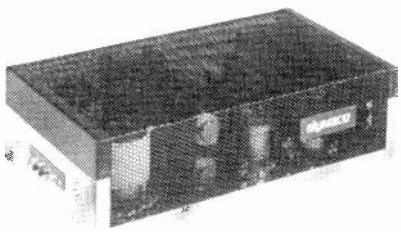
es for selecting phono input 1 or 2, high- and low-cut filters, loudness, and tone-control bypass. There are bass and treble controls, and rotary switches for mode and main/remote speakers or for headphone use via a front-panel jack. The AS-200U is finished in teak and is 16⅜ x 11½ x 6 inches overall. Price: $299.50.

Circle 152 on reader service card

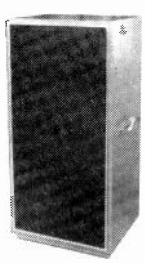
● **Dynaco** has brought out the Stereo 80, a stereo power amplifier available factory-assembled or in kit form. With both channels driven, its output is 40 watts per channel into 4 or 8 ohms from 20 to 20,000 Hz. At 16 ohms, 26 watts per channel are available. Harmonic distortion is under 0.5 per cent, and intermodulation distortion under 0.1 per cent at rated output. The noise level is 95 dB



below rated output. Inputs and outputs can be paralleled for 4-ohm, 80-watt monophonic operation if desired.

The Stereo 80 incorporates current-limiting protective circuitry that eliminates the need for channel fuses or circuit breakers. It is stable with such loads as electrostatic loudspeakers and can be used with any modern preamplifier. Dimensions are 13½ x 9 x 4¼ inches. The kit requires about four hours to assemble and costs $119.95. Factory-assembled price: $159.95.

Circle 153 on reader service card



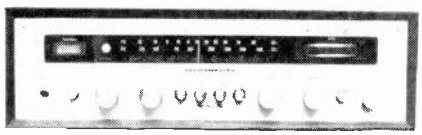
● **IMF**'s new "TLS" Monitor is a loudspeaker system developed for use in sound studios and test labs. The woofer has a flat, rectangular cone constructed of sandwiched plastic layers. The mid-range speaker has a 5-inch plastic cone; the dome tweeter has a diameter of ¾ inch. Built into the enclosure are two separate acoustical paths for the back radiations of the woofer and mid-range units. The mid-range path ends in a cone-shaped plug; the woofer path is a ported labyrinth or "transmission line."

The TLS Monitor has a rated frequency response extending from below audibility to 30,000 Hz. Recommended amplifier power is 30 to 60 watts. Crossover points are at 350 and 3,500 Hz. The speaker system weighs 125 pounds and is fitted with casters and handles. In gray Formica, the TLS Monitor costs $575; in rosewood Formica, $600.

Circle 154 on reader service card

● **Marantz** is introducing the Model 26, an AM/stereo FM receiver costing substantially less than other receivers in its line. The tuner section has a 3-microvolt sensitivity (IHF), a capture ratio of 3 dB, and 60-dB image rejection. Harmonic distortion is rated at 1 per cent, and the signal-to-noise ratio is 57 dB. The frequency response is 20 to 15,000 Hz ±3 dB. The power output of the amplifier section is 14 continuous watts per channel into 8 ohms (both channels driven) for a frequency response of 20 to 20,000 Hz ±1.5 dB (phono input). Harmonic and IM distortion are less than 1 per cent at rated output. The signal-to-noise ratio is 50 dB at the phono input.

The front panel of the Model 26 has a signal-strength tuning meter and stereo-broadcast indicator light. The controls include a four-position program-selector switch

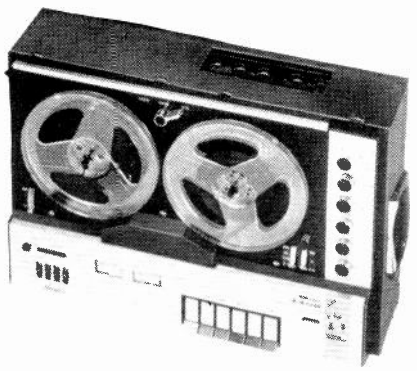


(AM, FM, phono, and auxiliary), and bass, treble, volume, and balance controls. Pushbuttons switch the high- and low-frequency filters, loudness compensation, tape monitor, stereo mode, and power. The panel has a stereo headphone jack. The receiver comes with a simulated-walnut metal cover and has dimensions of 15½ x 3¹¹⁄₁₆ x 12½ inches. Price: $199. A walnut wood cabinet is available for $25.50.

Circle 155 on reader service card

● **Norelco** has expanded its line of tape recorders with the model 4408, a three-speed (7½, 3¾, and 1⅞ ips), four-track stereo machine with a novel program-search selector. In use, the four-digit search selector is set to correspond to a previously selected point on the tape and the fast-forward pushbutton is then pressed. When the reading of the normal digital tape counter matches that of the search selector, the 4408 switches automatically into the playback mode.

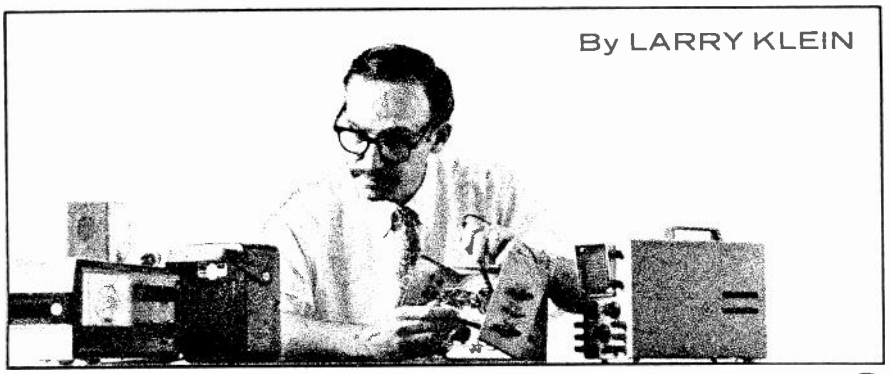
The 4408 has a frequency response of 40 to 18,000 Hz at 7½ ips, 40 to 15,000 Hz at 3¾ ips, and 60 to 10,000



Hz at 1⅞ ips—all within ±3 dB. Wow and flutter are 0.2 per cent at 7½ ips, 0.25 per cent at 3¾ ips, and 0.45 per cent at 1⅞ ips. Signal-to-noise ratio is —47 dB. The combined power output of both channels is 12 watts rms. There are provisions for mixing and for mono recording and playback. The recorder is supplied with two dynamic microphones and two 6-inch speakers, one in each half of the detachable carrying-case lid. There are separate recording-level controls for microphones and phonograph (high-level), and recording-level meters for each channel are provided. The 4408 can be operated either vertically or horizontally. Its weight is 28½ pounds, and it has dimensions of 19 x 13 x 8¾ inches. Its price, with speakers and microphones, is $349.95.

Circle 156 on reader service card

What could make Dual discontinue the 1019, the most highly regarded turntable ever made?



By LARRY KLEIN

AUDIO QUESTIONS & ANSWERS

Speaker Free-Air Resonance

Q. I am told that one of the important parameters of a speaker is its free-air resonance. Can you explain to me exactly what this means and what bearing it has on the speaker's performance after it has been installed in an enclosure?

GEORGE BERG
Detroit, Mich.

A. *If you tap the cone of an unmounted loudspeaker it will vibrate briefly at a certain specific resonant frequency. This occurs because a loudspeaker cone is part of a resonant system, in which the weight of the cone and voice coil form the mass and the cone-suspension elements form the "spring." The specific resonant frequency is determined by the mass of the cone assembly and the stiffness (or springiness) of the cone suspension. Resonant frequencies for speakers intended to handle bass frequencies range from below 20 Hz to above 60 Hz when checked in free air (unbaffled).*

Speakers are not used in free air, however, because at low frequencies the acoustic radiation from the back of the cone would cancel that from the front. Speakers are mounted in baffles or enclosures either to suppress the back radiation or to use it to reinforce the front wave at certain frequencies. When a speaker is so mounted, the mass and springiness of the air in the enclosure act on the speaker, and its resonant frequency changes. If the speaker system designer does his job properly, taking advantage of the operative acoustical laws, the system's frequency response will be flat down to the new low-frequency resonance and then will drop off at a rapid rate below that.

Here's where the speaker's free-air resonance comes in. If the enclosure is a sealed box, it will raise the resonance frequency—by a large amount if it is a small box (acoustic-suspension systems), or by a lesser amount if it is a large box.

Other considerations (mostly low-frequency distortion) pretty much dictate what the system's final resonant frequency (or frequencies, in the case of a bass reflex) should be. Consequently the free-air resonance of the speaker itself should be chosen to produce the desired resonant frequency with the enclosure or baffle in which it will be used. Good results could not be achieved with a 20-Hz speaker installed in a large bass-reflex enclosure (there would probably be a lack of bass between 30 and 80 Hz) or a 50-Hz speaker in an acoustic-suspension cabinet (which would produce little bass below 70 or 80 Hz).

In essence then, the free-air resonance is important to the engineer because it determines other design factors. For the listener, the system *resonance is of interest, because it roughly determines the low-frequency performance limits of the speakers in a specific enclosure.*

Transistors Better?

Q. Having been stung too many times in the past when I rushed out to be the first one on my block to own some new piece of audio equipment, I have been cautious about investing in transistorized components. Can you give me a simple and frank answer to this question: Is transistor equipment better than tube equipment?

EBEN SCHWARTZ
Long Beach, N.Y.

A. *I can give you a frank answer, but not a simple one. First of all, what do you mean by "better"? Do you mean sounds better, tests better, or is more reliable than tube equipment? No one of these factors necessarily implies the others.*

Transistorized—also known as "solid state"—equipment had three basic problems when it first appeared. The transistors were electrically, if not mechanically, fragile in that they had a tendency to blow out if all factors were not properly controlled in the circuit. This problem has been solved by circuit design innovations and, mostly, by the new and greatly improved transistors. The early transistors also tended to be noisy, and this problem, too, was solved mostly by new transistors. The early transistors tended to overload with strong signals, and this problem was also alleviated somewhat, if not completely solved, by new transistors and by new circuits.

My feeling is that at the present time almost all moderate-priced and most low-priced transistor components easily outperform the equivalently priced tube units of several years ago. At the higher price levels, the advantages of solid state, I suspect, are not primarily ones of sonic performance quality, but rather have to do with the number of watts you can get from a unit that has a given size, weight, and heat radiation.

Rumble Problem

Q. I have recently purchased a very expensive turntable and arm and find that when I move my volume control up to a higher-than-normal setting I hear a great deal of rumble on all my records. I would like some device to provide a sharp cut-off in the low frequencies that will enable me to get rid of the rumble.

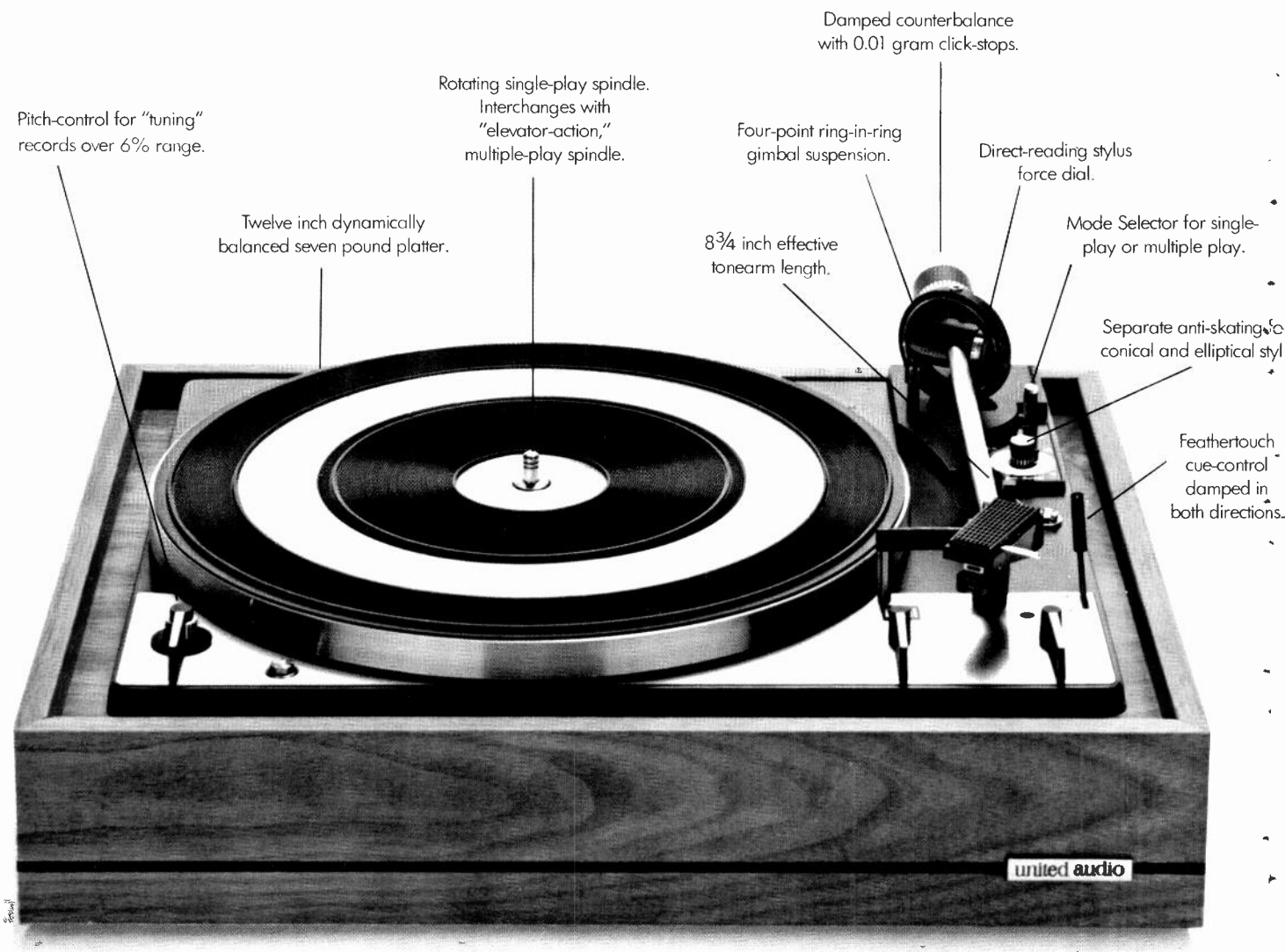
STEPHEN FRANCE
Pittsburgh, Pa.

A. *I would suggest that your problem is not turntable rumble, but acoustic feedback. It is easy to confuse the two when your system has a good low-frequency response and the unwanted feedback is too low in level to produce sustained oscillation. Acoustic feedback occurs when the record player's tone arm is caused to vibrate by the acoustic output of the speakers. The sound waves from the speakers usually reach the tone arm through vibration of the equipment cabinet or shelf on which the equipment is placed. The tone-arm vibration is interpreted by the phono cartridge as record-groove modulation and is therefore fed through the amplifier to the speakers, where it is reproduced all over again.*

In bad cases, a sustained howl results. However, in marginal cases, the sound produced can easily be confused with turntable rumble. To test for the presence of acoustic-feedback sensitivity, set all controls in your system to their normal-loud position. Place the stylus in the record groove with the turntable not *rotating. Now tap the turntable base. You will normally hear a single thump, but if a sort of slowly fading tone occurs, this indicates trouble. Springs, foam rubber, physical isolation from the speakers, wall mounting, and so forth all are possible cures. If you have an older turntable, check with the manufacturer. He may now have improved or replacement shock mounts that will cut off the feedback at its source.*

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!

The Dual 1219: the automatic turntable with more precision than you may ever need.


Damped counterbalance
with 0.01 gram click-stops.
Rotating single-play spindle.
Interchanges with
"elevator-action,"
multiple-play spindle.
Pitch-control for "tuning"
records over 6% range.
Four-point ring-in-ring
gimbal suspension.
Direct-reading stylus
force dial.
Twelve inch dynamically
balanced seven pound platter.
8¾ inch effective
tonearm length.
Mode Selector for single-
play or multiple play.
Separate anti-skating
conical and elliptical
Feathertouch
cue-control
damped in
both directions.
united audio

$159.50

Before the 1219 came on the scene, the Dual 1019 was regarded as the finest automatic turntable ever made.

Every independent testing laboratory judged its performance as equalling or surpassing the best available manual turntables. And in their own component systems, most hi-fi professionals had long since given up their manuals in favor of the 1019.

With all this accomplished, Dual engineers then set new goals. They wanted to overcome, as far as possible, the design compromises that were still inherent in automatic turntables.

For instance: the tonearm of an automatic had to track at a different stylus angle with one record than with a stack. A slight difference, but one that we wanted to eliminate.

Another step in the right direction would be to lengthen the tonearm. The longer the tonearm, the lower the tracking error.

Still another consideration was the design of the tonearm suspension and pivot bearings. We already had the finest suspension and the lowest bearing-friction. We thought both could still be better.

For four years Dual engineers worked on these and other refinements. When enough of them were perfected to justify a new model, we produced it. The Dual 1219 Professional Automatic Turntable. Which has more precision than you may ever need.

Since records and cartridges are being improved all the time, a turntable can never have too much precision or too many refinements.

The refinements introduced in the 1219 are costly to produce. At $159.50, they may be unnecessary for some music lovers. So Dual also offers two less expensive models. With fewer features, but no less precision or reliability.

The new medium-priced Dual 1209, at $119.50, incorporates many of the 1219's advances in a more compact size. Indeed, the 1209 would be the top model of any other turntable line.

Still less expensive is the $79.50 Dual 1212, introduced some time ago, and rated as "compatible with the finest amplifiers and speakers, as well as the most compliant cartridges available today."

Which Dual should you buy?

That depends on whether you want no compromises at all. Or just fewer compromises and more features than any other turntable can provide.

Synchronous/continuous-pole motor for constant speed plus high torque.

Incorrect speed affects musical pitch and tempo. Fluctuating speed causes music to sound sour (wow) or warbly (flutter). And vibration can produce a continuous low-pitched sound (rumble).

To bring the 7 lb. platter to full speed rapidly and keep it there, Dual designed and built a synchronous/continuous-pole motor. The continuous-pole element brings the platter to the intended speed in less than half a revolution. And the synchronous element maintains an absolutely constant motor speed of 1800 rpm, no matter how much the line voltage may vary.

To make sure your records are rotated at the correct speed, the 1219's motor has a precisely machined three-step pulley: one step for each speed (33⅓, 45, and 78 rpm).

What little vibration the motor itself produces is filtered out by an idler wheel that simultaneously engages the selected step and the platter.

The 1219's motor can do everything you should expect from a Dual.

And more than you will get from any other turntable motor.

Pitch-control for "tuning" records over demitone range.

Most turntable manufacturers would be more than happy to guarantee three dead-accurate speeds, and let it go at that.

But there are times when you might not want "accurate" speeds.

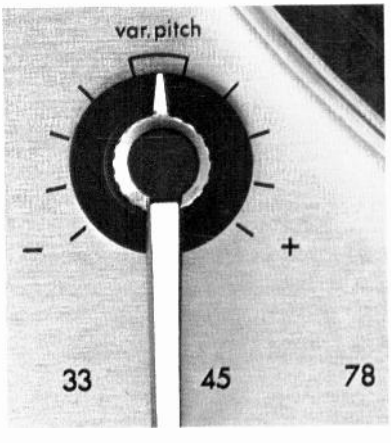
You might want to match the pitch of a record to a live instrument.

Or adjust record speed to the speed of your tape recorder.

You might even want to "stretch" or "shrink" a record slightly to fit the length of a film.

And you can do all three with the 1219. Because all speeds can be varied by as much as 6% with the knurled knob.

Sometimes a machine as perfect as the 1219 must adjust to the rest of the world.



Feathertouch cue-control damped in both directions.

In principle, the 1219's cue-control works like any other cueing device.

It will hold the tonearm over the record until you decide to release it. It will also lift the tonearm from the record and keep it there until you resume play.

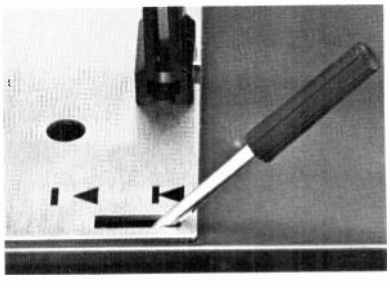
In practice, however, the 1219's cue-control is like no other cueing device. Because it is damped in both directions.

Silicone damping provides a more carefully controlled descent than you can get with any other cueing system.

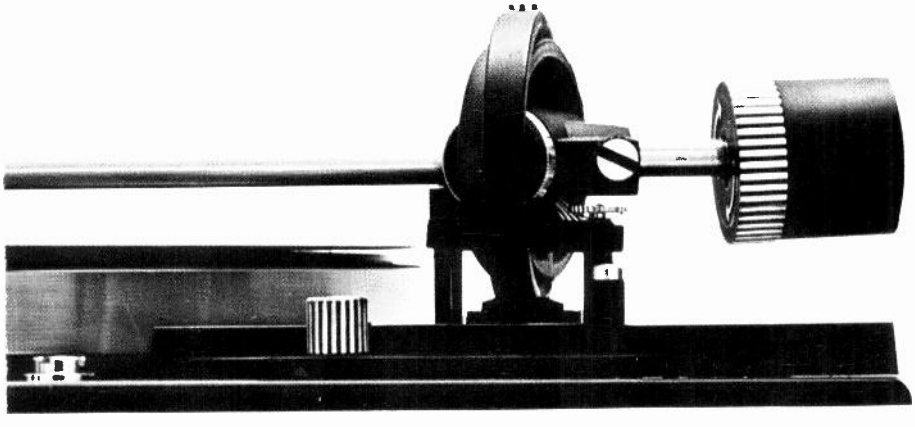
The tonearm's ascent is also smoother with the 1219's cue-control than with any other system.

Because even if you're not gentle with the control, the silicone damping will prevent the tonearm from bouncing at all.

With Dual, principle and practice are one and the same.



electing the Dual 1219.



Longest automatic tonearm.

The stylus in an angled tonearm head can track at a perfect tangent at only two points on the record.

At all other points, there's "tracking error." How great this error is depends on the tonearm's effective length, from pivot to stylus tip, and other aspects of its geometric design.

The effective length of the 1219 tonearm is 8¾". Longest of all automatic tonearms.

Its tracking error is never more than one and a half degrees. Lowest of all automatic tonearms.

Mode selector lowers tonearm for perfect 15° tracking.

Every master record is cut by a stylus at the same angle: 15° from vertical. So ideally, every record should be played by a stylus tracking at the same angle.

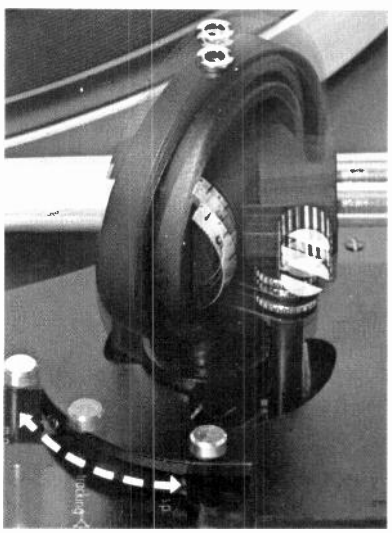
But only a tonearm designed for single-play can do this.

Even the best of the tonearms designed for multiple-play is designed to track at 15° only at the center of the stack. As a result, tracking on single-play is necessarily compromised.

To do away with this compromise, the entire 1219 tonearm can be set for either single or multiple play.

For multiple-play, the Mode Selector raises the tonearm base until the tonearm is parallel at the center of the stack. Just like any other automatic tonearm.

For single-play, the Mode Selector lowers the base until the tonearm is parallel to the record. The stylus can then track precisely at the desired 15° angle. Unlike any other automatic tonearm.



Four-point ring-in-ring true gimbal suspension.

Another first among automatic tonearms. How does it work?

The same way as do the suspensions of precision gyroscopes and other scientific instruments that must remain balanced as they pivot in any direction.

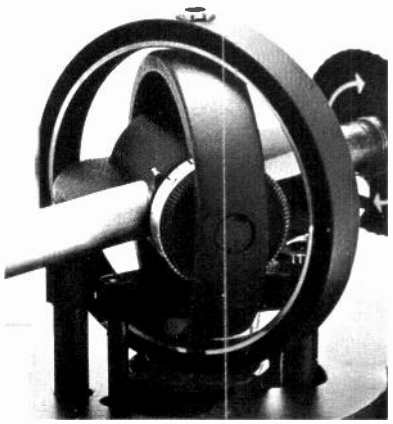
The 1219 tonearm is centered within and suspended from an inner concentric ring. This ring is itself centered within and suspended from an outer concentric ring.

The tonearm pivots vertically from the horizontal axis of the inner ring. The tonearm and the inner ring together pivot horizontally from the vertical axis of the outer ring which itself remains stationary.

And no matter which way the tonearm pivots, it pivots freely and remains in dynamic balance.

All four suspension points have identical low-friction bearings. Bearing friction is so low, in fact, that we had to design and build our own instruments to measure it.

That's why we can guarantee it: no more than 0.015 gram horizontal friction. And no more than 0.007 gram vertical friction.



Separate anti-skating for conical and elliptical styli.

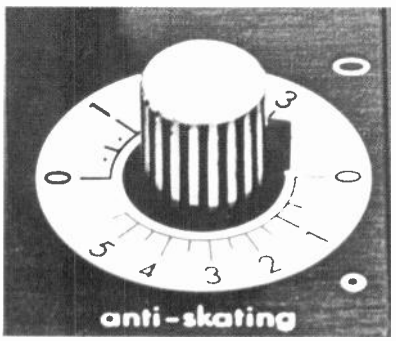
Because the elliptical stylus is narrower than the conical stylus, it presses slightly deeper into the inner wall of the stereo groove.

As a result, more friction is created and the increased friction in turn increases the inward pull ("skating") of the tonearm.

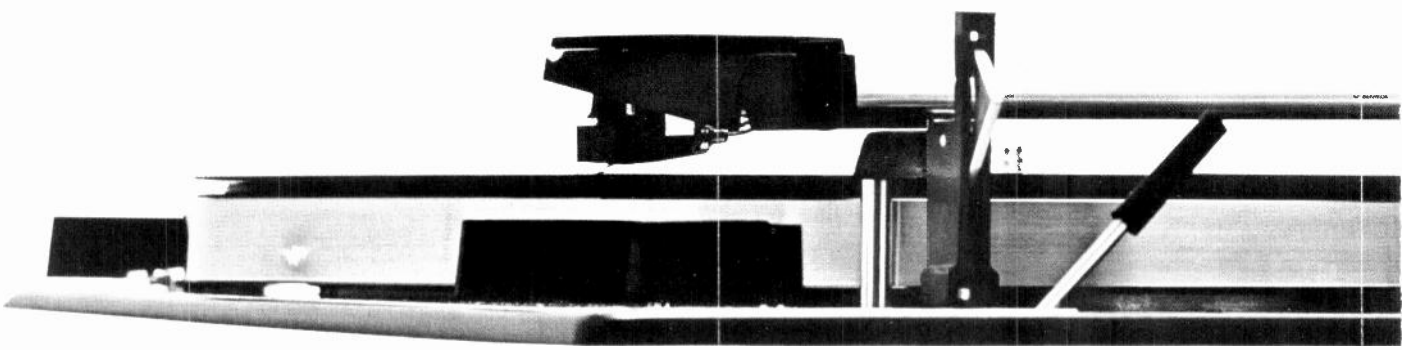
It's a very slight difference, but measurable in a tonearm with as low bearing friction as that of the 1219. The 1219's anti-skating takes this difference into account.

There's a separate scale for each stylus type, conical and elliptical. All you do is select the proper scale for the stylus in your cartridge and dial the same number you previously set for the stylus force.

While the 1219 anti-skating system solves a very complex engineering problem, it couldn't be simpler to operate.



Seven precise reasons for s



There's a lot of the 1219 in every Dual.

The Dual 1212 Auto/Standard Turntable is an authentic Dual in every respect, even at its modest price.

Its girder-design counterbalanced tonearm combines low mass with high rigidity, and can track with the finest cartridge at as low as one gram. The direct-dial stylus force setting is synchronized with anti-skating to vary both simultaneously.

Other features include pitch-control, cue-control, 3¾ pound platter, elevator-action changer spindle, feather touch master operating switch. Dimensions: 10¾" x 13"; 5½" clearance above, 2⅝", clearance below mounting board. $79.50.

The new Dual 1209 Auto/Professional Turntable is the only rival of the 1219 itself. The 1209's low-mass tonearm tracks flawlessly at as low as ½ gram.

The damped counterbalance has both coarse and fine adjustments, plus 0.01 gram click-stops. There are direct-dial settings for stylus force and separate anti-skating scales for conical and elliptical styli.

The motor combines high starting torque with the absolute speed constancy of the synchronous principle. And pitch-control lets any record be "tuned" over a demitone range.

Other features include: silicone-damped cue-control, four-pound one-piece cast platter, rotating single-play spindle, elevator-action changer spindle. Dimensions: 10¾" x 12¾"; 5½" clearance above, 2⅝" clearance below mounting board. $119.50.

Dual 1212.

Dual 1209.

Dual

United Audio Products, Inc., 120 So. Columbus Ave., Mount Vernon, N.Y. 10553

B-L-869

By HANS H. FANTEL

AUDIO BASICS

DYNAMIC RANGE

WHENEVER you listen to a recording, the interpretation you hear is not that of the artist alone. You are also listening to the efforts of the man (or men) in charge of the complex operations involved in producing a modern record. He works with the conductor to help him realize his conception of the score from a *sonic* viewpoint.

In an era in which most music is heard through electronic means rather than in the presence of the performing musicians, the engineer becomes a vital mediator in the process of musical communication. He superintends the proxy ear—the electronic devices through which the unseen and widely scattered audience attends the performance. With his hands on the knobs studding his recording console he must be able to weigh the dynamic values of the music, keep them properly balanced as they pass through a maze of technical apparatus, and ultimately deliver a reasonably accurate replica of the performance to listeners distant in both time and space. In this sense the recording engineer becomes a participant in the music-making.

One of the basic problems faced by the engineer or the recording director is that of dynamic range—the spread between the softest and loudest sounds that can be put on discs. Playback equipment often imposes limitations on the technically feasible optimum. The groove-tracking capabilities of cartridges supplied with the average portable phonograph are easily exceeded by grooves with only moderately heavy modulation. On the other hand, pianissimos recorded at too low a level would be covered up by the hum of inferior machines, background noise, or by the surface noise on worn, dusty, or maltreated discs. Since record companies make their product for all kinds of customers—not merely those with superior equipment—these factors often dictate a compromise, and the natural peak musical loudness range of about 60 dB is often compressed to 40 dB or less on discs. This is done simply by making loud passages softer and soft passages louder. This means that the *average* level of the music will be much louder than the playback noise, and at the same time it won't be so loud that it causes tracking difficulties. But, as better reproducing equipment finds its way into more homes, there has arisen some appreciable demand for discs suited to its capabilities. Many record companies have responded, and the dynamic range on records has been considerably expanded.

Still, certain restrictions are customarily imposed, and for good reason. Even the finest cartridges have performance limitations that can be exceeded. And if the actual full range of an orchestra were successfully embodied on a disc, the musical climaxes would have to be reproduced at an intolerably high level if the quiet passages were not to be lost in normal environmental noise. So the careful engineer usually tries, by subtle manipulation of recording levels, to give the home listener the illusion of natural dynamic range without actually incorporating it in the disc or tape. Many a recording owes a part of its dramatic impact to the technical skill and judgment of an engineer who with careful attention to musical values "rides the gain" to transform a concert-hall crescendo into a still convincing living-room experience.

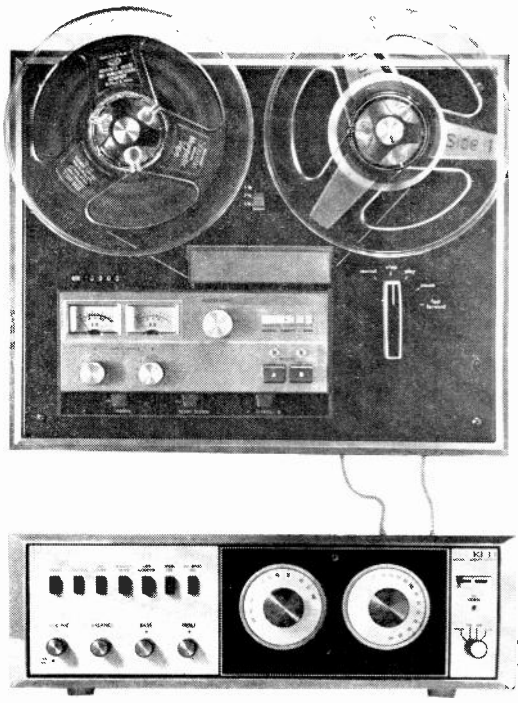
The KLH System

THERE are simple reasons for combining a KLH tape recorder with other KLH equipment in an all-KLH system, and there are complicated ones.

The simple reasons are things like being sure the input and output levels will match, that the plugs of this will go into the jacks of the other thing nicely, and that you will have all the controls you could possibly want without having two or three of anything.

The complicated reasons are so complicated that you would either have to take our word for them or go down and fiddle with the equipment at length. Shall we go ahead and give them anyway? You're sure you trust us? All right:

- *KLH equipment does what it promises.*
- *KLH equipment is designed to be operated with a minimum of on-the-job training.*
- *KLH equipment has the kind of quality that will make you glad, when you go to hear something newer and more expensive in a few years, that you bought what you bought way back now.*
- *KLH equipment is priced as low as we could price it and still make it do everything it ought to do, and still stay in business.*



THE MODEL FORTY-ONE TAPE RECORDER

This stereo tape deck cuts the cost of tape in half by recording superbly at half the usual speed. Its tapes at 3¾ ips are not only as good as other machines' at 7½ ips, but compare unblushingly with 15 ips recordings. Small and simple to operate, it still has it all—including the Dolby Audio Noise Reduction System that helps make wide-range recording feasible at 3¾ ips.

The big thing about the Model Forty-One is that its combination of performance, convenience and economy will make you *use* it rather than worry about whether something is worth recording, or what tape thickness to use *this* time, or whether the tape will run out before the music. Quite a big thing.

The suggested price: $229.95.

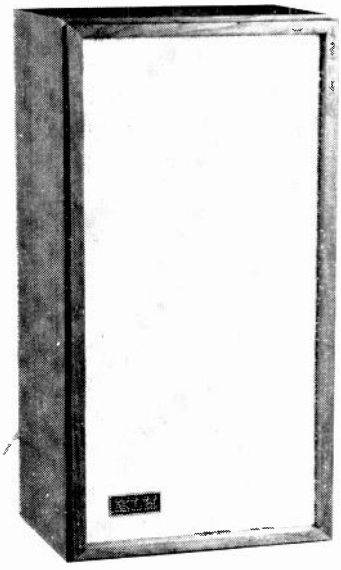
THE MODEL TWENTY-SEVEN STEREO RECEIVER

This AM-FM stereo receiver is our only receiver. That means we had to build it to compete with everybody else's biggest and best receiver; so we did, and it does. Somehow it didn't come out as big or as expensive as some of the others, but you'd never know it judging from its power, its flexibility, the way it brings in the most difficult FM stations, and the surprising things it does for AM broadcasts. It sounds wonderful. What else can we tell you?

The suggested price: $319.95.

NOW YOU WILL NEED A KLH SPEAKER SYSTEM

WE make six, and we don't think of them as five steps up to the one everybody really ought to have; nor should you. Each of them can be exactly the right speaker to stick with from now on in a given set of circumstances, including the size and shape of the room, the sort of music preferred, how loud, that kind of thing. What one can afford is only part of the formula. Consequently we won't presume to guess which of them is the right one for you; we'll just say these three are likely candidates:



THE MODEL SEVENTEEN (Shown)

This is the lowest-priced speaker on the market that will do real justice to a symphony orchestra. As plain as that. It will do it at full volume in a big room, or at average volume in an average room.

Perhaps out of modesty we should have added "in our opinion," but our opinion doesn't matter; you're not going to run out and buy a pair without listening to them. Are you?

Suggested prices: East Coast, $69.95; West Coast, $74.95.

THE MODEL SIX

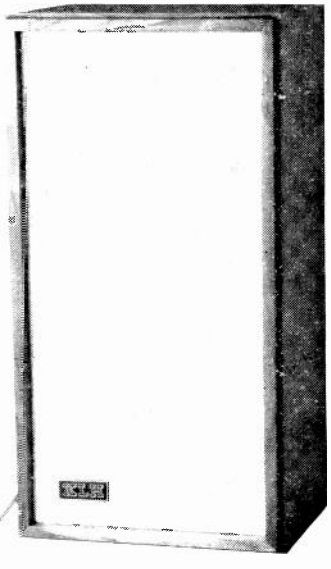
Of all the speakers on the market, this one has been a best-seller for the longest time (so many superlatives in this advertisement), and it sounds it. We suggest that you compare it at length against far more expensive, way bigger, much newer, in short any other loudspeakers you can find.

Suggested prices: East Coast, $134; West Coast, $141.

THE MODEL FIVE

Though it is the size and price of other manufacturers' "middle of the line" speakers, the Model Five has every bit of the authority of their "best." By this we mean it has the ability to reproduce all the impact and every nuance of the very best recordings presently available. And, by the way, if you get to comparing it with someone else's "best" and can't hear any difference, and then get to comparing the price tags and decide it must be your ears, we won't accept that.

Suggested prices: East Coast, $179.95; West Coast, $189.95.



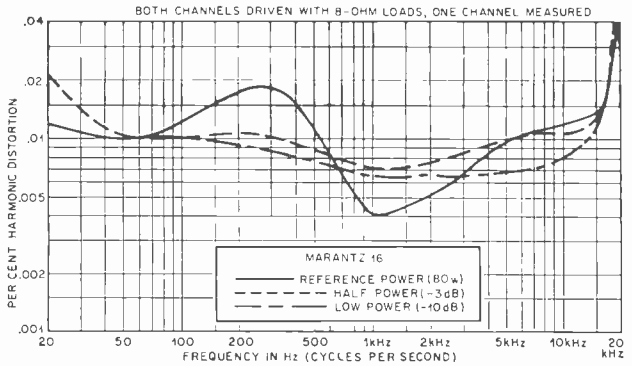
AN ALTERNATIVE

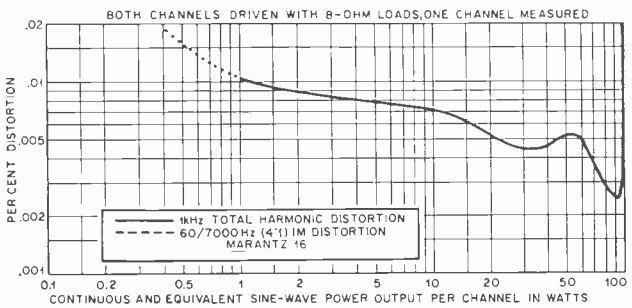
It occurs to us that, for the very same reasons we are suggesting you put together an all-KLH system, you might just prefer to have one that *we* have put together. There are several of these: compact, three-piece stereo music systems that have become the most imitated products in the audio industry, we are pleased to say. (Though why it should please us is a question; vanity most likely.)

We particularly recommend that you investigate the Model Twenty *(suggested price, $399.95)* and the Model Twenty-Four *(suggested price, $299.95).* They offer performance and sound quality that are unmatched in their price ranges, no matter who puts what together.

KLH

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





The distortion scales in both graphs start at a lower point than the 2 per cent maximums we normally use. No IM curve is shown because distortion was lower than that of the test instruments.

though the distortion increased slightly as power was reduced from 80 watts, this can hardly be criticized in view of the fact that it rose from 0.0025 per cent to a "high" of 0.01 per cent.

We could not get significant IM distortion measurements since we read only the residual 0.07 per cent distortion level of our IM analyzer up to nearly 100 watts output. For that reason no IM-distortion curve is included on the graph.

The power output into 8-ohm loads at the clipping point was about 93 watts per channel. Into 4 ohms, it was 89 watts, and it dropped to 56 watts with 16-ohm loads. The frequency response was as flat as our test meters could read—within less than 0.5 dB from 20 to 20,000 Hz. By driving the Model 16 beyond its clipping level (over 100 watts per channel) we did manage to make it misbehave to the extent of producing a sharp spike near the peak of the output waveform, accompanied on one channel by a short burst of what looked like ultrasonic oscillation caused by the unit's protective circuit. Obviously, however, in any practical real-life situation, this amplifier can be considered unconditionally stable and distortion free.

The Marantz Model 16 is a relatively compact unit, measuring 15⅝ inches wide, 5¾ inches high, and 8 inches deep, and weighing 30 pounds. It is an enormously powerful, ultra-low-distortion unit (exuberant adjectives seem to come easily when describing it) that can do justice to the finest home music systems, even when driving the lowest-efficiency speaker systems. We could not fault it in listening tests, during which our threshold of pain was exceeded long before the amplifier reached its limits. The Marantz Model 16 sells for $395. The Model 16M, which is one channel of the unit, sells for $239. Optional accessories include a rack-panel mounting kit ($50) and a walnut cabinet ($29.95).

For more information, circle 157 on reader service card

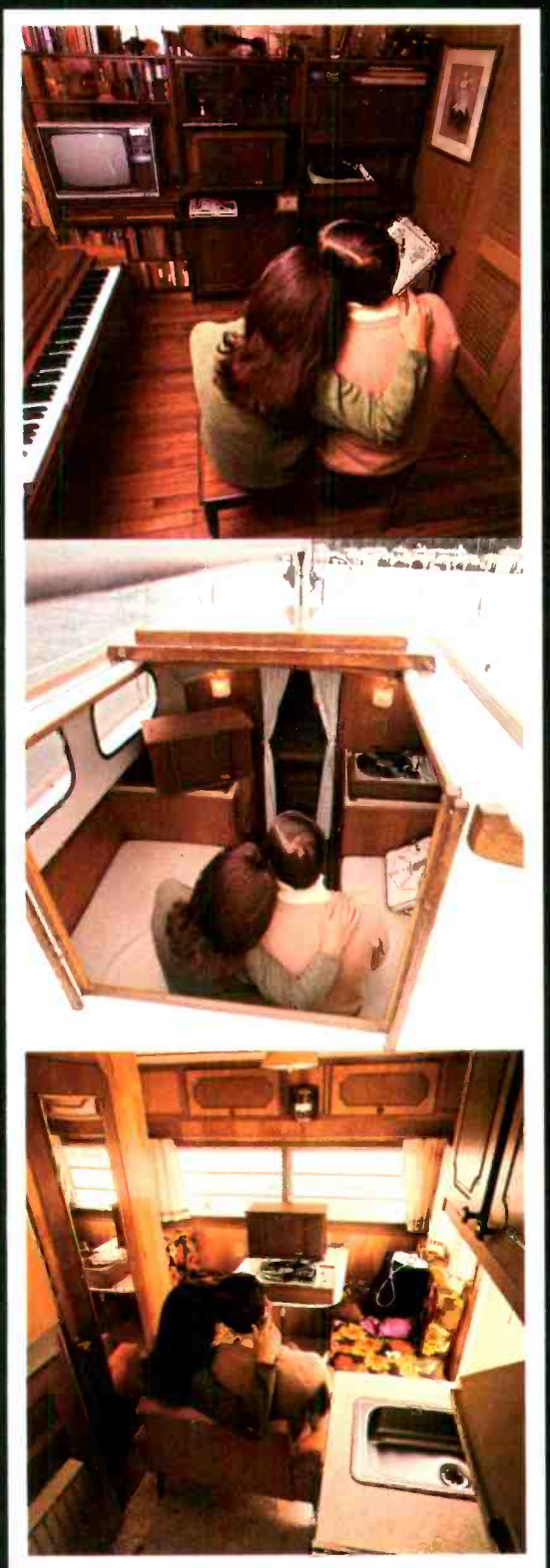
PERPETUUM-EBNER PE-2018 TURNTABLE

● WHEN we reviewed the Perpetuum-Ebner PE-2020 automatic turntable in STEREO REVIEW for May 1968, we noted that it was a well-made, smoothly operating unit, distinguishable from its competition by several unique features. Most prominent among these were the adjustable cartridge angle, which provides optimum vertical-tracking angle for a record stack of any size, and a single control lever covering all normal operating functions (start, stop, reject, and cueing).

The new PE-2018 offers all the basic features of the PE-2020 at a substantially lower price. It has the same four-pole motor driving a slightly smaller and lighter platter (10½-inch diameter versus 11½ inches for the PE-2020) at 33⅓, 45, or 78 rpm. The 16⅔ rpm speed of the PE-2020 has been eliminated from the PE-2018 (it is unlikely to be missed), but the ±2 per cent vernier speed adjustment has been retained. The PE-2018 motorboard is slightly smaller, but in all other respects the two turntables are virtually identical.

The PE-2018's deceptive simplicity makes it easy to overlook some of the novel design features. The arm is self-indexing, with a feeler that senses the size of the record to be played. If no record is on the turntable, the arm will not leave its rest—a valuable insurance against a damaged stylus. The calibrated anti-skating adjustment

(Continued on page 47)



Mini-room, boat, mobile home . . .
no space is too small for the
big true stereo sound of STEREO 1®

the company that started it all...

From Jensen now comes the greatest advancement in modern sound! Jensen STEREO 1®—a *single cabinet true stereo loudspeaker system!* This new development marks a significant departure—a "first" in two-channel stereo loudspeaker systems and follows an impressive list of Jensen breakthroughs without which stereo today would not be possible.

NOTABLY:

- the first permanent magnetic loudspeaker
- the first direct radiator tweeter
- the first bass reflex enclosure
- the first polystyrene foam diaphragm speaker system
- the first commercial compression driver horn tweeter
- the first articulated horn and diaphragm two-way unitary system

That's a lot of tradition for any new product to live up to. But with that kind of engineering ingenuity behind it, can Jensen STEREO 1® be anything less than revolutionary?

NOW SETS SOUND FREE!

NEW! jensen STEREO®

THE FIRST FREE SPACE SINGLE CABINET STEREO SPEAKER SYSTEM

Photography: By Bart Harris
Orchestra: Producer, arranger, composer Dick Shory and His Orchestra (on Ovation Records)

NOW! TRUE, FULL-FIDELITY STEREO

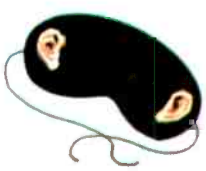
AS BIG AS ALL OUTDOORS
FROM ONE SPEAKER CABINET

In STEREO 1®, Jensen introduces the first speaker system to break "the indoor sound barrier"! A *single cabinet* providing a total wall of stereo—to bring you balanced, all-encompassing stereo fidelity and presence regardless of room size or shape.

Place it anywhere. In an efficiency apartment. On a boat. In a mobile home. A small dormitory room. Anywhere! From any location (your's or the cabinet's) Jensen STEREO 1® embraces you with a wall-of-sound. Not reflective, bounce-back sound but direct, original sound that seemingly comes to you from a multiplicity of virtual sources far beyond the confines of the one 20-inch cabinet.

The secret is Acousti-Matrix* . . . Jensen's exclusive, highly sophisticated stereo speaker system which separates and directs the different channel signals throughout the entire listening area. Without sonic voids. Without extra cabinets. You get wide-range, perfectly separated balanced sound . . . true stereo from a *single cabinet* speaker system. Jensen STEREO 1®.

MAKE THE BLINDFOLD TEST



Don't look before you buy. Instead, pick up a special blindfold at your participating Jensen dealer and test Jensen STEREO 1® with covered eyes. Wherever you stand, you'll feel yourself surrounded by a wall of sound; the exact location of the STEREO 1® cabinet is impossible to pinpoint, because this one *cabinet* does what no other *two* speaker cabinets have ever done before. It sets sound free! Free from the reflective "bounce back" of walls, corners, room characteristics—and therefore free of the extra cabinet and space requirements of the two cabinet stereo system.

Remarkable? It's revolutionary! But not totally unexpected from the company that has pioneered virtually every major breakthrough in the loudspeaker industry. See, hear, "blindfold test" Jensen STEREO 1® at your Jensen dealer today.

*Patents pending

Jensen
MANUFACTURING DIVISION
The Muter Company
5655 West 73rd Street, Chicago, Illinois 60638

Now–True Stereo From One Speaker Cabinet

JENSEN STEREO 1®
TECHNICAL SPECIFICATIONS

COMPONENTS:
An array of Jensen full-range, high compliance, heavy duty FLEXAIR® loudspeakers, in a specially designed air-suspension enclosure, featuring the Acousti-Matrix System.*

FREQUENCY RANGE:
30-20,000 Hz (each channel).

POWER RATING:
35 watts per channel, integrated program material.

IMPEDANCE:
8 ohms (each channel).

INPUT CONNECTIONS:
Terminals at rear of cabinet for RIGHT and LEFT channel inputs.

FINISH:
Dura-Syn Walnut Veneer.

DIMENSIONS:
13" H, 21¾" W, 11-9/16" D.

SHIPPING WEIGHT:
32 lbs.

*Patents pending

jensen® STEREO

WHAT THE EXPERTS SAY:

"Unbelievable. But it *is* true stereo from one speaker cabinet . . ."

". . . sound is smooth, evenly-dispersed throughout the entire listening area."

"A worthy alternate to the two cabinet stereo speaker system especially where space is limited."

"Unit has remarkably full bass. Highs are silky clean . . . mid-tones are strong, full-bodied."

"Space-saving concept opens new decorating possibilities."

"Jensen's done it again . . . a true breakthrough in stereo."

HERE'S HOW IT WORKS...

The two input stereo signals (LEFT and RIGHT) are combined in a special network so as to provide SU (LEFT *plus* RIGHT) and DIFFERENCE (LEFT *minus* RIGHT) signals.

These SUM and DIFFERENCE signals are reproduced by arrays of wide range loudspeaker units, carefully chosen and adjusted for *special* directional characteristics.

These arrays are installed in a carefully co-ordinated air-suspension type enclosure configuration, precisely aiming SUM and DIFFERENCE signal components.

The resulting combined radiation patterns provide t real stereo LEFT and RIGHT components, with virtu sources extending well beyond the actual enclosure

JENSEN MANUFACTURING DIVISION
The Muter Company
5655 West 73rd Street, Chicago, Illinois 60638

Printed in U.S.A.

Stereo 1—®Patent applied for

knob is concentric with the tracking-force adjustment control, which is calibrated in grams. A plastic jig, combined with an adjustable and easily removable cartridge slide, permits any cartridge to be correctly installed for minimum tracking error.

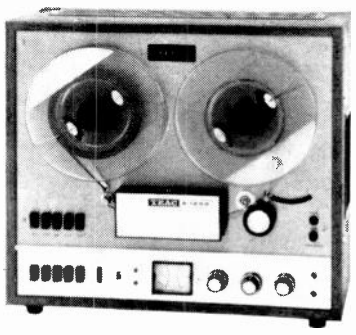
In our laboratory measurements, the rumble of the PE-2018 was −30 dB in the lateral plane and −28 dB for combined vertical and lateral rumble. These are acceptably low figures, although they are about 5 dB higher than those we measured for the PE-2020. On the other hand, the wow and flutter of the PE-2018 were substantially lower than those of the PE-2020 (some of the differences may have been a result of normal production variations). The PE-2018 had 0.08 per cent wow and less than 0.03 per cent flutter on all speeds—very low figures indeed.

The arm tracking error was slightly better than that of the PE-2020—less than 0.5 degree per inch of record radius. This is about the lowest error that one can expect to find on an arm of this length. The anti-skating worked well, and was correct at the indicated dial settings. The tracking-force calibration of our sample was in error by about 10 per cent, which is not serious. As with most arms, one's subjective judgment of a condition of "zero balance" has a great deal to do with the final accuracy of the tracking-force adjustment. Checking with an accurate separate gauge is always good practice if one is operating near the cartridge's minimum rated force.

Like the PE-2020, the PE-2018 has a very slow change cycle of about 18 seconds. Almost as much time is required for the hydraulic cueing mechanism to raise and lower the arm, and it cannot be over-ridden manually once actuated. Overall, the PE-2018 is a fine record player, with a silky smooth operation and an impressive array of operating conveniences camouflaged by its remarkably simple single operating control. The PE-2018 sells for $99.95. A walnut base and a dust cover are available for $7 each.

For more information, circle 158 on reader service card

TEAC A-1200U TAPE RECORDER



● TESTING the Teac A-1200U tape deck was an enjoyable and educational experience; enjoyable because everything worked just as it was intended to, with no "bugs" and no problems of interpreting confusing instructions and controls; educational because it dramatically brought home how far moderate-price tape recorders have advanced toward professional-level performance

The Teac A-1200U is a handsome deck, designed to be used with a home music system. It comes in a walnut cabinet that is set off nicely by its stainless steel panel. The transport of the A-1200U uses three motors: a two-speed hysteresis synchronous motor for capstan drive, and a pair of "outside-rotor" reel motors. All transport operations are electrically controlled by a row of five pushbuttons, and the machine can be started and stopped from a distance with the optional RC-101U remote-control accessory.

The transport operates at 3¾ and 7½ ips with simple pushbutton speed selection. Because of the two-speed capstan motor, the speed change is entirely electrical; no mechanical linkages are involved. The speed-change buttons simultaneously switch the preamplifier equalization. Tape threading is easy; the tape follows a more-or-less straight path and rides on a feeler arm that shuts off the motors if the tape runs out or breaks. There is a pushbutton-reset four-digit index counter.

The Teac A-1200U is a three-head machine, and it has independent recording and playback amplifiers for off-the-tape monitoring while recording. The electronic section is located below the transport when the machine is in a vertical position (it can be operated either vertically or horizontally). Two illuminated meters read recording and playback levels for each channel, and two red lights show whether a channel is in recording mode.

A second row of five RECORD SELECTOR pushbuttons controls the recording functions. Individual buttons for each channel permit four-track mono recordings to be made. Two buttons marked ADD 1 and ADD 2 can be depressed singly to transfer the program from the designated channel—together with any added material—to the other channel for sound-on-sound recording. When both are depressed, an echo effect can be added while making a stereo recording. The last button, marked SAFETY, releases all record buttons to prevent accidental tape erasures. This is in addition to the REC interlock button used with the transport controls.

The two line-input channels have concentric recording-

(Continued on page 50)

$200.

Sony has placed its name on an under $200 FM stereo/FM-AM receiver – the Sony STR-6040. We broke the $200 price barrier without putting the slightest dent in quality. We did it by eliminating the unessentials, designing an amplifier with less than a super power rating and by drawing upon advanced radar and microwave technology in the tuner design.

The amplifier delivers 30 watts RMS continuous power into 8 ohms, both channels operating – more than enough to drive even relatively inefficient "bookshelf"-size speaker systems to room-filling volume, without distortion.

The tuner employs a completely passive front end. There is no amplification of the incoming signal frequency. This eliminates two common problems: internally generated background hiss and overloading of weak stations by strong ones (spurious-response rejection is 100 dB down).

The Sony 6040 comes through with flying colors in all areas essential to superior receiver performance. Sensitivity, stereo separation, capture ratio and noise suppression characteristics are excellent. Solid-state i.f. filters are used. With their help alternate channel selectivity reaches a full 70 dB. What's more, they never require realignment.

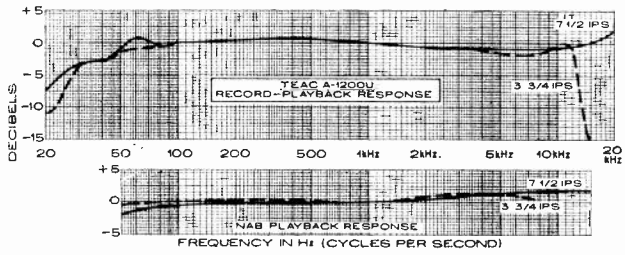
While we streamlined the 6040, we did provide a number of important operating conveniences: switches for easy selection between the most common program sources, radio or records and for instant comparison between original and recorded program material; automatic stereo/mono circuitry; a headphone jack and an auxiliary input on the front panel; and precise tuning meter.

The Sony name, Sony quality and an un-Sony-like under-$200 price tag. That's the Sony 6040, and that's beautiful music.

Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y.11101. SONY®

level controls. A second pair of concentric controls sets the recording level for the microphone-input jacks, which are on the front panel, and another concentric pair controls the playback level. Either the incoming or outgoing signals can be switched to the line outputs and simultaneously to the meters.

The published specifications of the Teac A-1200U are excellent. And, as it happens, the unit we tested surpassed every one of them. The NAB playback frequency response, measured with Ampex test tapes, was ±2 dB from 50 to 15,000 Hz at 7½ ips, and ±1 dB from 50 to 7,500 Hz at 3¾ ips. Using 3M Type 111 tape (similar to the recommended Type 150), we found the overall record-playback frequency response to be ±1.5 dB from 50 to 20,000 Hz at 7½ ips, and down 3 dB at 30 Hz. At 3¾ ips, one channel was ±1 dB from 50 to 13,000 Hz, and the other had a very slight high-frequency peak that resulted in a ±2 dB response from 50 to 12,000 Hz. The low-frequency



The NAB (National Association of Broadcasters) standard playback response test tapes available from Ampex extend only from 50 to 15,000 Hz (for 7½ ips) and 50 to 7,500 Hz (for 3¾ ips).

response was down 3 dB at 32 Hz. Out of curiosity, we repeated our measurements using low-noise tape (3M Type 202), but the high-frequency response was excessive.

It is obvious that the frequency response of the Teac A-1200U is outstanding at 7½ ips, and nearly as impressive at the lower speed. We measured the harmonic distortion of a recorded and played-back signal as only 1 per cent at the indicated 0-dB recording level. Distortion increased gradually to 1.25 per cent at +5 dB, and reached 3 per cent (the standard reference distortion level) only at the equivalent of +10 dB on the VU meters. Referred to this +10-dB level, the signal-to-noise ratio was 50 to 52 dB at both speeds with no weighting applied. If maximum recording level is limited to the 0-dB meter indication, the signal-to-noise ratio would be 10 dB lower. The A-1200U has very high gain, requiring only 68 millivolts at the high-level "line" inputs or 0.27 millivolt at the microphone inputs for 0-dB recording level.

The three-motor transport proved to be as outstanding as the electronics and heads. Measured with Ampex test tapes, wow and flutter were, respectively, 0.02 and 0.07 per cent at 3¾ ips and slightly better at 7½ ips. The tape-playing speeds were very slightly fast, but well within the 0.5 per cent published tolerance. In fast wind and rewind, 1,200 feet of tape were handled in 66 to 69 seconds. We have only a couple of minor criticisms of the deck, both in the area of human engineering. We would have preferred that the various function buttons be distinguished by size, shape, or color, and spaced a bit farther apart. And we would have liked to see a pause control, but the need for this is mitigated by the fact that the recording levels can be set up on the meters before the transport is placed in operation.

We made off-the-air recordings from an FM receiver using a wide variety of program material and compared input and output signals from the recorder with the receiver's monitor switch. At 7½ ips, the Teac A-1200U was essentially perfect—even when recording the pseudo-white noise of interstation hiss (a very critical test). Absolutely no difference could be detected between the incoming signal and the output from the recorder. This was done at fairly high recording levels, with the meters giving an average reading near 0 dB and peaking to full scale and beyond. This never resulted in audible distortion, and kept the tape hiss to an inaudible level. If one adheres to the 0-dB setting, it is possible to hear a faint hiss, but only when playing back at a very high level and listening critically.

At 3¾ ips, the results were almost the same. In most cases, we could hear no change in the recorded program. However, on interstation noise, the loss of extreme highs was clearly audible. When music with very-high-frequency sounds, such as wire brushes and triangles, was recorded, a slight dulling could be heard. At no time was any of this detectable without a direct A-B comparison with the original—the highs were "all there" subjectively.

There is no doubt that the Teac A-1200U can meet the standards of the most critical listener at 7½ ips, and should satisfy almost any one at 3¾ ips. One of the best features of the Teac A-1200U is its price—$299.50. We have never tested a recorder at this price level that could match the A-1200U. Its only real competition would seem to come from the $500-and-up class of recorders.

For more information, circle 159 on reader service card

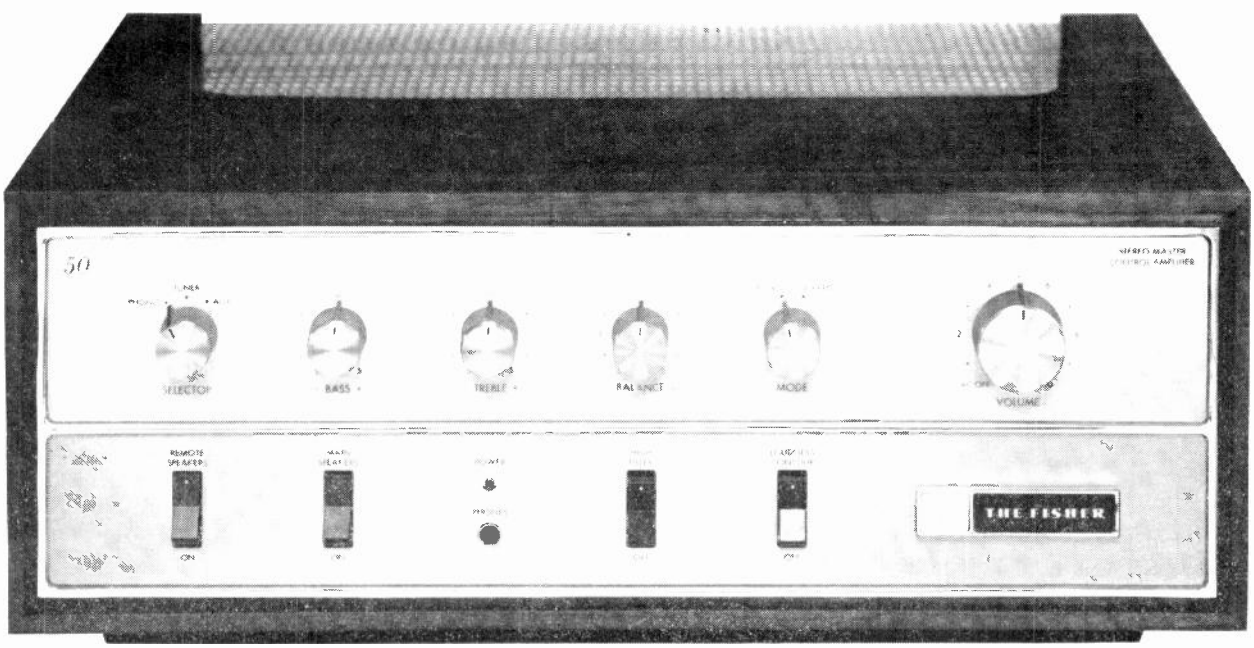
ERRATUM

The two intermodulation-distortion curves for the Shure M91E on page 63 of the July, 1969 issue show the stylus forces reversed because of a drafting error. The solid curve should be labeled 1.5 grams; the dashed curve, 1 gram.

Half a Fisher receiver,

$149.95

Prices slightly higher in the Far West.



Unfortunately, you can't buy a whole Fisher stereo receiver for $149.95.

But you can have the next best thing: the Fisher TX-50.

It's a 65-watt Fisher amplifier with complete controls. Which means that when you attach a pair of speakers and a turntable, you'll have an authentic Fisher component stereo system for less than you may have thought possible.

The Fisher TX-50 has 65 watts music power, enough to drive all but the most inefficient speaker systems.

And its got all the audio controls, jacks, and outstanding distortion-free sound you expect of a Fisher receiver.

So buy the TX-50 now, and when you're ready, you can easily complete your system by adding a tuner, the radio half of a receiver, which is also available separately.

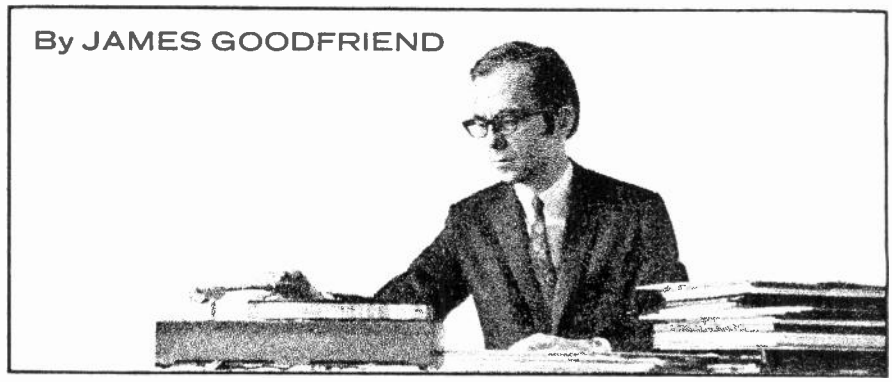
(For more information, plus a free copy of the Fisher Handbook 1969 edition, an authoritative 72-page reference guide to hi-fi and stereo, use coupon on page 109.)

The Fisher®

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

CIRCLE NO. 26 ON READER SERVICE CARD

By JAMES GOODFRIEND



GOING ON RECORD

FUTURE ARRIVALS

THE sheer length of this year's list of forthcoming records precludes anything more than the briefest introduction. Once again, it must be emphasized that the list is at best one of probabilities. Plans change quickly in the record industry, and a few of the records listed below may never actually make it to market. Others may be delayed well past the first of the year. Most of them, however, will be in the stores sometime this fall, certainly in time for Christmas giving (and receiving).

The reader will notice the absence of the Vox and Turnabout labels. This does not imply that there will be no new records on those labels, but simply that Vox's plans, at the time this list was compiled, were too indefinite to permit predictions.

The listing is again by composer, with recitals and collections at the end. Couplings are indicated only where the pieces are by the same composer. Where the performing artists are known they are briefly indicated.

● ADDISON, J.: *Concerto for Trumpet & Strings* (LOUISVILLE).

● AMACHER, M.: *Electronic Music* (NONESUCH).

● ASHFORTH, A.: *The Unquiet Heart*, Beardslee (CRI).

● BACH, C.P.E.: *Harpsichord Concerto in D Minor*; *Oboe Concerto in E-flat*, Collegium Aureum (VICTROLA).

● BACH, J.S.: *Cantatas 50, 83, 197*, Concentus Musicus (TELEFUNKEN); *Cantata 51*, Bogard, Moriarty (CAMBRIDGE); *Cantatas 55, 160, 161*, Gilvan, Göttsche (DOVER); *Cantatas 56, 82*, Harrell, Shaw (VICTROLA); *Cantatas 89, 90, 161*, Monteverdi Choir (TELEFUNKEN); *Cantata 208*, Fischer-Dieskau (SERAPHIM); *Christmas Oratorio*, Leipzig Thomanerchor, Thomas (SERAPHIM); *St. Matthew Passion*, Swarowsky, Vienna Chorus and Orchestra (NONESUCH); *Brandenburg Concertos*; *Suites 2, 3*, Casals, Marlboro; *Harpsichord Concertos 2, 4, 6*, Leonhardt (TELEFUNKEN); *Two-Clavier Concertos in C, C Minor*, R. & G. Casadesus (COLUMBIA); *4 Orchestral Suites*, Menuhin (SERAPHIM); *Sonatas for Violin and Harpsichord*, Buswell, Valenti (BACH GUILD); *Violin Sonata No. 1 & Partita No. 2*, Wilkomirska (CONNOISSEUR SOCIETY); *Italian Concerto*, Falvai (QUALITON); *Partitas Nos. 1 & 2*, Martins (CONNOISSEUR SOCIETY).

● BARBER: *Souvenirs*, Serebrier, London Symphony (DESTO).

● BARTÓK: *Miraculous Mandarin Suite*, Lehel (QUALITON); *Wooden Prince*, Kórody (QUALITON); *Music for Strings, Percussion & Celeste*, Lehel (QUALITON); *Piano Concerto No. 1*; *Rhapsody*, Anda, Fricsay (HELIODOR); *Concerto for Two Pianos, Percussion*; *Suite for Two Pianos*, D. Bartók, Tusa (QUALITON); *Rhapsodies 1 & 2 for Violin*; *Rhapsody for Cello*; *Contrasts*; *For Children*, Szücs, Tusa, Kovács (QUALITON); *Burlesques*; *Suite*; *Christmas Carols*; *Allegro Barbaro*, Antal (QUALITON); *For Children (complete)*, Zempléni (QUALITON); *Out of Doors*; *Piano Pieces*; *Sonata* (QUALITON).

● BATSTONE, P.: *A Mother Goose Primer*, Beardslee (CRI).

● BEESON, J.: *Three Rounds*, Gregg Smith (CRI).

● BEETHOVEN: *Leonore Overtures 1, 2, 3*; *Prometheus*; *Coriolan*, Munch, Boston Symphony (VICTROLA); *9 Symphonies*, Bernstein, New York Philharmonic (COLUMBIA); *Symphony No. 3*, Reiner, Chicago Symphony (VICTROLA), Monteux, Concertgebouw (WORLD SERIES); *Symphonies 5 & 8*, Schmidt-Isserstedt, Vienna Philharmonic (LONDON); *Wellington's Victory*; *Music for Military Band*, Von Karajan, Berlin Philharmonic (DEUTSCHE GRAMMOPHON); *5 Piano Concertos*, Barenboim, Klemperer (ANGEL), Rubinstein (RCA); *Concerto No. 4*, Gieseking, Von Karajan (ODYSSEY); *Concerto No. 5*, Gilels, Szell (ANGEL); *Piano Trio in D*, Serkin, Busch (ODYSSEY); *Horn Sonata*, Tarjani, Tusa (QUALITON); *Piano Sonata 14*; *Diabelli Variations*, Gilels (MELODIYA/ANGEL); *Sonatas 12, 14, 25*, Hungerford (CARDINAL); *Sonatas 15, 24, 31*, Hungerford (CARDINAL); *Sonatas 15, 26*, Moravec (CONNOISSEUR SOCIETY).

● BELLINI: *Norma (highlights)*, Cigna (EVEREST); *Sonnambula (highlights)*, Pagliughi (EVEREST).

● BERLIOZ: *Requiem*, Abravanel (CARDINAL); *Mort de Cléopâtre*; *Songs*, Pashley, Davis (L'OISEAU LYRE); *Irlande*; *Past Songs*, Monteverdi Choir (L'OISEAU LYRE).

● BIBER: *Requiem*; *Sonata St. Polycarpi*;

(Continued on page 56)

Noblesse oblige. Royalty has its responsibilities. And this regal pair combines to produce the ultimate in stereo sound reproduction. Enough to say they are the finest units in the Pioneer collection of quality components.

SA-900 PRE/MAIN AMPLIFIER — Its IHF music power rating of 200 watts (at 4 ohms) is just part of its magnificence. The solid state preamplifier is designed to give exceptionally low noise level . . . better frequency response . . . decreased distortion . . . improved tonal quality. Unlike other units at this price, it offers stepped tone controls for the finest precision adjustments. The pre and main amplifiers can be used independently. Maximum flexibility with inputs for 2 phono, tape monitor, microphone; outputs for two sets of speakers. $259.95.

TX-900 AM-FM TUNER — All solid state. Excellent selectivity and sensitivity from three FET's and two RF amplifier stages in the front end plus two crystal filters and four IC's in the IF section. Interchannel noise is completely muted. A variable muting switch accommodates weak signals while suppressing noise at any level. Tuning is precise. A bright spot indicator as well as twin meters tune for maximum signal strength . . . minimum distortion . . . optimum fidelity and channel separation . . . best signal to noise ratio. $239.95.

The designer-styled cabinets for both units are faced with brushed silver/gold tone highlights, with end pieces in luxurious Brazilian rosewood. Hear the majestic sound of royalty at your local Pioneer dealer.

PIONEER®

PIONEER ELECTRONICS U.S.A. CORPORATION, 140 Smith Street, Farmingdale, N.Y. 11735 · (516) 694-7720
West Coast: 1335 W. 134th St., Gardena, Calif. 90249 (213) 323-2374 & 321-1076 · *Canada:* S. H. Parker Co., Prov. Ontario

INSTITUTE OF HIGH FIDELITY INC

CIRCLE NO. 49 ON READER SERVICE CARD

Only Marantz Has Butte

What's a Marantz?

Any audio engineer or stereo hobbyist will tell you. Marantz builds the world's finest high-fidelity components. And has for fifteen years.

This message, therefore, is not to engineers but to professional musicians, serious music-lovers, and beginning stereo hobbyists. We'd like to introduce you to Marantz.

Never Heard Of Marantz?

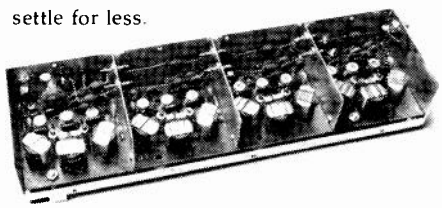
Until this year, the least-expensive Marantz stereo component you could buy cost $300.00. And our FM tuner alone cost $750.00! To own a Marantz, you either had to be moderately wealthy or willing to put beans on the table for awhile. But it was worth it. And a lot of experts thought so, too, because the word soon got around, and the products sold themselves.

What The Competition Said

The chief design engineer of a major competitor once said that no one even tries to compete with Marantz' redundant-design philosophy. Redundant designs are used in spacecraft and all advanced technology where it's vital to have foolproof reliability and performance.

Butterworth Filters: Redundant

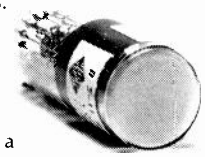
You've probably never heard of Butterworth filters because no one else uses them besides Marantz. And the U.S. Military. Other manufacturers feel they can get by without them. And they can. Because their standards don't have to measure up to Marantz'. Butterworth filters let you hear music more clearly, with less distortion, and, unlike their conventional I.F. coil or filter counterparts, they never need realignment. They help pull in distant FM stations and separate those right next to each other on the dial. Although Butterworths cost more, Marantz designed not one but four of them into their Model 18 receiver. You shouldn't settle for less.



Features, Not Gimmicks

The unique features of a Marantz component are there for only one purpose: to make possible the highest level of listening enjoyment.

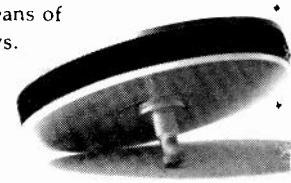
That's why we put an oscilloscope in our best components.



An oscilloscope is kind of a TV tube. But instead of the Wednesday Night Movie, it shows you a green wavy line. An electronic picture of the incoming FM radio signal, telling you exactly how to rotate your antenna for minimum multipath distortion (ghost signals) and maximum signal strength (clarity) even from the weakest stations.

The "scope" also shows correct stereo phasing: that is, if the broadcasting transmitter or your other equipment is out of phase. And it lets you set up optimum stereo performance and reception to create a solid "wall" of sound.

Marantz also offers a different tuning experience. Other manufacturers connect the tuning knob to an electronic device which actually tunes in the station by mechanical means of gears or pulleys. Marantz couples the tuning wheel *directly* — for the smoothest, most precise tuning possible. We call this patented feature "Gyro-Touch tuning."

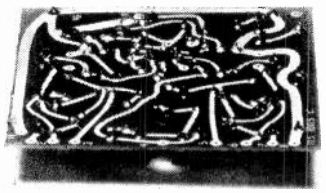


Built To Last

Marantz stereo components aren't built in the ordinary way. For example, instead of just soldering connections together with a soldering iron, Marantz uses a unique, highly sophisticated waveguide soldering machine — the type demanded by the military. The result: perfect, failproof connections every time.

worth Filters!

Even our printed circuit boards are a ecial type—glass epoxy—built to rigid



litary specifications, ensuring rugged- ss and dependability.

Marantz Power Ratings Are True

When someone tells you he has a "100- tt amplifier," ask him how the power s rated. Chances are his 100 watts will ink to about 75 or 50 or perhaps even few as 25. The reason is that—except Marantz—most manufacturers of stereo plifiers measure power by an inflated eak," or "IHF music dynamic" power. Only Marantz states its power as "RMS ntinuous power." Because this is the ly method of measurement that is a e, absolute, scientific indication of w much undistorted power your plifier can put out continuously over entire audible frequency range. For example, if Marantz were to use the scientific conventional method, our del 16 80-80 RMS power amplifier uld be rated as high as 320 watts per nnel.

Moreover, you can depend on Marantz perform. For example, the Marantz Model 16 can be run all day at its full power rating without distortion (except for neighbors pounding on your wall). That's power. And that's Marantz.

Marantz Speaks Louder Than Words

In a way, it's a shame we have to get even semitechnical to explain in words what is best described in the medium of sound. For, after all, Marantz is for the listener. No matter what your choice in music, you want to hear it as closely as possible to the way it was performed.

In spite of what the ads say, you can't really "bring the concert hall into your home." For one thing, your listening room is too small. Its acoustics are different. And a true concert-hall sound level (in decibels) at home would deafen you.

What Marantz does, however, is create components that most closely recreate the sounds exactly as they were played by the musical performers. Components that consistently represent "where it's at" in stereo design. And no one gives you as much—in any price range—as Marantz.

Every Marantz Is Built The Same Way

Every Marantz component, regardless of price, is built with the same painstaking craftsmanship and quality materials. That's why Marantz guarantees every instrument for three full years, parts and labor.

Now In All Price Ranges

Today, there is a demand for Marantz quality in other than very-high price ranges. A demand made by music-lovers who want the very best, no matter what their budget. True, you can still invest $2,000.00 in Marantz components, but now we have units starting as low as $199. Though these lower-priced models do not have every unique Marantz feature, the quality of *all* models is the same. Marantz quality.

And quality is what Marantz is all about.

Hear For Yourself

So now that you *know* what makes a Marantz a Marantz, *hear* for yourself. Your local dealer will be pleased to give you a demonstration. Then let your ears make up your mind.

marantz

GOING ON RECORD

Cantatas, Concentus Musicus (TELEFUNKEN).

● BIZET: *Pearl Fishers (highlights)*, Dobbs (EVEREST); *Symphony in C*, Rudolf (DECCA).

● BLANK, A.: *Poem*; *2 Kafka Parables*; *13 Ways of Looking at a Blackbird*, Lamoree, Weisberg (CRI).

● BOCCHERINI: *Guitar Quintets Nos. 1, 2, 3*, Tátrai Quartet (QUALITON); *Guitar Quintet in E Minor*, Scheidt (VANGUARD EVERYMAN).

● BORODIN: *Symphony No. 2*, Benzi (PHILIPS).

● BOUCOURECHLIEV, A.: *Archipel I* (ANGEL).

● BRAHMS: *Symphony No. 3*; *Tragic Overture*, Giulini, Philharmonia Orchestra (SERAPHIM); *Symphony No. 4*, De Sabata, Berlin Philharmonic (HELIODOR); *String Quintets*, Amadeus Quartet (DEUTSCHE GRAMMOPHON); *Piano Trio No. 2*, Serkin, Busch (ODYSSEY); *Horn Trio*, Tuckwell, Perlman, Ashkenazy (LONDON); *Handel Variations*, Bishop (PHILIPS); *Rhapsodies*, Schein (CONNOISSEUR SOCIETY).

● BRITTEN: *Simple Symphony*, Britten (LONDON).

● BRUCKNER: *Symphony No. 9*, Furtwängler, Berlin Philharmonic (HELIODOR).

● BULL: *3 Fantasias for Viols*; *Keyboard Pieces* (DGG ARCHIVE).

● BURGMÜLLER: *La Peri*, Bonynge (LONDON).

● BUSNOIS: *Chansons*, Rifkin, Nonesuch Consort (NONESUCH).

● BUSONI: *Quartet No. 2*, Beaux Arts Quartet (WESTMINSTER).

● CHERUBINI: *Medea (highlights)*, Callas, Scotto (EVEREST).

● CHOPIN: *Piano Concerto No. 2*, Ashkenazy, Warsaw Philharmonic (HELIODOR); *Barcarolle*; *5 Mazurkas*; *Scherzo No. 1*, Moravec (CONNOISSEUR SOCIETY); *Etudes*, Browning (RCA); *Nocturnes*, Weissenberg (RCA); *Polonaises*, Entremont (COLUMBIA); *Sonata No. 2*, Falvai (QUALITON); *Sonata No. 3*; *Barcarolle*; *Nocturne No. 8*; *Mazurka No. 32*, Lipatti (ODYSSEY); *Waltzes*, Anievas (ANGEL); *Recital*, Harasiewicz (HELIODOR); Novaes (CARDINAL); Rubinstein (RCA).

● CHOU WEN-CHUNG: *Pien and Yuko*; *Cursive*, Sollberger (CRI).

● CILEA: *L'Arlesiana (highlights)*, Tagliavini (EVEREST).

● CIMAROSA: *Il Matrimonio Segreto (highlights)*, Simionato (EVEREST).

● CLEMENTI: *Piano Sonatas*, Crowson (L'OISEAU LYRE).

● COPLAND: *Our Town*; *Outdoor Overture*; *Quiet City*; *2 Pieces*, Copland, London Symphony (COLUMBIA).

● COUPERIN: *Keyboard Music*, Puyana (PHILIPS).

● CZAJKOWSKI: *Electronic* (CARDINAL).

● DANZI: *Wind Quintet No. 3*, Soni Ventorum (LYRICHORD).

● DEBUSSY: *Pelléas et Mélisande*, Ansermet (RICHMOND).

● DEL TREDICI, D.: *Night Conjure-Verse*, Valente, Burgess (CRI).

● DEMANTIUS: *Psalm 116* (ODYSSEY).

● DONIZETTI: *Lucia (highlights)*, Scotto (EVEREST); *Roberto Devereux*, Sills, Mackerras (WESTMINSTER).

● DONOVAN, R.: *Magnificat & Mass*, Battel Chapel Choir (CRI).

● DUPORT, L.: *Sonata for Harp & Cello*, H. & K. Storck (TELEFUNKEN).

● DVOŘÁK: *Requiem*, Lorengar, Kertész (LONDON); *Scherzo Capriccioso*, Kempe (SERAPHIM).

● EATON, J.: *Electro-Vibrations* (DECCA).

● ELGAR: *Introduction & Allegro*, Britten (LONDON).

● ERKEL, F.: *Bánk bán (complete opera)* (QUALITON); *Hunyadi László (complete opera)* (QUALITON).

● FLANAGAN, W.: *Another August*, Barton, Jenkins, Royal Philharmonic (CRI).

● FLOTOW: *Martha*, Rothenberger, Gedda (ANGEL).

● FRANCK: *Violin Sonata*, Ashkenazy, Perlman (LONDON).

● GABRIELI: *Glory of Gabrieli, Vol. 3* (COLUMBIA).

● GEBAUER, F.: *Wind Quintet*, Danzi Quintet (WORLD SERIES).

● GINASTERA: *Ollantay, Symphonic Triptych* (LOUISVILLE); *Piano Sonata 1952*, Bean (WESTMINSTER).

● GIORDANO: *Fedora*, Olivero (*London*); *(highlights)*, Caniglia (*Everest*).

● GLUCK: *Alceste*, Flagstad (RICHMOND).

● GOTTSCHALK: *40 Piano Works*, Mandel (DESTO).

● GRIEG: *Peer Gynt*, Barbirolli (ANGEL); *Lyric Pieces*, Glaser (VICTROLA).

● HANDEL: *Faithful Shepherd*, Gatta, Fusco (EVEREST); *Jephtha*, Grist, Watts, Somary (CARDINAL); *Julius Caesar (highlights)*, Sills (RCA); *Samson*, Young, Arroyo, Richter (DGG ARCHIVE); *Opera Arias*, Bogard, Copenhagen Orchestra (CAMBRIDGE); *Violin Sonatas*, Melkus (DGG ARCHIVE).

● HARRISON, L.: *Music for European, Asian, and African Instruments*, Oakland Youth Orchestra, Hughes (DESTO).

● HAYDN: *Mass No. 11 "Creation Mass,"* Cantelo, Guest (ARGO); *Symphonies Nos. 20, 21, 22*, Goberman (ODYSSEY); *Guitar Quartet in D*, Tátrai Quartet (QUALITON), Scheidt (VANGUARD EVERYMAN); *Wind Quintets*, Hungarian Quintet (QUALITON); *String Quartets, Op. 17*, Tátrai Quartet (QUALITON); *Piano Sonatas 1, 7, 25*, Weissenberg (RCA).

● HENZE: *Ode to the West Wind*; *Violin Concerto*, Schneiderhan, Henze (DEUTSCHE GRAMMOPHON); *Serenade for Cello*, Taube (DOVER).

● HILLER, L.: *Avalanche*; *Nightmare Music*; *Suite for 2 Pianos & Tape*; *Computer Music for Percussion & Tape* (HELIODOR).

● HINDEMITH: *Cardillac*, Fischer-Dieskau, Keilberth (DEUTSCHE GRAMMOPHON); *Symphonic Metamorphosis*, Abbado (LONDON); *Der Schwanendreher*, Doktor, Downes (ODYSSEY); *Cello & Piano Sonata*, Taube, Dennemarck (DOVER); *Cello Sonata, Op. 25, No. 3*, Palm (HELIODOR).

● HONEGGER: *Symphonies Nos. 3 & 4*, Ansermet (LONDON).

● D'INDY: *Istar Variations*, Rudolf (DECCA).

● IPPOLITOV - IVANOV: *Caucasian Sketches*, Abravanel (CARDINAL), Rozhdestvensky (MELODIYA/ANGEL).

● IVES: *String Quartet (1896)*, Beaux Arts Quartet (WESTMINSTER).

● JANÁČEK: *Sinfonietta*, Abbado (LONDON).

● JANNEQUIN: Chansons (VANGUARD EVERYMAN).

● JOLAS, B.: *Quatuor II*, Mesplé, French String Trio (ANGEL).

● KEATS, D.: *String Quartet*, Beaux Arts Quartet (CRI).

● KODÁLY: *Songs for Male Chorus*, Whikehart Chorale (LYRICHORD); *Dances from Galanta*, De Sabata, Berlin Philharmonic (HELIODOR).

● KOHN, K.: *Madrigal*, Gregg Smith Chorus (CRI).

● KRAUS: *Funeral Cantata for Gustave III of Sweden*, Jenkins (CARDINAL).

● LALO: *Symphonie espagnole*. Grumiaux. Fournet (WORLD SERIES).

● LAYTON, B. J.: *Piano Studies*; *Violin & Piano Studies*, Raimondi, Wyner (CRI).

● LEHÁR: *Merry Widow*, Schock, Schramm (EVEREST).

● LIGETI, G.: *Aventures*; *Nouvelles Aventures*; *Atmosphères*; *Volumina*, Maderna, Bour, Welin (HELIODOR); *Cello Concerto*, Palm (HELIODOR).

● LISZT: *Les Préludes*; *Tasso*; *Orpheus*, Haitink (PHILIPS); *Fantasy & Fugue on BACH*; *Mephisto Waltz*, Bean (WESTMINSTER).

● MAHLER: *Songs of a Wayfarer*, Schlusnus (HELIODOR); *Symphony No. 1*, Ormandy, Philadelphia Orchestra (RCA); *Symphony No. 3*, Abravanel, Utah Symphony (CARDINAL); *Symphony No. 6*; *Adagio from Symphony No. 10*, Kubelik, Bavarian Symphony (DEUTSCHE GRAMMOPHON); *Symphony No. 7*, Klemperer, New Philharmonia (ANGEL); *Symphony No. 9*, Abravanel, Utah Symphony (CARDINAL).

● MARTINU: *Variations on a Slovak Theme*, Taube, Dennemarck (DOVER).

● MASCAGNI: *L'Amico Fritz (highlights)*, Tagliavini (EVEREST).

● MASSENET: *Werther*, De los Angeles, Gedda (ANGEL); *Werther (highlights)*, Tassinari, Tagliavini (EVEREST); *Don Quichotte (highlights)*, Changalovich (EVEREST).

● MEDTNER: *Sonata*, Gilels (MELODIYA/ANGEL).

● MENDELSSOHN: *Elijah*, Marsh, Verrett, Ormandy (RCA); Ameling, Schreier, Sawallisch (PHILIPS); *Die Erste Walpurgisnacht*; *Son & Stranger Overture*, Prey, Haefliger, Waldman (DECCA); *Symphony No. 1*, Lane, Cleveland Orchestra (COLUMBIA); *Symphony No. 3*; *Ruy Blas Overture*, Sawallisch, Leipzig Orchestra (PHILIPS); *Capriccio brillant*, Serkin, Ormandy (COLUMBIA).

● MENOTTI: *Sebastian*, Serebrier, London Symphony (DESTO).

● MESSIAEN: *Poèmes pour mi*, Arséguet, Messiaen (EVEREST).

● MILHAUD: *Cantate "Les Deux Cités"*; *Cantate de la Paix*, Caillat Ensemble (MUSIC GUILD); *The Four Seasons*, Milhaud, Lamoureux Orchestra (WORLD SERIES).

● MONTEMEZZI: *Love of Three Kings (highlights)*, Petrella (EVEREST).

● MONTEVERDI: *Tirsi e Clori*; *Madrigals*, Deller Consort (VICTROLA); *Madrigals*, Deller Consort (VANGUARD EVERYMAN).

● MOUSSORGSKY: *Songs*, Vishnevskaya, Rostropovich (WORLD SERIES); *Pictures at an Exhibition (orch. Ravel)*, Schippers, New York Philharmonic (ODYSSEY); Haitink, Concertgebouw Orchestra (WORLD SERIES).

● MOZART: *Abduction from the Seraglio*,

(Continued on page 58)

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We designed it to give audio purists superb playback of all frequencies, at any groove velocity, at tracking forces so low that records would still sound brand-new after 1,000 plays—about a 991-play improvement over ordinary cartridges.

Whether we used standard commercial recordings or special stereo test records, our results were identical. For low and middle frequencies, no audible or measurable wear, distortion or frequency loss after 1,000 plays.

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HI-FI SOUND called the 999VE "A real hi-fi masterpiece...a remarkable cartridge unlikely to wear out discs any more rapidly than a feather held against the spinning groove."

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GOING ON RECORD

Krips (RICHMOND); *Don Giovanni*, Lorengar, Horne, Sutherland (LONDON); Fischer-Dieskau, Jurinac, Stader (HELIODOR); *La Finta Giardiniera (highlights)*, Guillaume, Plumacher (EVEREST); *Idomeneo*, Shirley, Tear, Davis (PHILIPS); *Lucio Silla*, Cossotto, Cillario (VICTROLA); *Marriage of Figaro (highlights)*, Corena, Bruscantini (EVEREST); *Il Re Pastore (highlights)*, Giebel, Nentwig (EVEREST); *Opera and Concert Arias*, Price (RCA); *Opera Arias*, Steber, Walter (ODYSSEY); *Songs*, Schwarzkopf, Szell (ANGEL); *Symphonies Nos. 13, 14, 15, 16*, St. Martin's Academy (ARGO); *Piano Concertos Nos. 13 & 23*, Sirokaym (QUALITON); *Concerto No. 23*, Gieseking (ODYSSEY); *Violin Concertos Nos. 2 & 5*, Francescatti, de Stoutz (COLUMBIA); *Flute Concertos Nos. 1 & 2*, Shaffer (SERAPHIM); *Divertimento No. 14*, Hungarian Wind Quintet (QUALITON); *Divertimentos (K. 138 & 287)*, Blum (CARDINAL); *Divertimento K. 334*, Blum (CARDINAL); *String Quartets (complete)*, Heutling Quartet (SERAPHIM); *Quartets Nos. 14-19*, Tátrai Quartet (QUALITON); *Quartets Nos. 20 & 22*, Amadeus Quartet (DEUTSCHE GRAMMOPHON); *12 Duos for Horn*, Tarjani, Tusa (QUALITON); *Complete Music for Solo Piano*, Gieseking (SERAPHIM); *Piano Sonatas Nos. 11 & 12*, R. M. Martins (CONNOISSEUR SOCIETY).

● OCKEGHEM: *Missa Caput*, Capella Cordina (LYRICHORD).

● OFFENBACH: *Orpheus in the Underworld (highlights)*, Demigny (EVEREST).

● PAGANINI: *24 Caprices*, Zukofsky (CARDINAL).

● PAISIELLO: *Barber of Seville (highlights)*, Sciutti, Fasano (EVEREST).

● PENDERECKI: *Sonata for Cello & Orchestra*, Palm (HELIODOR).

● PERGOLESI (att.): *Il Geloso Schernito; Livietta et Tracollo*, Ribetti, Gerelli (EVEREST); *La Serva Padrona (highlights)*, Scotto (EVEREST).

● PETROVICS: *Book of Jonah*, Reti, Erdélyi (QUALITON).

● PIMSLEUR, S.: *Two Songs*, Gregg Smith Chorus (CRI).

● PISTON: *Concerto for Orchestra*, Strickland, Polish National Orchestra (CRI).

● PONCHIELLI: *La Gioconda (highlights)*, Callas, Poggi (EVEREST).

● POULENC: *Motets pour un temps de pénitence; Laudes de St.-Antoine de Padoue*, Caillat Ensemble (MUSIC GUILD); *Songs for Male Chorus*, Whikehart Chorale (LYRICHORD).

● PROKOFIEV: *Songs*, Vishnevskaya, Rostropovich (WORLD SERIES); *Violin Sonatas Nos. 1 & 2*, Wilkomirska, Schein (CONNOISSEUR SOCIETY); Perlman, Ashkenazy (RCA).

● PURCELL: *Fairy Queen: Dances* (DOVER).

● RACHMANINOFF: *The Bells*, Kondrashin (MELODIYA/ANGEL); *Symphonies Nos. 1, 2, 3*, Ormandy (COLUMBIA); *Symphony No. 3*, Svetlanov (MELODIYA/ANGEL); *Suites Nos. 1 & 2 (orch. Harkness & Hoiby)*, Foster, Mester (DESTO).

● RAMEAU: *Les Indes Galantes: Ballet Suite*, Collegium Aureum (VICTROLA).

● RAVEL: *Complete Music for Solo Piano,*

(Continued on page 61)

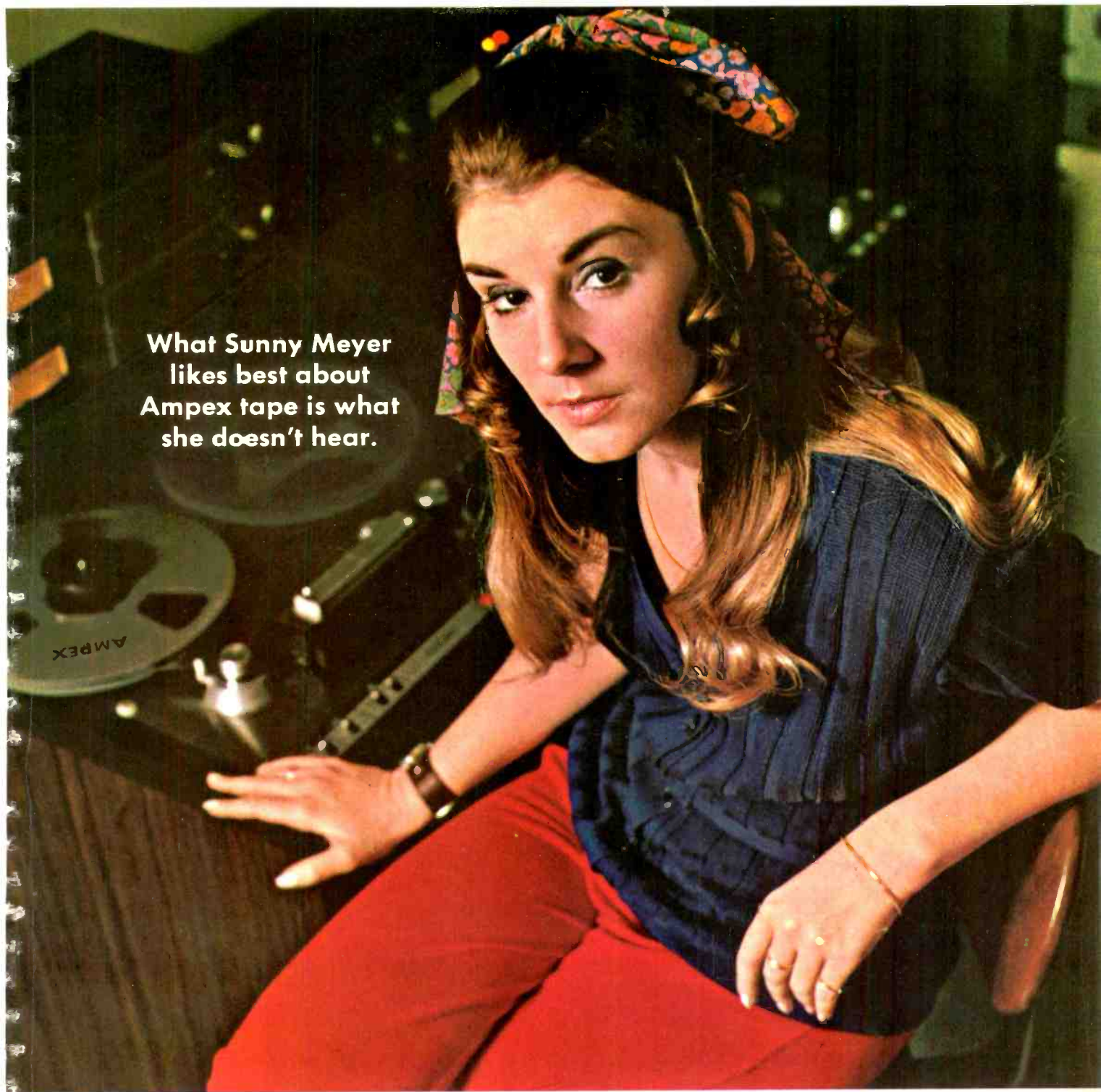

Photo and Sunny, courtesy of Motion Picture Sound

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INSTITUTE OF HIGH FIDELITY INC

CIRCLE NO. 48 ON READER SERVICE CARD

GOING ON RECORD

François (SERAPHIM).

● REICHA: *Wind Quintet*, Danzi Quintet (WORLD SERIES); *Wind Quintet No. 4*, Soni Ventorum (LYRICHORD).

● REVUELTAS: *Redes* (LOUISVILLE).

● REYNOLDS, R.: *Blind Men*, Gregg Smith Chorus (CRI)

● RHEINBERGER: *The Star of Bethlehem*, Fischer-Dieskau, Streich, Heger (ANGEL).

● RIMSKY-KORSAKOV: *Scheherazade*, Svetlanov (MELODIYA/ANGEL); *Antar Symphony*, Abravanel (CARDINAL); *Tsar Saltan Suite*, Benzi (PHILIPS).

● ROMBERG, B.: *Sonata for Harp & Cello*, H. & K. Storck (TELEFUNKEN).

● ROREM, N.: *Poems of Love & the Rain*; *4 Madrigals*; *From an Unknown Past*, Wolff, Rorem (DESTO).

● ROSSINI: *La Cambiale di Matrimonio (highlights)*, Scotto, Capecchi (EVEREST); *La Cenerentola (highlights)*, Simionato (EVEREST); *William Tell (highlights)*, Taddei (EVEREST); *Wind Quintet*, Danzi Quintet (WORLD SERIES).

● ROSENMÜLLER: *Students' Music* (DOVER).

● ROUSSAKIS, N.: *Night Speech*, Macalester College Chorus (CRI).

● ROUSSEL: *Suite in F*, Rudolf, Cincinnati Symphony (DECCA).

● RUGGLES: *Of Men and Mountains*, Strickland, Polish National Orchestra (CRI).

● SAHL, M.: *Tropes on the Salve Regina (electronic music)* (LYRICHORD).

● SAINT-SAËNS: *Cello Concerto*, Du Pré, Barenboim (ANGEL); *Havanaise*; *Introduction & Rondo Capriccioso*, Grumiaux, Fournet (WORLD SERIES).

● SALZMAN, E.: *The Nude Paper Sermon*, Keach, Rifkin, Nonesuch Consort (NONESUCH).

● SCARLATTI, A.: *Su le sponde del Tebro*, Bogard, Ghitalla, Moriarty (CAMBRIDGE).

● SCARLATTI, D.: *12 Sonatas*, R. M. Martins (CONNOISSEUR SOCIETY); *2 Sonatas*, Falvai (QUALITON).

● SCHEIN: *Psalm 116* (ODYSSEY).

● SCHEIDT: *Musical Games* (DOVER).

● SCHOENBERG: *Chamber Symphony*; *Variations for Orchestra*, Mehta, Los Angeles Philharmonic (LONDON).

● SCHUBERT: *Lieder*, Stich-Randall, Jones (WESTMINSTER); *Symphony No. 1*, Lane, Cleveland Orchestra (COLUMBIA); *Symphonies Nos. 1 & 2*, Ristenpart, Stuttgart Orchestra (NONESUCH); *Symphony No. 9*, Steinberg, Boston Symphony (RCA); *Symphonies Nos. 8 & 9*, Menuhin (ANGEL); *Music for 2 Pianos*, Haebler, Hoffmann (PHILIPS); *Piano Sonatas Op. 42 & 120*, Kraus (CARDINAL); *Sonata in B-flat, Op. posth.*; *Scherzo in B-flat*, Kempff (DEUTSCHE GRAMMOPHON).

● SCHUMAN, W.: *To Thee, Old Cause*, Bernstein, New York Philharmonic (COLUMBIA).

● SCHUMANN: *Frauenliebe und Leben*, Stich-Randall, Jones (WESTMINSTER); *Liederkreis, Op. 39*, Ludwig, Berry (DEUTSCHE GRAMMOPHON); *Piano Concerto in A Minor*, Kraus (VANGUARD EVERYMAN); *Cello Concerto*, Du Pré, Barenboim (ANGEL);

(Continued on page 64)

Rectilinear is announce the high-fidelity

The time was ripe, to say the least.

High-fidelity amplifiers (i.e., amplifiers whose output closely resembles their input) have been around for more than twenty years. High-fidelity FM tuners just about as long. Even high-fidelity pickup cartridges, capable of producing a reasonably accurate electrical replica of the groove, could be had as far back as the mid-1950's.

But, until Rectilinear did something about it, you still couldn't buy a high-fidelity loudspeaker after all these years. Not if you accept any definition of high fidelity as applied to other audio components. (How would you like, for example, a "high-fidelity" amplifier with the response and distortion characteristics of your favorite speaker system?)

This isn't just academic hairsplitting or a question of semantics. Audiophiles are in universal agreement that there are only the subtlest audible differences among the finest amplifiers or phono cartridges, whereas no two loudspeakers of different design have ever sounded even remotely alike. Both may sound pleasing, or realistic, or musical, or better than last year's model; but in an A-B comparison their outputs invariably disagree about the input. Because, invariably, both outputs are at least partially *wrong*.

We believe that our new bookshelf speaker, the **Rectilinear X** (that's a ten, not an ex), is the first speaker system whose output is *right* about its input. We further believe that future speaker systems designed with the same basic principles in mind will sound very much alike, just like the best amplifiers or pickups, no matter how different they may turn out to be in actual engineering execution.

The initial concept behind the **Rectilinear X** was to try to isolate what everybody else was doing wrong. Since speakers are undeniably getting better all the time, speaker designers must be doing something (or even a lot of things) right; but is there anything fundamental that everyone has overlooked?

We came to the conclusion that there is. *Envelope delay distortion.* This is a type of time delay distortion having to do with loudspeaker phase characteristics, which has been a rather neglected subject among members of the hi-fi Establishment.

Actually, the phase response of a loudspeaker is at least as important as its amplitude response, although the latter is nearly always accepted as the "frequency response" specification. The matter is a bit too technical to be pursued in detail in this ad, but we'll be pleased to give you additional information if you write to us. For the moment, let it suffice that envelope delay distortion causes an audible coloration of speaker sound.

In terms of practical speaker design, this line of thinking produced, first of all, a highly unorthodox approach to woofers. We realized that in just about all speaker systems the woofer was responsible for envelope delay distortion as well as IM distortion far up into the midrange.

The woofer of the **Rectilinear X** is an entirely new 10-inch unit with a *completely linear* excursion capability of ½ inch in either direction, meaning one full inch of travel from peak to peak. There has never been anything like it. It can move more air than most 12-inch woofers, and of course far less sluggishly. Furthermore, it is crossed over to the midrange driver at the unprecedentedly low frequency of 100 Hz, with an attenuation slope of 12 dB per octave. As a result, it remains virtually motionless without a deep bass input and can't possibly mess up the midrange. But when there's a bass drum or a tuba or double basses in the program material, it produces music instead of mud.

Of course, a 100 Hz crossover with a 12 dB slope would be quite impractical with conventional crossover networks. The **Rectilinear X** network is designed around unconventional iron-core chokes, which will probably upset Establishment engineers, but then so did rear-engine automobiles . . .

The 5-inch midrange driver is equally remarkable. It covers more than six octaves, from 100 to 8000 Hz, in a separate subenclosure and is therefore virtually a full-range speaker system in its own right. This accounts for the completely seamless, homogeneous sound quality of the **Rectilinear X.** The cone structure is of a special paper not available in any other unit, permitting rigid piston behavior at the lower mid-frequencies and, at the same time, extraordinary transient detail higher up in the driver's working range.

At 8000 Hz, the midrange is crossed

pleased to world's first loudspeaker.

over to the 2½-inch tweeter. With only a little more than an octave assigned to this driver, its exceptionally light cone and voice coil operate only in their most comfortable range, without the slightest possibility of strain. (Speaker systems that demand too much work of a tiny tweeter are asking for trouble.)

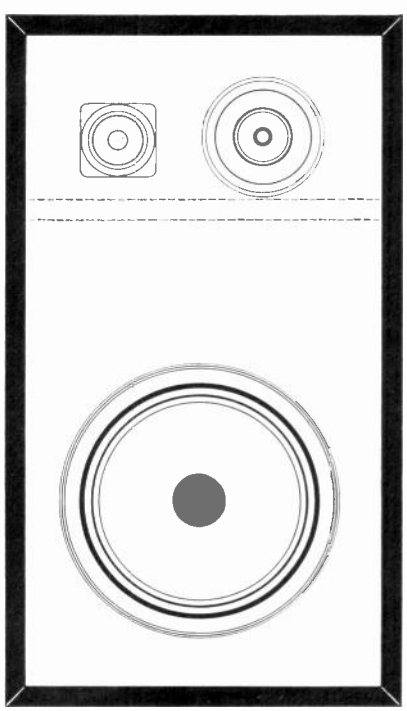
The spacing of the three drivers in the **Rectilinear X** is an important part of the design and is by no means dictated by convenience or visual symmetry, as in many other bookshelf systems. The distance of the midrange speaker from the woofer is particularly critical for the best possible phase characteristics in the crossover region.

The final touch of sophistication is provided by the grill cloth. In other speaker systems the grill cloth is made acoustically transparent, allowing sound waves to pass through unaffected. In the **Rectilinear X** a specially prepared fabric presents a graduated acoustic impedance to the midrange speaker and the tweeter, for greatly improved sound dispersion at the higher frequencies. Stretched on a slightly raised frame open at the sides, the grill cloth actually functions as a superior form of acoustic lens, making the speaker nondirectional over an extremely wide angle. This, combined with a cabinet size of only 25" by 14" by 10¾" deep, opens up new possibilities in speaker placement.

We must emphasize that none of these unusual engineering details are in themselves revolutionary. Perhaps the most gratifying thing about the **Rectilinear X** is that it's still an eminently sensible bookshelf speaker designed around three rugged, reliable drivers of the classic moving-coil principle, rather than a far-out experiment utilizing some exotic new driving system along the lines of, say, ionized air speakers. Our new standard of performance is the result of new insights into the existing technology, not of an unproven new invention.

What does the world's first high-fidelity loudspeaker sound like? It can't really be described in words and you must hear it for yourself. But the few people who have already heard it seem to agree on the following points:

The bass is startlingly clearer and more natural than one is prepared to hear through any electronic medium.



The midrange is so completely neutral and devoid of coloration that all other speakers seem nasal by comparison. There isn't the slightest hint of boxiness or enclosure sound. In fact, the sound gives no indication of the size or even existence of the enclosure.

On complex program material like Wagnerian climaxes or hard rock, the same unstrained clarity is retained as, for example, on solo flute.

Above all, the **Rectilinear X** is supremely *listenable*. Even after several hours of listening at high volume levels, there isn't the slightest aural fatigue or irritation. None of that "I've had enough, let's turn it off" feeling.

We left the price of the **Rectilinear X** for the last. Since it sounds superior to speaker systems selling for up to $2400, the price could have been whatever the traffic would bear. But based on our manufacturing costs plus the normal profit margin, we decided to set it at $199.

You'll have to agree that for a high-fidelity speaker, that's not high.

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

Rectilinear X

CIRCLE NO. 54 ON READER SERVICE CARD

GOING ON RECORD

Adagio & Allegro for Horn & Piano, Tarjani, Tusa (QUALITON); *Piano Sonata No. 1*, Schein (CONNOISSEUR SOCIETY); *Kreisleriana*; *Arabesque*; *Vogel als Prophet*, Rubinstein (RCA).

● SCHÜTZ: *Psalm 116* (ODYSSEY).

● SCRIABIN: *Symphonies Nos. 1 & 2*, Svetlanov (MELODIYA/ANGEL); *Piano Sonata No. 5*, Bean (WESTMINSTER); *Piano Music*, Somer (MERCURY).

● SHOSTAKOVICH: *Symphony No. 5*, Ormandy, Philadelphia Orchestra (COLUMBIA).

● SIBELIUS: *Symphony No. 2*, Bernstein, New York Philharmonic (COLUMBIA).

● SIEGMEISTER: *Sextet for Brass & Percussion*; *Violin Sonata No. 3*; *Piano Sonata No. 2*, Cohen, Mandel (DESTO).

● SMETANA: *Overture & 3 Dances from the Bartered Bride*, Kempe (SERAPHIM).

● SPOHR: *Harp & Cello Sonata*, H. & K. Storck (TELEFUNKEN).

● SPONTINI: *La Vestale (highlights)*, Vitale (EVEREST).

● STEWART, R.: *String Quartet*, Iowa String Quartet (CRI).

● STRADELLA: *Christmas Cantata*; *Sinfonia in D*, Zylis-Gara, Mathis, Wenziger (DGG ARCHIVE).

● STRAUSS, J.: *Wiener Blut*, Schock, Kunz (EVEREST).

● STRAUSS, R.: *Rosenkavalier*, Crespin, Minton, Donath, Solti (LONDON); *Salome*, Caballé, Resnik, Leinsdorf (RCA); *Death & Transfiguration*, Monteux, San Francisco Symphony (VICTROLA); *Till Eulenspiegel*, Kempe (SERAPHIM).

● STRAVINSKY: *Firebird*, Ansermet (LONDON); *Le Sacre du Printemps*, Fricsay (HELIODOR); *Abraham & Isaac*; *Requiem Canticles*; *Orchestra Variations*; *Introitus*, Stravinsky, Craft, Gregg Smith Singers (COLUMBIA).

● SURINACH: *Spells & Rhymes*, Mester (DESTO).

● SZABÓ, F.: *Feltámadott a tenger (oratorio)*, Ilosfalvy, Budapest Choir (QUALITON).

● TAKEMITSU: *Asterism*; *Requiem*; *Dorian Horizon*, Takahashi, Ozawa, Toronto Symphony (RCA).

● TCHAIKOVSKY: *Symphony No. 6*, Oistrakh (MELODIYA/ANGEL); Rudolf, Cincinnati Symphony (DECCA); *Piano Concerto No. 1*, Graffman, Szell (COLUMBIA); *Violin Concerto*, D. Oistrakh, Rozhdestvensky (MELODIYA/ANGEL).

● TELEMANN: *Cantata*, Fischer-Dieskau (SERAPHIM); *Viola Concerto*; *Violin Suite*, Concerto Amsterdam (TELEFUNKEN).

● THOMAS: *Mignon*, Sébastian (RICHMOND).

● THOMPSON, R.: *Symphony No. 2*, Bernstein, New York Philharmonic (COLUMBIA).

● TOSAR, H.: *Toccata* (LOUISVILLE).

● VAUGHAN WILLIAMS: *Symphonies Nos. 6 & 8*, Previn, London Symphony (RCA).

● VERDI: *Aïda*, Milanov, Bjoerling (VICTROLA); *Ballo in Maschera (highlights)*, Tagliavini (EVEREST); *Battaglia di Legnano (highlights)*, Mancini, Panerai (EVEREST); *Ernani (highlights)*, Penno, Taddei (EVEREST); *I Lombardi (highlights)*, Bertocci, Petri (EVEREST); *Luisa Miller (highlights)*, Lauri-Volpi (EVEREST); *Macbeth*, Rysanek, Warren, Leinsdorf (VICTROLA); *Rigoletto*, Scotto, Kraus, and Bastianini (EVEREST); *Simon Boccanegra (highlights)*, Silveri, Bergonzi (EVEREST); *La Traviata (highlights)*, Ilosfalvy, Dery (QUALITON); Albanese, Callas (EVEREST); *Il Trovatore (highlights)*, Lauri-Volpi, Mancini (EVEREST); *Arias*, Callas (ANGEL).

● VILLA-LOBOS: *Bachianas Brasileiras No. 5*, Sayão (ODYSSEY); *Danses Africaines* (LOUISVILLE).

● VIVALDI: *Four Seasons*, Kuentz Chamber Orchestra (HELIODOR); Orchestra da Camera Italiana (VICTROLA); *12 Violin Sonatas, Op. 2*, Kovacs (QUALITON).

● WAGNER: *Tannhäuser*, Nilsson, Windgassen, Fischer-Dieskau, Gerdes (DEUTSCHE GRAMMOPHON); *Siegfried Idyll*, Monteux, San Francisco Symphony (VICTROLA).

● WALTON: *Viola Concerto*, Doktor, Downes (ODYSSEY).

● WEBER: *Piano Concerto*, Kraus (VANGUARD EVERYMAN).

● WEBERN: *3 Pieces for Cello*, Palm (HELIODOR).

● WEINBERGER: *Schwanda: Polka & Fugue*, Kempe (SERAPHIM).

● WOLF: *Mignon Songs 1,2,3*; *Harfenspieler Songs 1,2,3*, Berry, Ludwig (DEUTSCHE GRAMMOPHON).

● WOLF-FERRARI: *Il Segreto di Susanna*, Valdengo Rizzieri (EVEREST); *I Quattro rusteghi*, Corena, Simonetto (EVEREST).

● XENAKIS: *Herma*, Pludermacher (ANGEL); *Akrata*; *Achorripsis*; *Polla Ta Dhina*, Paris Instrumental Ensemble, Simonovitch (ANGEL).

● ZANDONAI: *Conchita*, Davy, Campora (EVEREST); *Romeo & Juliet*, Lo Forese (EVEREST); *Francesca da Rimini (highlights)*, Caniglia (EVEREST), and Olivero (LONDON).

● ZIMMERMANN, B. A.: *Die Soldaten: Jazz Episode*; *Die Befristeten: Death Dances*; *Tratto*, Cologne Studios (HELIODOR); *Cello Sonata*, Palm (HELIODOR).

RECITALS AND COLLECTIONS

● ACADEMY OF ST. MARTIN-IN-THE-FIELDS: *Baroque Trumpet Concertos (Telemann, Albinoni, Hertel, Fasch)*, Wilbraham, Marriner (ARGO).

● AMERICAN BRASS QUINTET: *Music for Brass, 1500-1970* (DESTO).

● ALARIUS ENSEMBLE, BRUSSELS: *Italian Virtuoso Violin Music of the 17th Century* (TELEFUNKEN).

● BARBOSA-LIMA: *Guitar Recital* (WESTMINSTER).

● BITETTI, E.: *Contemporary Music for Guitar* (MUSIC GUILD).

● BLIN, A.: *South American Piano Music* (DOVER).

● BREAM, J.: *Sonatas for Lute & Harpsichord*, Malcolm (RCA).

● BRYAN & KEYS DUO: *Music for Flute & Piano, Vol. 3* (LYRICHORD).

● CEBOTARI: *Arias* (HELIODOR).

● CROOKS, R.: *Arias* (VICTROLA).

● DAVIS, I.: *Piano Recital* (LONDON).

● ELLIS, O.: *17th & 18th Century Harp Music*; *19th & 20th Century Harp Music* (L'OISEAU LYRE).

● FRENI, M.: *Arias* (CARDINAL).

● GAZZELLONI, S.: *Music for Flute*

(Continued on page 68)

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● GHITALLA, A.: *Trumpet Music, Vol. 2 (M. Haydn, Handel, Copland, Selig)* (CAMBRIDGE).

● GREENHOUSE, B.: *Cello Recital* (WESTMINSTER).

● HEIDELBERG WIND ENSEMBLE: *Early Classical Wind Music (Hertel, Dittersdorf, Danzi)*, Von Websky (DOVER).

● KHAN, A. A.: *40 Minute Raga, Volume 2; Homage to Tagore* (CONNOISSEUR SOCIETY).

● KING, J.: *Schubert & Brahms Lieder* (RCA).

● KIPNIS, A.: *Arias & Songs* (SERAPHIM).

● KIPNIS, I.: *Harpsichord Encores* (COLUMBIA).

● KUSSMAUL, R.: *La Folia by Frescobaldi, Couperin, Corelli, Marais, & C.P.E. Bach* (DOVER).

● LETTVIN, T.: *Piano Recital* (WESTMINSTER).

● MC CORMACK, J.: *Arias* (VICTROLA).

● MONTSERRAT MONASTERY CHOIR: *Sacred Vocal & Organ Music of the Spanish Baroque* (DGG ARCHIVE).

● MUSIC ALL POWERFUL: *Music to Entertain Queen Victoria (pieces by Tours, Prince Albert, Sullivan, Mendelssohn, Chaminade, etc.)* (ARGO).

● MUSICA RESERVATA: *Medieval Music and Songs of the Troubadors*, Morrow (EVEREST).

● NEW YORK PRO MUSICA: *Music of the Spanish Theatre in the Golden Age*, White (DECCA).

● PARKENING, C.: *Guitar Recital* (ANGEL).

● PONS, L.: *Arias* (VICTROLA).

● RUSSIAN CHORAL MUSIC OF THE 18TH CENTURY (MELODIYA/ANGEL).

● SANDOR, L.: *Old Hebrew Songs*, State Opera Choir (QUALITON).

● SAYÃO, B.: *Arias* (ODYSSEY).

● SCHEJA, S.: *Romantic Swedish Music* (RCA).

● SCHUMANN, E.: *Vocal Recital* (EVEREST).

● SEGOVIA, A.: *Guitar Recital* (DECCA).

● SIDNEY SYMPHONY ORCHESTRA: *New Concertos for Trumpet*, J. Post (VICTROLA).

● SYNTAGMA MUSICUM: *Seraphim Guide to Renaissance Music*, Otten (SERAPHIM).

● SWANN, F.: *Organs of the National Shrine, Washington D.C.* (WESTMINSTER).

● TEBALDI, R.: *Recital* (LONDON).

● UNFORGOTTEN VOICES IN UNFORGOTTEN PERFORMANCES: *German Repertoire* (VICTROLA).

● YBARRA, R.: *Guitar Music of the 17th, 18th, & 19th Centuries* (WESTMINSTER).

● YEPES, N.: *Classical Spanish Guitar Music* (EVEREST).

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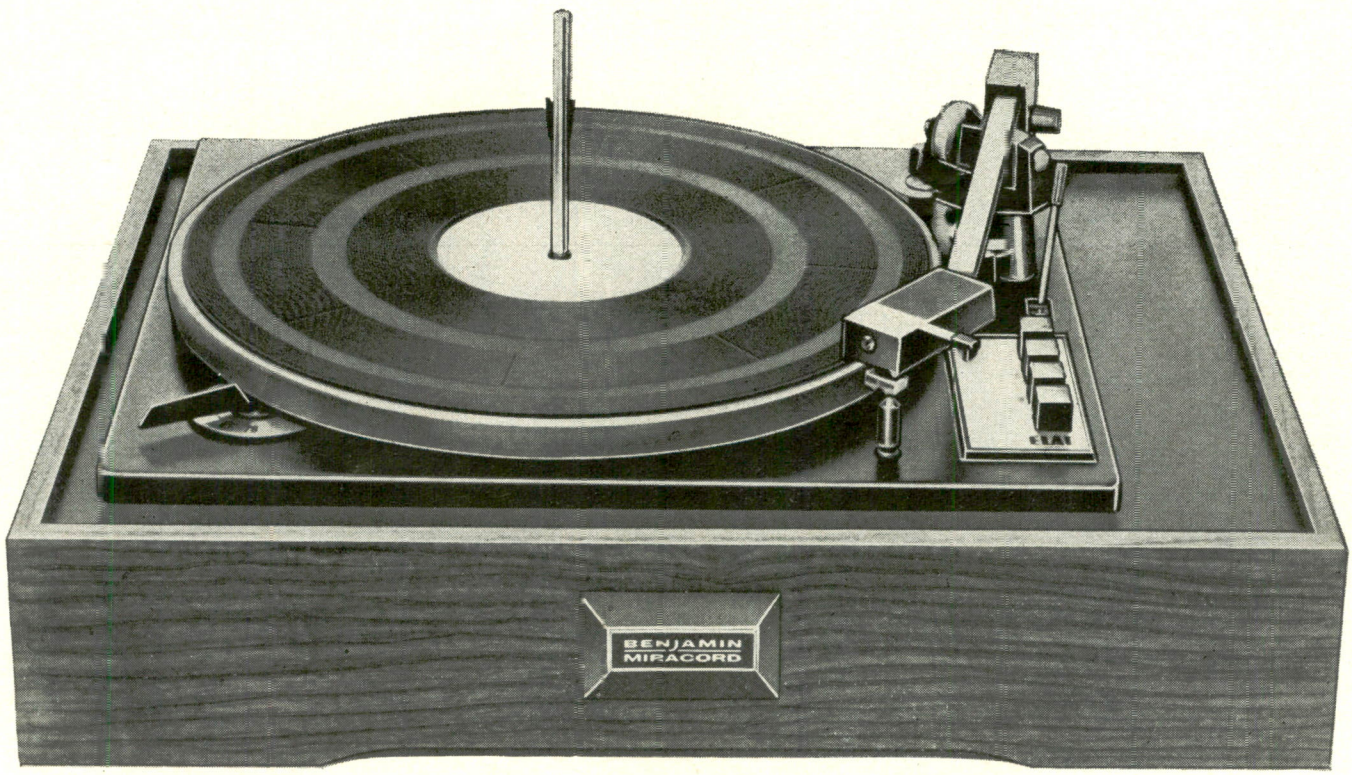

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Saint-Saëns–SAMSON ET DALILA–Amour! Viens aider ma faiblesse & Mon coeur s'ouvre à ta voix
Massenet – MANON – Adieu, notre petite table & L'oiseau a fuit
with The New Philharmonic Orchestra – Anton Guadagno

Verdi: AIDA – Ritorna vincitor
Puccini: LA BOHEME – Musetta's Waltz
Rossini: La Regata Veneziana
Also: Granada; Estrellita; Catari, Catari; A vucchella; Non ti scordar di me; If I Loved You with The New Philharmonia Orchestra – Richard Bonynge
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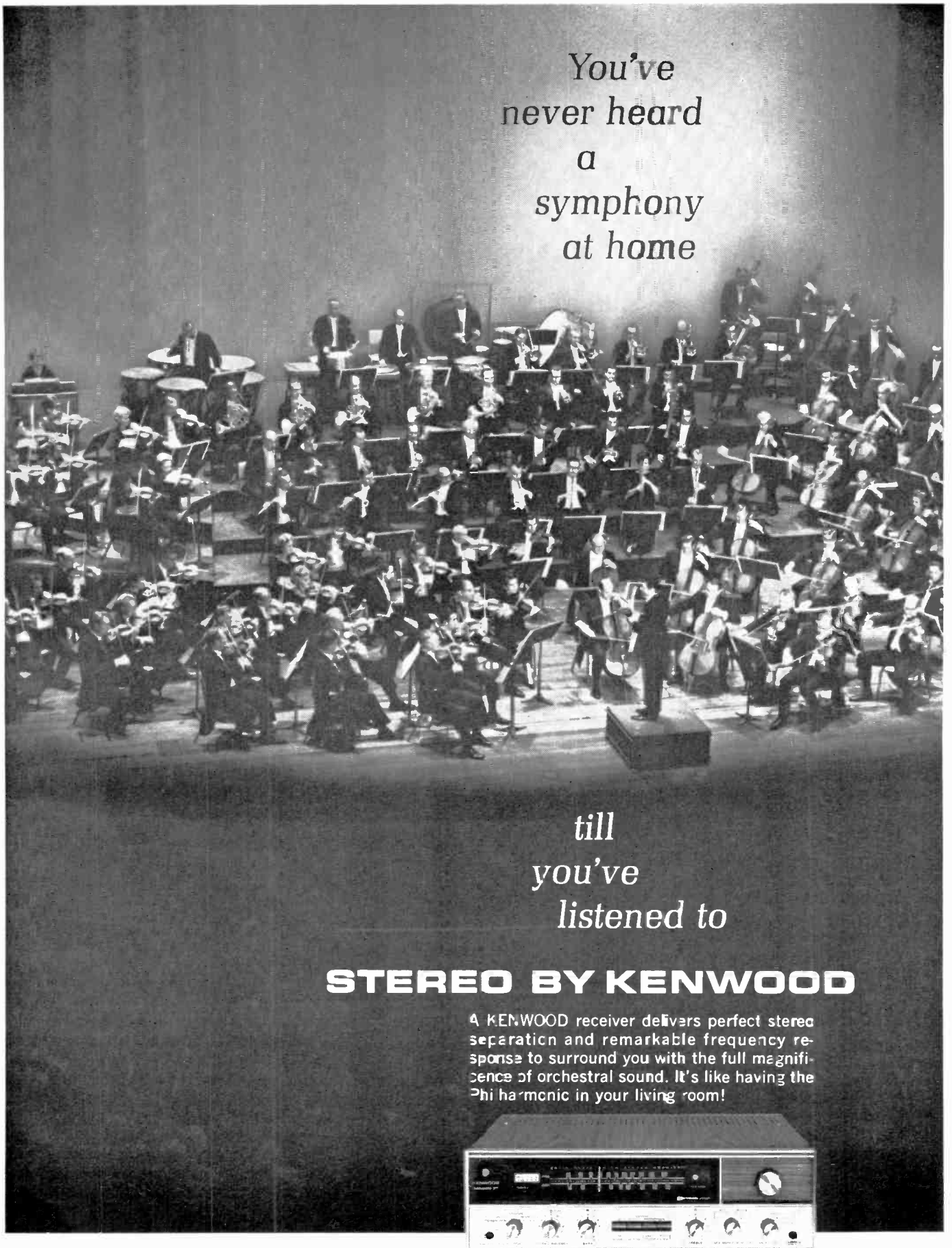

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Sketch of Berlioz by M. Vernet

BOOK REVIEW

BERLIOZ'S "MEMOIRS"

Reviewed by Henry Pleasants

HECTOR BERLIOZ'S *Memoirs*! There can hardly be, in any music-lover's library, another book at once so delightful, so lively, so informative, so moving—and so enigmatic! And yet, how many music-lovers' libraries have it?

It was last printed in English in 1932, by Knopf, and only in America. This was the edition by Ernest Newman of Rachel and Eleanor Holmes' translation of 1884, which has been issued in paperback by Dover. The new Garnier Flammarion printing of the original French text is the first in seventy years.

To Knopf, now, we are indebted again for a splendid new translation and edition by David Cairns, music critic of the London *New Statesman*. Speaking as one who has lived with and treasured the old Newman edition for nearly forty years, I have no hesitation in saying that this new one has made me not only more than ever an admirer of Berlioz, but also a grateful and enthusiastic admirer of David Cairns.

Far more sensitively than the Holmes sisters, he has realized in English the felicity of Berlioz's prose. And, far more astutely and thoroughly than Newman, he has illuminated the text with appropriate and often ingenious annotation. There is also a useful glossary, dealing with individuals and institutions that played an important part in Berlioz's life, and an attractive appendix devoted to descriptions and personal assessments of Berlioz by those who knew him well.

There are so many ways of reading these *Memoirs*! The first and most obvious is simply to enjoy them as narrative autobiography, savoring Berlioz's gifts as a raconteur, his lively and imaginative description of persons and places, his inventive dialogues, and the pervasive tragedy of a genius born at the wrong time and in the wrong place, one who aimed high, achieved much, and succumbed, ultimately, to circumstances—including his own nature and behavior—which were beyond his control or influence.

Or one can read the book for what it tells us of musical life in France, Italy, Germany, Austria-Hungary, Russia, and England in the mid-nineteenth century—the conventions, the institutions, the individuals, and, above all, the place of composer, virtuoso, teacher, and critic in a burgeoning bourgeois post-feudal society with private patronage on the decline and public subsidy not yet decently ordered.

But the greatest fascination of this book is, I think, Berlioz himself and his career as a composer. And this is where it becomes enigmatic. We think of Berlioz as a classic example of the composer unappreciated in his own time. He was no such thing. His accounts of his tours as conductor of his own compositions document a series of triumphs without precedent at the time. Even in Paris he had many striking successes.

He was, however, primarily a composer for orchestra, in a Paris whose musical life centered on the theater and where such concert organization as existed was hardly geared to Berlioz's sophisticated instrumentation or to his predilection for orchestras of hundreds and choirs of thousands. Even his operas defied the conventions and capacities of the local houses, including the Opéra. And so he presented his music at his own expense, sometimes, by his own admission, foolishly, with results about

(Continued on page 75)

The Memoirs of Hector Berlioz; ed. by David Cairns, Alfred A. Knopf, New York (1969), $12.50.

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evenly divided between success and disaster.

He found this state of affairs, and the people who presided over it, inadequate, stupid, and vicious; and he said so, telling off the Establishment and all its works, privately and publicly, in language of uninhibited ferocity and derision. He was probably right, of course, but it has never been the way of Establishments to slink away in a cloud of sulfur the moment their inadequacies and iniquities are exposed.

And it is evidence of the extent to which Berlioz's extraordinary talent was acknowledged—probably, also, of the awe in which the power of his pen was held—that he was treated, on the whole, deferentially. He was, after all, awarded a Prix de Rome, elected to the Institut de France and given many substantial official commissions.

Most enigmatic of all is the juxtaposition in Berlioz of passions bordering on madness and insights demonstrating a far from common sanity. He was aware of the contradiction. "Do not take me for a mere eccentric," he writes, "a man at the mercy of his imagination. It is just that it is my nature to feel very intensely and, at the same time, to be able to see very clearly and steadily."

The man we come to know in these *Memoirs* is, on balance, a thoroughly decent fellow who served his art with dedication, paid his debts, loved his wives—and a few other women—acknowledged his mistakes and shortcomings, bore success graciously, and faced failure with dignity.

He was not perfect, of course. He was impatient of fools and eruptive when his patience was tried. As a critic he could, he confesses, be less than candid if evasion seemed politic. And his acceptance of a chair in the Institut was hardly a credit to one who had always despised it and continued to do so.

But he understood himself better, probably, than others did, although understanding never altered the curious duality of his nature. In the last two paragraphs of the *Memoirs*, written in 1865 when he was sixty-two, we find it unchanged and, apparently, unnoted. They could have been written forty years earlier:

> Love or music—which power can uplift man to the sublimest heights? It is a large question; yet it seems to me that one should answer it in this way: love cannot give an idea of music; music can give an idea of love. But why separate them? They are the two wings of the soul.
>
> When I see what certain people mean by love and what they look for in the creations of art, I am reminded involuntarily of pigs snuffling and rootling in the earth with their great coarse snouts at the foot of mighty oaks and among the loveliest flowers in search of their favorite truffles.

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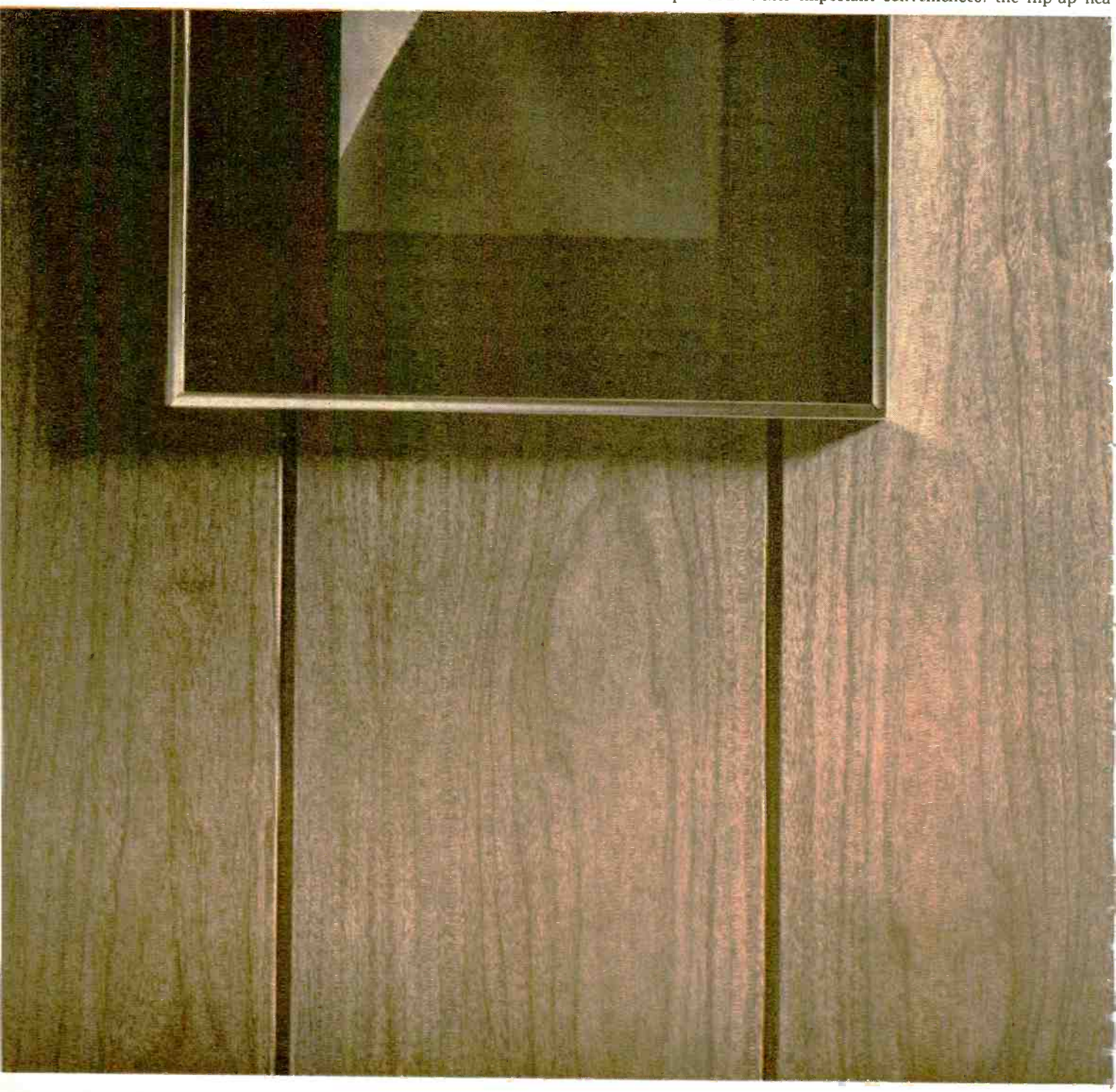

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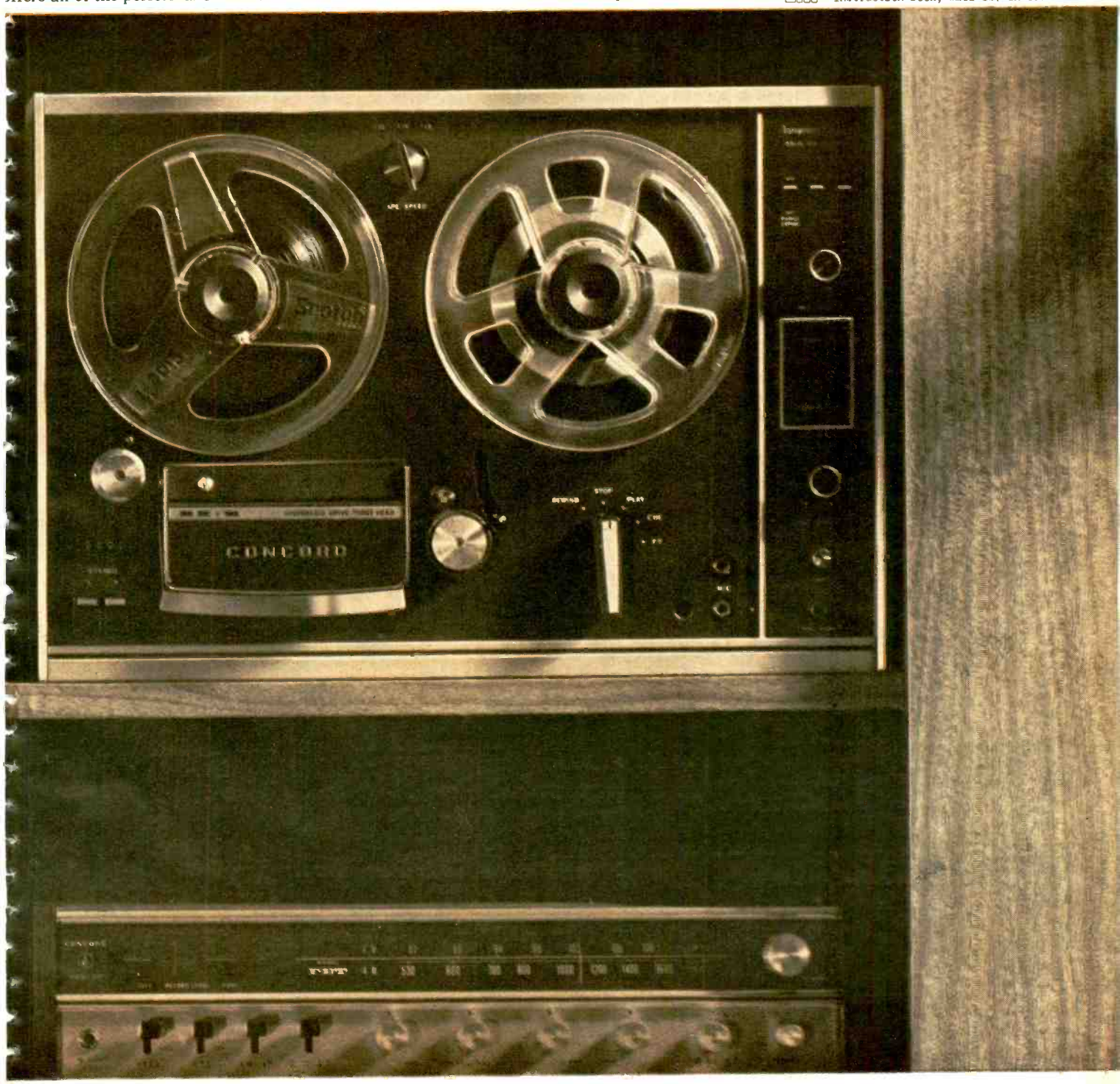

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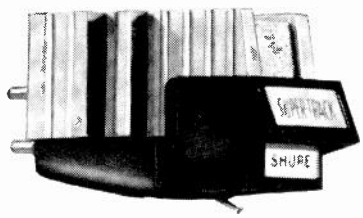

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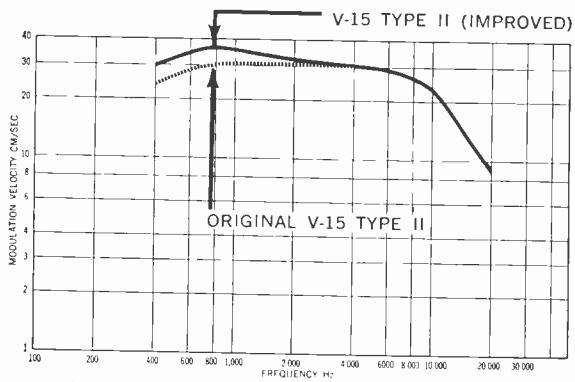

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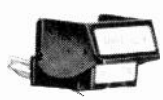

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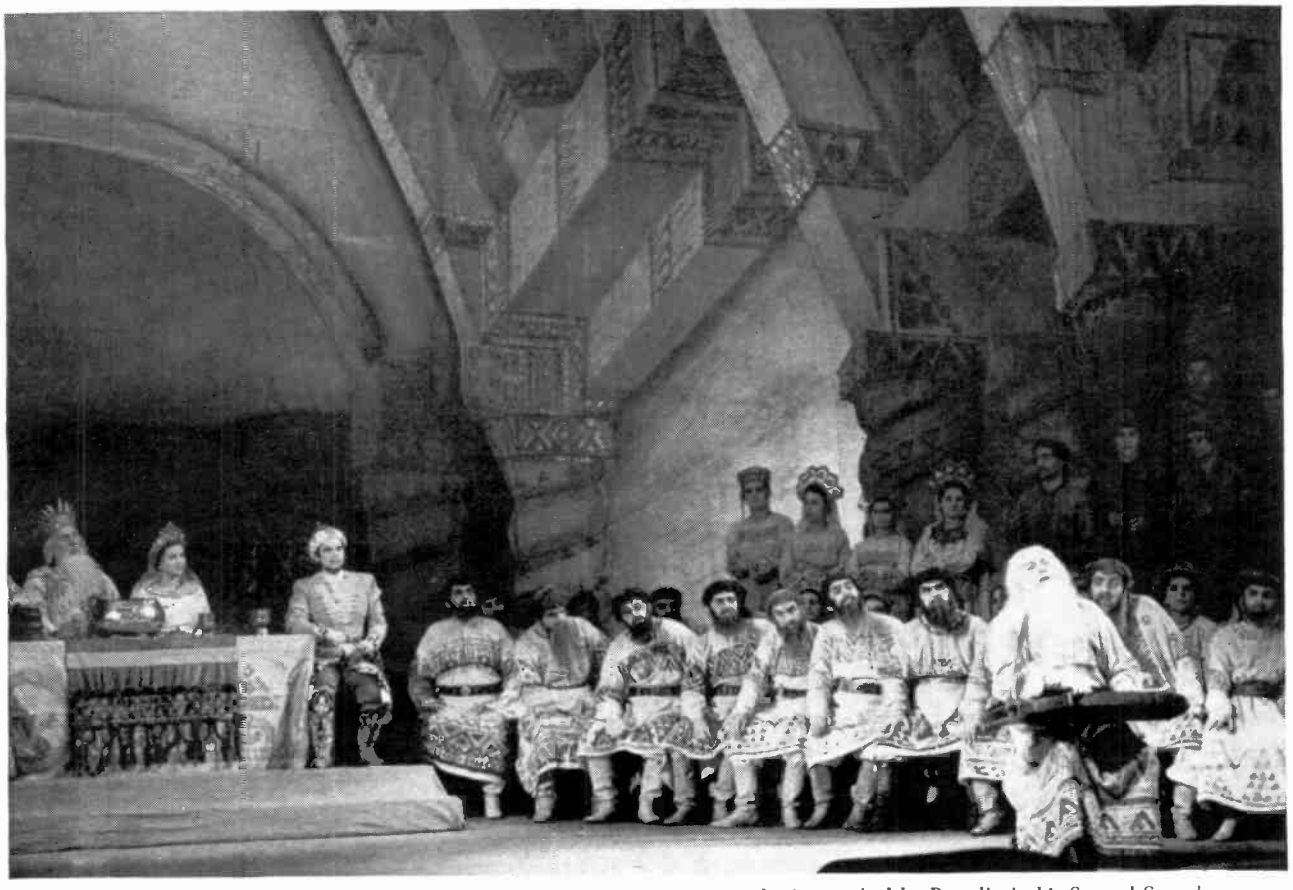
 By Martin Bookspan



This scene from a Soviet film shows the kind of ancient Russian court gathering evoked by Borodin in his Second Symphony.

Borodin's SECOND SYMPHONY

WRITING of the season 1868-1869 in his autobiography, *My Musical Life*, Rimsky-Korsakov said: "Borodin brought new fragments of *Prince Igor*, the beginning of his Second Symphony in B Minor, and the song *The Sea Princess*." It was not until 1871, however, that Borodin completed the first movement of the symphony to his satisfaction, and the whole score was not finished until 1877.

The nearly decade-long gestation of the Second Symphony was not unusual for Borodin, who was strictly an avocational composer; by profession he was a chemist and physician, and his chemical researches resulted in a number of important treatises. What *was* unusual about the symphony was the fact that Borodin actually completed it, for when he died in 1887, much of his music, including the opera *Prince Igor* and his Third Symphony, was still unfinished.

Rimsky-Korsakov, who together with Glazounov labored hard and long on *Prince Igor* after Borodin's death in an effort to make the score viable for production, wrote disparagingly of Borodin's congenital laziness. Far from being lazy, however, Borodin rarely had the peace of mind and relaxation from the pressures of his scientific activities that were necessary to start his compositional adrenalin flowing. He once wrote:

"Days, weeks, months, whole winters pass without my being able to set to work seriously. It is not that I could not find a couple of hours a day; it is that I have not leisure of mind to withdraw myself from occupations and preoccupations which have nothing to do with music. One needs time to concentrate oneself, to get into the right key, otherwise the creation of a sustained work is impossible. For this I have only a part of my summer at my disposal. In the winter, I can only compose when I am ill, and have to give up my lectures and my laboratory. In fact, when I am tied to the house with some indisposition, when my head is splitting, my eyes running, and I have to blow my nose every minute, then I give myself up to composing. So, my friends, reversing the usual custom, never say to me 'I hope you are well,' but 'I hope you are ill!' "

Vladimir Stasov, the Russian art critic and historian who was a friend and advisor of the Russian nationalist composers known as "The Five," found that the force of Borodin's Second Symphony comes from "the national

Of the seven available recordings of Borodin's Second Symphony, none is ideal. Only the performances of Ansermet (London) and Kubelik (Seraphim) are sufficiently sensitive to the shifting moods and colors of the score. Ansermet's disc also contains the only recording ever made of Borodin's unfinished Third Symphony.

character with which it is impregnated by the program." Stasov continued: "Let me add that Borodin himself often told me that in the *Adagio* he wished to recall the songs of the Slav bayans (troubadours); in the first movement, the gatherings of ancient Russian princes; and in the Finale, the banquets of the heroes to the sound of the *guzla* [a primitive one-stringed instrument] and the bamboo flute in the midst of the rejoicing crowd. In a word, Borodin was haunted, when he wrote this Symphony, by the picture of feudal Russia, and tried to paint it in this music."

The first movement, *Allegro*, opens with a forceful, imperious theme in the unison strings punctuated by brass, then strings in octaves. This serves as a kind of motto theme throughout the movement, strongly rhythmic and energetic. Contrast is provided by the second theme, which is heard first in the cellos' upper register and is answered by the high woodwinds. These two elements, the proclamatory and the lyrical, are heard alternately, and then in the recapitulation the music of the opening section returns, but with even greater strength and determination.

The second movement is a Scherzo marked *Prestissimo*. It begins with a chord for brass and drum, then the horns have a pulsating phrase, and the pizzicato strings go up the scale as the woodwinds laugh it all off in descending chords. This mood continues until an altogether different mood is ushered in by the Trio, marked *Allegretto*. Here the solo oboe has the principal theme, a plaintive and unmistakably Slavic melody, with important scoring for clarinet, triangle, and harp. The oboe theme is then taken up fervently by the strings. The music of the Scherzo proper returns, and then there is a short coda.

The third movement, *Andante*, presents a lyrical theme for the French horn (this is the music described by Stasov as being reminiscent of ancient Russian troubadours), which is answered in turn by the English horn. A second important theme is given to the oboe, and it is taken up by the clarinet and horn. The central section of the movement is devoted to a more vigorous episode, but the mood returns to the impassioned music of the opening, and the movement ends in a whisper.

The last movement follows without pause, and it is marked *Allegro*, after a brief introduction. It is in sonata form, with the first theme, vigorous and colorful, proclaimed immediately by the full orchestra. This is answered by a gentler, more caressing theme in the clarinet. The movement has the character of a Russian dance, flamboyant and surging in its rhythmic vitality.

SEVEN different performances of the Symphony are currently available. Five of them can be ruled out of contention for various reasons: Antal Dorati's (Mercury SR 18010) because it is a hypertense, harshly recorded performance; Othmar Maga's (Turnabout 34273) because of boomy recorded sound and an overblown conception of the music; Kurt Sanderling's (Heliodor S 25061) and Yevgeny Svetlanov's (Melodiya/Angel S 40056) because both deliver overinflected, pompous readings that are further handicapped by inferior orchestral execution; and Silvio Varviso's (London CS 6578) because he is largely bland and colorless in this highly colorful music.

This leaves only two other performances—Ernest Ansermet's (London CS 6126) and Rafael Kubelik's (Seraphim S 60106). Although neither conductor endows the music with the last full measure of vibrant and exciting dynamism, both are extremely sensitive to the shifting moods and colors of the score, and both avoid the posturing that has marred some other performances of this symphony. Ansermet's is one of the very earliest of London's stereo recordings, but its sound is still quite good—rich and resonant and with a fine balance between the several orchestral choirs. As an added attraction, Ansermet's performance is coupled with the only recording ever made of Borodin's incomplete Third Symphony, along with the Overture to *Prince Igor*. Kubelik's performance has a more forward sonic quality, and his orchestra, the Vienna Philharmonic, is a more highly skilled ensemble than Ansermet's Suisse Romande Orchestra. Kubelik's coupling is a solid account, chorus and all, of the Polovetsian Dances from *Prince Igor*. It is impossible for me to recommend a clear-cut number-one choice between Ansermet's and Kubelik's performances. Note, however, that the way is still clear for an all-stops-out performance of this kaleidoscopic symphony, the kind of performance that Stokowski, say, might give us.

On tape the only available performance is Ansermet's (London L 80102). In the reel-to-reel format the sonics are slightly brighter than they are in the disc version.

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Louis Hector Berlioz (1803-1869)

BERLIOZ AS COMPOSER

"I have taken up in music where Beethoven left off."

By EVELYN LANCE

"WHOEVER wants to know about the nineteenth century must know about Berlioz," said the contemporary English poet, playwright, and librettist W. H. Auden. Auden, of course, is no stranger either to music or to the attitudes of the nineteenth century. His statement is the inevitable corollary of any serious study of Berlioz's life and career, for Berlioz was not merely a reflector of his era, he was one of its great determinants.

Hector Berlioz was born in 1803. He matured amid public dreams of the new order and the greater conception of life which, it was hoped, would follow the convulsions of the French Revolution and the Napoleonic wars. His generation, which included such literary figures as Alfred de Musset and Alfred de Vigny, believed that misery was to be redeemed by heroism and great events. Hence, the heroic scale of Berlioz's music. But the composer's personality itself was cosmic, an incarnation of the many intense but contrasting ideas that together formed the aesthetic basis of nineteenth-century Romanticism. He was an impassioned and colorful but sensitive man, in true Romantic fashion more attuned to nature than to the society in which he lived. He also looked the part of a Romantic. The critic Eduard Hanslick said that he had the head of a Jupiter, and Heinrich Heine, less bound to classical references, spoke of Berlioz's mass of red hair as "a wood on the edge of a precipice."

Throughout his life, Berlioz strove for big things and great ideas and forever combatted the pettiness of Parisian society and of the bureaucracies that succeeded the empire.

On the other hand, he also manifested a sensibility for things on a smaller scale which was evident even during his childhood. The *Mémoires* contain several examples. In one of them the boy, who was educated largely by his highly cultured physician father, was reading aloud to his father the poet Virgil's account of the death of Dido:

". . . when I came to the despairing cries of the dying queen . . . my lips quivered, I could scarcely stammer out the words; and . . . the sublime vision of Dido 'seeking light from heaven, and moaning as she found it' overwhelmed me, and I broke down completely."

The lesson was ended, but Berlioz's taste for the classics endured and, late in his life, produced the colossal opera *Les Troyens*.

Another early incident that left its mark was a "love affair." At twelve (if we can believe the *Mémoires*), Berlioz was smitten with love for a nineteen-year-old girl, Estelle Dubeuf, and suffered the pains of sustained, severe jealousy to the amusement and laughter of the adults. He was enamored of the girl partly because she wore pink, lace-up boots, which he had never seen before, and partly because he associated her name with Jean Pierre Florian's romantic *Estelle et Némorin*, which he had just read. Toward the end of both their lives, when Estelle was a widowed grandmother, the composer again sought her out, a tale paralleled by Flaubert in his novel *L'Education sentimentale*.

At his parents' insistence, when he was eighteen, Berlioz went to Paris to study medicine. He relates in his *Mémoires* that he faithfully intended to prepare himself for a medical career, but he says that when he first entered the dissecting room of the Hôpital de la Pitié: ". . . such a feeling of horror possessed me that I leapt out of the window and fled home as though Death and all his hideous crew were at my heels." Although he tried to return to medicine, he was gradually seduced by the wealth of artistic experience awaiting him in the Paris of the 1820's.

It was the time of Louis XVIII and Charles X, and the Bourbon monarchy had restored a certain social stability but with it a backlash fear of new ideas. Yet a glimmer of the revolutionary ideal shone through, directed now more toward artistic freedom than social reform, and the geniuses who were to blossom in the next decade were in bud. Berlioz was to know them all: Hugo, Balzac, Stendhal, Sainte-Beuve, the Deschamps brothers, and Delacroix. He luxuriated in this intellectual renascence, and even attended Gay-Lussac's lectures on electricity.

But it was in music, not social relations or the company of other great men, that Berlioz's expression of individuality had meaning. He considered himself the inheritor of a Gluck-Beethoven-Weber tradition, and any music older than Gluck's did not interest him. His musical education did not include much formal training. Although he studied for a time with both Jean François Lesueur and Anton Reicha, he was educated more by hearing Gluck and Weber at the Opéra, and by devouring scores at the Conservatoire library. It was here that he first encountered the wrath of the composer Cherubini who, as director of the Conservatoire, was the leader of the musical establishment. Irate because Berlioz had, inadvertently, disobeyed his new edict that men and women were to enter by different doors, Cherubini stormed into the library and demanded of Berlioz who had allowed him to enter and why he was studying Gluck's scores. Berlioz replied, quite typically, that as the library was open to the public he needed no permission to study the "greatest dramatic music" he knew. Cherubini, of course, was the "most academic of academicians" and had been anti-Gluck in the famous controversies over French versus Italian opera. He furiously denied Berlioz the unsought permission and asked his name. "Sir," said Berlioz prophetically, "perhaps you may hear my name some day . . . but you will not hear it now."

To achieve success in Paris, a composer needed two things: first, a Prix de Rome, awarded by the Institut through competition, and then, a successful opera. It was the latter alone that secured income and led to sufficient further commissions to promise a livelihood. Although Berlioz spent many years storming the Opéra, he won the Rome prize on his fourth attempt (Debussy won it on his third; Ravel, never). His first three submitted compositions were declared unplayable by the pianist who reduced and read the orchestral scores. But in 1830, with a revolution taking place on the streets below (Charles X was deposed and exiled), Berlioz completed a cantata (*Sardanapale*) that he felt the academicians would accept. After the ordeal of the judging (he won), he ran to the boulevards to join the melee, but the fighting had stopped. Berlioz's sole contribution to the 1830 revolution was to have led the street-corner crowds in the *Marseillaise*.

At about this same time several major formative influences converged on Berlioz. His study of Gluck, Weber, and the Italian operatic composer Spontini was followed by the "revelation" of Beethoven—to Paris as well as to Berlioz—when François Habeneck conducted the first French performances of the Third, Fifth, and Seventh symphonies with the newly formed orchestra of the Société des Concerts du Conservatoire. Almost simultaneously, Berlioz discovered Shakespeare (first successfully introduced to France by an English troupe of actors in 1827) and Goethe's *Faust*. He refers to this Beethoven-Shakespeare-Goethe confluence as the "great drama" of his life.

Berlioz's enormous emotional response to Shakespeare was concurrent with a passion for Harriet Smithson, the beautiful Irish actress appearing as Ophelia. Berlioz had not met her, but was so struck on seeing her perform that


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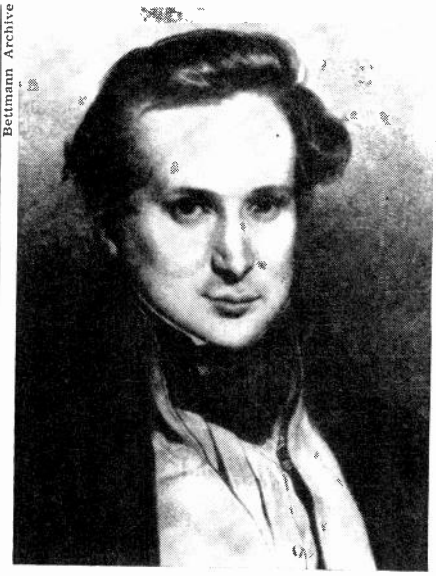
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the emotion consumed him for months. Although she later became his wife, the courtship was traumatic in the grand nineteenth-century manner and the marriage no happier.

Souvenirs of both of Berlioz's grand passions, Estelle and Harriet, were incorporated in his first major work, the *Symphonie fantastique*. Considering the fact that the symphony was written only a few years after Beethoven's Ninth, its originality is all the more striking in both musical and extra-musical ways. Program music was not exactly a new thing in the nineteenth century, but the audience for the first performance of the *Fantastique* was well aware that *this* program was autobiographical. The occasion certainly marked one of the first intrusions of a composer's private love life into his work. The program's suggestion of literary works (*Faust* and De Quincey's *Confessions of an English Opium-Eater*), underlined by the music, was also novel. The *idée fixe* (the melody Berlioz had written about the time of the Estelle episode) and its use in every movement of the work was, of course, a clear anticipation of Franck and Wagner. The dramatic characterizations and contrasts of the work are remarkable, and Berlioz's unprecedented skill at orchestration is already evident; the Symphony, in fact, may mark the moment that color was first taken seriously as a dimension of music. To an audience that still considered Beethoven difficult, this was formidable music.

Perhaps Berlioz's most characteristic work, and the one that gained him the reputation necessary for entree to the Opéra, was the Requiem. The piece is monumental, which must have been apparent to any musician who could read the score even then, but its history is typically one of pettiness and frustration. It had been commissioned by the Comte de Gasparin, the new minister of fine arts, who had political reasons to be favorable to Berlioz and also was fond of his music. But the ministry changed hands and the commission was withdrawn—after Berlioz had completed the work and paid for copyists and rehearsals. There was considerable fuss, recriminations, apologies, and political machinations, and Berlioz dunned every official with the least power to initiate a performance. Then, the commanding French general in Algeria, General Damremont, was killed in the battle of Constantine, and Berlioz received a second commission for the same work, to be performed as a funeral service in the chapel of the Invalides. Even with today's stereo reproduction, it is difficult to imagine what the music must have sounded like in the domed, resonant Invalides. Berlioz was a master of musical perspective, and the Requiem called for an orchestra of 190, in addition to four brass bands, timpani in four parts, and a chorus of 210 voices. With the brass bands stationed at the four corners of the church, the effect must have been like Armageddon.

Berlioz's maneuvers, and the Requiem's success (the critics were almost unanimously favorable), finally got him his operatic audition. After several postponements, and some cuts in the score, his opera *Benvenuto Cellini* was produced on September 10, 1838. An audience addicted to Meyerbeer roared its disapproval, and *Cellini* was not staged again in Paris until 1913. Under Liszt's direction, the opera was a success in Weimar, but though Berlioz personally was popular in London, the single performance given there (in 1853) was a disaster.

The only one of Berlioz's compositions that both critics and public almost universally admired was the oratorio *L'Enfance du Christ*. The work came about as the result of a request by the composer's friend Pierre Duc, the architect of the Bastille column, for a piece for his album. The music when composed seemed to Berlioz to have a certain pastoral religious quality to it, and he wrote words for it based on the shepherds' farewell to Christ before the flight into Egypt. Thus the album leaf became the *Adieux des bergers* of the oratorio, and Berlioz further decided to put a false name on the work, Pierre Ducré (from Pierre Duc), whom he identified (fictionally) as

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The literary front of the Romantic movement was led by three of the giants of French letters—on the opposite page, left to right, Honoré de Balzac, Victor Hugo, and Marie Henri Beyle, known as Stendhal. Two Italian-born figures defended opposing ideals in the musical conflict: the progressive romantic Niccolo Paganini (left) and the academic conservative Luigi Cherubini.

the chapel master of Sainte-Chapelle in the seventeenth century. Although the composer thought that one would have to be as "ignorant as a fish" to believe that a work with such harmonic twists could have been composed in the seventeenth century, all but one critic swallowed the hoax. Some went so far as to say that "Berlioz could never have written a thing like that." And perhaps that is why they all liked it: some because they didn't think Berlioz had written it, or that he had completely changed his style for the occasion; and others because they knew that he, in fact, had written it, and that the quiet tunefulness of the work was completely compatible with his other compositions and was due to the simplicity of the subject.

Although he had his trials with both critics and public, Berlioz commanded the esteem and enthusiasm of all but the most conservative musicians from the beginning. Eventually almost all of the better known names entered his camp: such contemporaries as Chopin, Paganini, Mendelssohn, Schumann, Liszt, and Meyerbeer and the younger generation represented by Gounod, Saint-Saëns, and D'Indy. It was characteristic of this age of the composer-critic that their journalistic efforts proselytized each other. Not only did they discuss and analyze each other's music, they reprinted each other's articles as well, in the *Débats* and the *Gazette Musicale* in France, and in Schumann's *Neue Zeitschrift für Musik* in Germany.

Paganini was able to show his esteem for Berlioz in even more concrete terms. In 1833 he had commissioned Berlioz to write him a concerto with which to show off his new Stradivarius viola. Berlioz had something in mind, though it was not at all what Paganini imagined, and the result was *Harold in Italy*, a work associated both with Berlioz's own travels in Italy and with Lord Byron's poem *Childe Harold*. If *Harold* is not a concerto in the Classical sense, it is perhaps an even truer "concerto" in another: it is one of the few pieces in the repertoire that capture the distinctive quality of the viola, usually a rather self-effacing instrument whose timbre can easily get lost in the orchestral blend. Berlioz's viola characterizes Harold, and his travels through Italy are depicted by the viola's travels through and around the orchestra. The protagonist is somehow an integral part of the orchestra but retains his identity throughout. Despite the uniqueness of the composition, Paganini found the solo part too slight and lacking in virtuoso glitter and decided not to play it. Nevertheless, he publicly knelt before Berlioz at a subsequent concert declaring that "Beethoven had, at last, a successor." Paganini followed that gesture with a gift of

It was typical of the Romantic age, and of Berlioz, that he could fall in love with Harriet Smithson knowing her only as Ophelia.

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BERLIOZ HEARD PLAIN: A CRITICAL DISCOGRAPHY

By Robert S. Clark

OF ALL the composers of major reputation, Berlioz is perhaps the most often abused and misrepresented by both performers and pundits. A good part of the trouble lies in his having been cast as the personification of musical Romanticism. But the ardent, chaotic, morbid, and the grandiloquent—these are manifestations of just one facet of Berlioz's unique and paradoxical genius, for among the most persistent strains of his composing (as distinct from his literary) personality is a classicism derived from Gluck, Beethoven, and Lesueur. The source of the excess we so often hear in performances of Berlioz's music is the conductor's mind, not the composer's score. As an indication of his classical bent, there is the fact that much of Berlioz's music is richly contrapuntal, though not in any academic way. From the perspective of these two characteristics of Berlioz's work —its classical poise and its linearity—this discography is compiled. If what you long for when you take a Berlioz recording from the shelf is a kind of superheated sonic lather, all blaring brass, mooning strings, and slurred rhythms, then seek advice elsewhere. But if you admire the virtues of proportion, steady momentum, and rhythmic articulation combined with linear transparency, you should find the following performances attractive.

● ***Beatrice and Benedict.*** There is no question about it: the British conductor Colin Davis has established himself as the most accomplished interpreter of Berlioz's work in our time. It was his performance (Oiseau-Lyre SOL 256/7) of this, Berlioz's last opera, that announced his hegemony when it was released here in 1963. The spoken dialogue of this *opéra comique* based upon Shakespeare's *Much Ado About Nothing* is omitted, but the music is what matters, and Davis' quicksilver direction and fine singing by April Cantelo, John Mitchinson, and Josephine Veasey make this set a delight throughout.

● ***The Damnation of Faust.*** Based upon Goethe's play, this "dramatic legend" with a text by the composer himself was the fountainhead of much of late nineteenth-century French opera, including its high sugar-water quotient. The recording led by Igor Markevitch (Deutsche Grammophon SLPM 138099/100), with Michel Roux as a superbly unctuous Mephistopheles, and other fine soloists, is severely cut -even to the bit of recitative explaining why Marguerite has been imprisoned- -but for a performance as vivid and moving as this one I can forgive just about anything.

● ***L'Enfance du Christ.*** It is Davis' performance (Oiseau-Lyre SOL 60032/3) that I prefer, in spite of an approach bordering on sentimentality and Peter Pears' unattractively sung Narrator. The chamber-like sonorities of the Goldsbrough Orchestra are perfectly suited to this intimate work, and Elsie Morison is a lovely Mary.

● ***Grande Messe des Morts (Requiem).*** This extraordinary work, somewhat uneven in the quality of its inspiration but never less than totally engrossing, has not been lucky in the recording studio. All four stereo performances are spattered with inaccuracies, some slight, some damaging to musical sense; what is worse, none of the four comes near conveying the gravity and passion of the music. I suppose that, until something better —Colin Davis?—comes along, Eugene Ormandy's recording (Columbia M2S 730) is the best of a quite routine lot.

● ***Harold in Italy—Symphony with Viola Solo.*** Too often in performance a "star" violist perverts the nature of Berlioz's ruminations on Byronic themes by trying to make them add up to a viola concerto: this misconception, I think, vitiates the recordings by William Primrose and Rudolf Barshai. The best viola playing is Walter Trampler's (RCA LSC 3075), but Georges Prêtre's podium vagaries spoil the collaboration; conversely, Davis' good orchestral performance (Angel S 36123) is undermined by Yehudi Menuhin's viola playing. So it is Leonard Bernstein's recording (Columbia MS 6358) I would recommend: sometimes he forgets himself and seems to think he is conducting Tchaikovsky, but on the whole this is one of his more continent performances. William Lincer's viola is expressive but keeps its place, and much of the work's detail comes through.

● ***Les Nuits d'Été.*** At present four recordings of these six songs to poems by Théophile Gautier are available, and all of them are good. The two best are those by Régine Crespin with the Orchestre de la Suisse Romande under Ernest Ansermet (London OS 25821) and Janet Baker with the New Philharmonia Orchestra under Sir John Barbirolli (Angel S 36505). Miss Baker is more attentive to rhythmic and dynamic values, but Miss Crespin seems more at ease in the idiom —her performance has a more persuasive sense of line and movement. I find myself unable to choose between these two.

● ***Roméo et Juliette—Dramatic Symphony.*** Colin Davis' beautiful reading (Philips PHS 2-909) has no rival: he is a master of the gossamer textures that play such an important part in this work, and both the *Love Scene* and *Juliet's Funeral Procession* are models of lyrical intensity and attention to nuance. Only the *Romeo Alone/Fête at the Capulets* sequence is somewhat disappointing: it is better done by Toscanini (RCA LM 7034). But Davis' chorus and soloists are superior to those in any other recording.

● ***Symphonie fantastique.*** In the welter of recordings of this warhorse, three seem to me to have real distinction. In win-place-show order, they are Ansermet with the Suisse Romande (London CSA 2101), Davis with the London Symphony (Philips PHS 900101), and Pierre Boulez, also with the London Symphony (CBS 32 BI 0010). Only Davis takes the repeats of both the first and fourth movements; he also uses the cornet parts Berlioz added to the waltz some time after completion of the score, and they lend a special piquancy to this movement. The value of Boulez's recording is enhanced by the fact that it is a two-disc album linking the halves of what Berlioz called the *Episode from an Artist's Life*: the *Fantastique* and the "lyrical monodrama" *Lélio, or the Return to Life.*

● ***Te Deum.*** Davis' recording with the London Symphony Orchestra and chorus (Philips SAL 3724) is the only one in authentic stereo, and it is a worthy representation of a great work. (See review in this issue.)

● ***The Trojans.*** Angel gives us two discs packed with bleeding chunks (B 3670) from this Virgilian music drama, the work Berlioz considered his most important. They are adequately performed by Régine Crespin and Guy Chauvet with Georges Prêtre conducting the chorus and orchestra of the Paris Opera. But the time is not far off, we are told, when we will have Colin Davis' complete recording of a new performing edition of *Les Troyens* prepared by Berlioz scholar Hugh Macdonald. Then finally, through recordings, we Americans, who have not been privileged to share in the European Berlioz revivals of recent years, will be able to see almost whole the composer of whom Pierre Boulez has written, ". . . he and he alone joins Beethoven and Wagner."

Satire in the graphic arts bloomed in the Romantic age in part because the subject matter was so good. Here Berlioz throws notes to the winds, adds a new sort of cannon to music's vocabulary, and holds his new-born opera for its older brother Tannhäuser to see.

20,000 francs, a sum that allowed Berlioz to put financial matters out of his head for a time and concentrate on the composition of *Roméo et Juliette*, a dramatic symphony.

THE relationship between drama and music was a problem central to the artistic revolution of the nineteenth century, and Berlioz found his own balance. Although *Roméo* has solo voices and a chorus, it was not intended to be either an opera or a cantata with a continuous narrative. What Berlioz did instead was to develop musically the ideas suggested to him by the specific (and discontinuous) scenes of Shakespeare's play that fired his imagination. The first performance, in 1839, was heard by a young, unknown musician on his first trip to Paris, Richard Wagner, who gushed that he had just experienced "the revelation of a new world of music." Actually, Wagner's revelation was probably more of what he himself would do than what Berlioz had done. He admired the power and precision of Berlioz's orchestra more than the music itself (he later said that he visualized Berlioz at the head of his troops, leading the orchestra like a Napoleon), and he was critical of the work because it was neither symphony nor opera. He returned to Germany to work out his own synthesis.

Mendelssohn was another composer who did not greatly admire Berlioz's music (as might be expected), but the two eventually became friendly enough to exchange batons. On the other hand, the Russian "Five," whom Berlioz met on wildly successful tours of Russia, were enthusiastic about his music. Meyerbeer, the undisputed monarch of the opera throughout most of Berlioz's mature life, thoroughly admired and supported him. Meyerbeer seemed eager to have the approval of an artist whom he admired, in addition to the approbation of the crowd. Reciprocally, although Berlioz did not think much of Meyerbeer's music, he refrained from too adverse criticism.

Liszt was an early and wholehearted champion, playing piano transcriptions of Berlioz's orchestral works on his tours. The close personal affinity of the two men is borne out by their correspondence. Liszt organized a highly successful "Berlioz week" in Weimar, and was instrumental in mounting the only successful production of *Benvenuto Cellini* in Berlioz's lifetime. And he won over the young musicians, those of the Brahms, Joachim, and Von Bülow generation (all of them were close to thirty years Berlioz's junior).

In Liszt's later years he also championed Wagner, and, sadly, this caused a loosening of his ties with Berlioz, owing partly to Wagner's egotism and possessiveness, and partly to the forces that tried to pit Berlioz and Wagner against each other. Liszt's mistress, the Princess Sayn-Wittgenstein, warned Berlioz of this and felt sufficiently threatened herself to become staunchly anti-Wagnerian. The princess was also instrumental in the composition of *Les Troyens*, a huge project, the idea of which Berlioz had cherished for a long time. By 1856 he felt drained of creative energy, but the princess gave him encouragement and extracted a promise that he would devote himself entirely to that work until it was completed. She kept up a stream of heartening letters until he had finished the five-hour epic. Unfortunately, the Paris Opéra was incapable of staging anything of such dimensions. Eventually, Berlioz divided the work into two operas: *La Prise de Troie*, which was not heard until thirty years after his death; and *Les Troyens à Carthage*, which was given, with cuts at the Parisian Théâtre-Lyrique in 1863 with reasonable success. To this day, the complete work has not been performed in France.

The Liszt-Wagner-Berlioz triangle is in itself a whole chapter in artistic history, with its cross-currents of admiration, jealousy, and rivalry among three titans in an age of giants. Wagner himself said: "Only we three really

belong together, because we three are equals." Berlioz encouraged the young Wagner by reprinting some of his early articles in the *Gazette Musicale*. The nationalistic Wagner, in turn, liked the *Symphonie funèbre et triomphale* because it was patriotic, and overtly recognized his debt to the older man by sending Berlioz a copy of the score of *Tristan* inscribed: "To the dear and great composer of *Roméo et Juliette* [from] the grateful composer of *Tristan und Isolde*." Perhaps his admiration is also reflected in the thematic similarity of a *Tristan* motif and the melody of *Romeo's Reverie*.

Although Wagner and Berlioz had met only briefly and sporadically until then, they spent a long evening together in London. Berlioz wrote to Liszt later that he liked Wagner's "enthusiasm and goodness of heart. There is something peculiarly attractive about him, and if we both have our rough edges, at least they dovetail into each other."

Wagner, similarly, wrote to Liszt after the London meeting: "I bring back from London one real gain, a cordial and profound friendship I have conceived for Berlioz, which he reciprocates." He was also amazed at Berlioz's prompt comprehension of his ideas. However, a few days after Wagner left London, the *Musical World* published an extract from his *Opera and Drama* which strongly criticized Berlioz. It is unlikely that the timing was intentional on Wagner's part for there had been weekly translations of the work. If anyone intended a slight, it may have been the anti-Wagner editor of the journal, J. W. Davison, who wanted to stir up trouble between the two composers.

Against his will, Berlioz found himself involved in a division of the musical world into pro- and anti-Wagner camps, the anti's being also generally pro-Berlioz. The press quite naturally played up the rivalry, as did Berlioz's second wife, Marie, who was far from taciturn and who felt her husband had been too forgiving about the *Musical World* incident. Furthermore, the matter was complicated by the fact that both Wagner and Berlioz each had an opera ready for production in Paris, the former's *Tannhäuser*, the latter's *Les Troyens*. The avant-garde—who sought something to spice up the Opéra's deadeningly conservative repertoire—was drawn to Wagner. He was, after all, a dark horse, whereas Berlioz's very newness had become almost conventional. Even the libels uttered by Wagner's enemies helped, for they roused men like Baudelaire to defend him. Liszt and Von Bülow actually attempted to enlist Berlioz as Wagner's standard bearer, but though he praised Wagner's music he again declined to join what was beginning to look like a "party." Wagner won the "battle"—after all the diatribes, *Tannhäuser* was also economically a more feasible production for the Opéra than *Les Troyens*. Yet the Paris production of *Tannhäuser* turned out (owing to the machinations of the Jockey Club, the members of which were miffed that there was no ballet in the second act) to be every bit as unsuccessful as *Cellini* had been before. Although Berlioz had nothing to do with its failure, the incident put an end to the Liszt-Wagner-Berlioz relationship. Liszt became entirely engrossed in promoting Wagner, and Berlioz, once again, went his own way.

The import of that way was immense, and despite the Wagnerian wave, Berlioz's influence on the subsequent course of music was more substantial than it might have seemed at the time. Even allowing the limited number of performances of his works during his lifetime (and for some years afterwards), one would have to be blind and deaf not to see that his pioneering work in orchestral music was parallel and equal to Schumann and Chopin's development of piano style. Any comparison of orchestral works before and after Berlioz will show that he was the gateway from one world to the next. His melodies have Romantic breadth and span (on to Wagner and Strauss), and the twists and turns of their lines are dictated by dramatic necessities. Harmony was liberated from mere formula (enter Gustav Mahler), and niceties of form gave way to a heightening of expression (*Ave*, Tchaikovsky). And perhaps even the syncopations and distortions of rhythm are the first step on the road to *Le Sacre du printemps*.

But the quality that remains most remarkable, in the perspective of this centennial of Berlioz's death, resides in the size, the power, the originality of his orchestra —an unexpected accomplishment, certainly, for a man who himself played only guitar and a little flute. Berlioz summed up his genius in that area in his *Treatise on Instrumentation*, a work that has never been superseded, merely updated. The work contains a record of Berlioz's ideal orchestra (never realized, unfortunately), and it might summarize for us the man's orchestral genius just to see what his dreams were made of. The orchestra was to contain 120 violins, 40 violas, 45 cellos, 37 double basses, 14 flutes and piccolos, 12 oboes and English horns, 5 saxophones, 15 clarinets, 16 bassoons, 16 horns, 14 trumpets and cornets, 12 trombones, 3 ophicleides (a bass bugle since superseded by the tuba), 2 bass tubas, 30 harps, 30 pianos, organ, and a large percussion section including 8 pairs of timpani, 6 side drums, 3 bass drums, bells, and a good many *et ceteras*. Altogether, 465 players. To this army would be attached a chorus of 100 women singers, 100 tenors, 120 basses, and 40 children. Now, *that* is an ensemble! And Berlioz could have written for it not only the thunderous roars of the Last Judgment but the sort of pianissimos that can put ice in one's veins or love in one's heart. More's the pity, he never got the chance.

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Collection James Goulfriend

Lithographic caricature by Etienne Carjat.

BERLIOZ AS CRITIC

THOUGH HE HATED WRITING MUSICAL "NOTICES," NO OTHER COMPOSER-CRITIC SO SUCCESSFULLY COMBINED INSIGHT WITH STYLE AND FERVOR

By HENRY PLEASANTS

"And the paroxysm possessed me in full force. I suffered agonies and, in my passionate struggles against the horrible feeling of loneliness and sense of absence, I hurled myself to the ground, groaned, clutched the earth wildly and tore up the grass and the innocent daisies with their upturned wondering eyes. . . ."

IT'S Berlioz, of course. Not at his best, but at his most extravagant; and, in the popular imagination, probably, at his most characteristic. Which is too bad. Berlioz indulged in these flights from time to time, especially in his younger days, but they were exceptional. More truly characteristic was a juxtaposition of uninhibited dedication and bemused detachment which made him, I think, the most *engaging* of all writers on music.

Among the composer-critics—Schumann, Heller, Saint-Saëns, Hugo Wolf, Debussy, and Virgil Thomson—none has combined insight with style and fervor quite as he did. As for those who were not also professional musicians, only Hanslick and G.B. Shaw were in his class as phrase makers (*Continued overleaf*)

Berlioz and his critics during his lifetime.

What distinguishes Berlioz from the rest is his verve and his flair for the rhetorically exploitable. In fairness it should be noted that he was, both by nature and by force of circumstances, less critic than belletrist. His career as a writer covered roughly forty years—1823-1863—and it included an enormous amount of criticism. He is remembered most vividly, however, for what we would call "features." He was apparently more concerned with ideas than with facts, which interested him only insofar as they could be dealt with fancifully. The reviewing of events interested him, as a rule, very little. Describing, in his *Memoirs*, a certain musically barren period in the middle of his career, he says: "I stayed in Paris, occupied almost entirely by my *métier* (trade), I will not say of critic, but of *feuilletoniste* (article writer), a very different thing."

As Berlioz goes on to define the difference between critic and *feuilletoniste*, it becomes clear that in his vocabulary the *feuilleton* was what we would call a "review" or a "notice." A critic wrote essays on subjects of his own choosing. This is how Berlioz felt about writing notices:

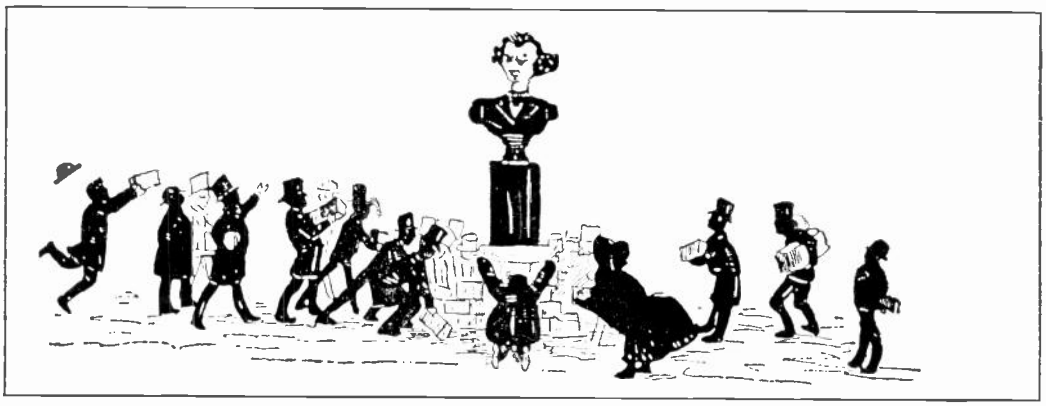
> The wretched *feuilletoniste*, obliged to write on anything and everything within the domain of his *feuilleton* (a morass full of toads and grasshoppers!), desires only to get it over with. He often has no opinion whatever about the *things* on which he is forced to write; those *things* excite neither his anger nor his admiration—they *do not exist*. . . . Most of my colleagues can extricate themselves not only without difficulty but with charming facility from this embarrassment. As for me, when I do succeed in getting out of it, it is by efforts as tedious as they are painful.

In elaborating on the tortures he endured as a critic he offers, unwittingly, a marvelous introduction to his own art as a belletrist:

> I once remained shut up in my room for three whole days, trying to write a *feuilleton* on the Opéra-Comique, and unable to begin it. I forget the name of the work (a week after the première I had forgotten it forever), but the tortures I went through during those three days before finding the first three lines of my article, those indeed I can recall.
>
> My brain seemed ready to burst; my blood was on fire. I sometimes sat with my elbows on the table, holding my head in both hands. Sometimes I strode up and down like a soldier on guard in sub-zero weather. I went to the window and looked down on the adjacent gardens, up to the heights of Montmartre and out to the setting sun . . . and immediately my thoughts carried me a thousand leagues away from the accursed *opéra-comique*.
>
> And when, on turning around, my eyes fell upon the accursed title inscribed at the head of the accursed sheet of paper, still blank and so obstinately waiting for the other words with which it was to be covered, I felt simply overcome by despair. There was a guitar standing against the table; with one kick I smashed it in the center. . . .

The incident, if incident it may be called, is certainly many times magnified, and much or most of it probably invented. As in his larger compositions, Berlioz tended to be impatient of the merely life-sized. His habit of exaggeration suggests, indeed, the born literary caricaturist, especially his selection and distortion of the significant detail. Here, for example, is a picture drawn from his *Musical Journeys in Germany and Italy*, as repeated in the *Memoirs*, of the trials of a visiting French composer-conductor (himself, of course) rehearsing a German provincial orchestra in one of his own compositions:

> First he has to submit to the cold glances of the musicians, who are anything but pleased at all this fuss on his account. 'What does this Frenchman want? Why doesn't he stay at home?' Each takes his place, but with his very first glance around the assembled orchestra, the visitor perceives important gaps. He requests an explanation from the Kapellmeister.
>
> 'The first clarinet is ill. The wife of the oboe is having a baby. The concertmaster's son has the croup. The trombones are on parade—they forgot to ask for an exemption from military duty for today. The kettle-drum has sprained his wrist. The harp will not come because he needs time to study his part.' *Etc. Etc.*
>
> Still, we begin. The notes are read after a fashion, at about half the right speed. Little by little, however, his instinct gets the better of him. Involuntarily he quickens the pace. And then there is all hell to pay. He is forced to stop and resume the slow tempo.
>
> But, as if this were not enough, he is presently aware of sundry discordant sounds from some of the winds. What's going on there? 'Let me hear the trumpets alone. What are you doing? I ought to hear a third and you are playing a second. The second trumpet in C has a D; give me your D. Very good. The first has a C which sounds F. Give me your C. Horrible! You are playing E flat.'



Berlioz and his critics after his death.

'No sir; I am playing what is written.'
'But I tell you no. You are a whole tone out.'
'But I am sure I am playing C.'
'In what key is your trumpet?'
'*In E flat!*'
'Well, there now, there's the mistake. You should have the F trumpet.'
'Ah, I hadn't noticed. Excuse me!'

An easy mastery of this kind of hilarious narrative is so delightfully and so frequently in evidence in Berlioz's writing that the caricaturist, the cynic, and the mocker tend to overshadow the sober, perceptive, and dedicated musician and critic. Not to mention his early *romantic* excesses. He himself can be blamed for the fact that the true Berlioz is sometimes hard to get at. But Jacques Barzun, in the introduction to his edition of *The New Letters of Berlioz*, is at once more perspicacious and more compassionate:

> The way to murder the dead is to dispose of them in a formula. One conceals the diversity of life under a label, after which there is no need to bother about discrepant facts. It is thus that the sentimental notion of *the* romanticist serves to extinguish the actual Berlioz.
>
> To begin with, it is clear that the tendency to exaggerate in words the melancholy or dreamy impulses of his nature rarely manifests itself in Berlioz after 1830—the time when such tendencies were a cultural fashion. No sooner had the young composer come back to Paris after his stay as prize-winner in Rome than his letters reveal the strong faith and will of the disciplined artist.

Faith and will, if not discipline, were with him from the first. Berlioz made his literary debut in a periodical called *Le Corsaire* in August of 1823, four months prior to his twentieth birthday. Like most young critics, especially composer-critics (Schumann, Wagner, and Wolf), he came on as a David rarin' to cosh Goliath and send the Philistines packing. His Goliath was Rossini and his Philistines a Parisian public that preferred vocal frippery and infectious orchestral crescendos to the austere dramatic grandeur of Gluck and Spontini.

"Who could deny," he asked, "that all the operas of Rossini put together would not bear comparison with one line of a Gluck recitative, three bars of a Mozart or Spontini melody or the least significant chorus of Lesueur?" The reader is reminded inevitably of Hugo Wolf writing on Brahms sixty years later: "There is more intelligence and sensibility in a single cymbal crash of Liszt's than in all of Brahms' symphonies and serenades put together."

His career as a critic, or musical journalist, really got under way after his return from Rome in 1832, and then for *Le Rénovateur*, which folded in 1834. He began writing for *Le Journal des Débats* in 1834 and continued to do so until 1863, his last notice being of Bizet's *The Pearl Fishers*. He also contributed to *La Revue et Gazette Musicale* from 1834 until 1859 and, now and again, for many other periodicals.

ANYONE reading Berlioz will become aware, I believe, of one striking paradox: despite the many contradictions and contrasts in Berlioz's nature and character, his views and his positions on music were absolutely constant. Gluck, Mozart, Beethoven, and Weber were his gods from first to last. Like Schumann, he thought of music—good music, anyway—as somehow sanctified, offering a religious experience and exaltation to those capable of fine musical perception and imposing upon its votaries a solemn obligation to defend it from debasement and violation by the uninitiated and insensitive. "Many remain incapable of either feeling or understanding its power," Berlioz once wrote. "Such people were not made for music, and it follows that music was not made for them."

As was true of most professional musicians of his time, he was no musicologist, nor was he ever a widely read musical historian. He had little taste for old music. Gluck was about as far back as he went. Palestrina and Monteverdi, Bach and Handel—what little he knew of them—left him cold. He had none of the archaeological zeal that led Mendelssohn to bring Bach before the public, and he rarely mentions Haydn. "Mendelssohn," he wrote from Leipzig when he visited there in 1843, "is still too fond of the dead."

But his contemporary enthusiasms were circumscribed, too. He usually spoke well of Meyerbeer, particularly of *Les Huguenots*. Spontini and Auber were treated with respect, as was Cherubini, whom he disliked personally.

He detested Rossini, relished little of Donizetti and Bellini, and liked Verdi.

His attitude toward Wagner, the greatest of his contemporaries, recalls Hanslick—*i.e.*, he acknowledged the genius but both disliked and disapproved of the music. "I'm not at all sure," he penciled on the back of an autograph leaf of the *Memoirs*, "that such music ought to be written." And like Schumann he wrote enthusiastically about contemporaries now largely forgotten.

Berlioz's position in the chronology of European music is curiously equivocal. Because both Liszt and Wagner drew upon him, especially in the orchestra, he is commonly counted among the early progressives of the Romantic movement. The young Schumann sensed a kindred spirit in the *Symphonie fantastique*, and Hanslick, as late as 1892, denouncing Strauss' *Don Juan*, identifies Berlioz as "the common father of this ever-multiplying younger generation of tone-poets."

But the reactionary in Berlioz, as his tastes suggest, was rather stronger than the progressive. He was anti-Establishment, all right, but he thought of correction in terms of the real or imagined virtues of an older order. In politics, as in his social behavior, his attitudes were conservative. Even his Romanticism, as expressed in his early writing, was closer to Goethe's Werther than to Wagner's Flying Dutchman or Tannhäuser.

His criticism, consequently, lacks the evangelical fervor of advocacy of a specific composer or school. None of his contemporaries aroused in him the enthusiasm of a Rochlitz expounding Beethoven, of a Schumann heralding Chopin and Brahms, of a Hanslick espousing Schumann and Brahms in defiance of the Wagnerites, or of a Wolf or a Shaw breaking lances and heads for Wagner. Berlioz's problem was that his favorite contemporary composer was Berlioz.

His idea of musical Utopia (he calls it Euphonia in one of the *Evenings in the Orchestra*) is a place where Gluck's operas can be given properly, and he places it, significantly, in Germany, assuming and applauding a government military in style and despotic in character. He dwells briefly on the ideal performance of "an important contemporary work," but declines to identify the composer or the nature of the composition.

Actually, the years of his activity as a critic in Paris were not notably inspiring. He was just too late on the scene for that eventful period, extending roughly from 1800 to 1830, when Méhul, Cherubini, Spontini, Rossini, Meyerbeer, and Auber accomplished, in Paris, the transition from *opera seria* to grand opera.

He could still cover (favorably) *Les Huguenots* in 1836 and contribute his own *Benvenuto Cellini* in 1838. But the center of musical gravity had moved to Germany. A list of the events that Berlioz had to cover—hardly a title is still remembered—goes far to explain his distaste for routine reviewing. He often got around the problem by flagrant evasion—that is, by writing *around* the subject.

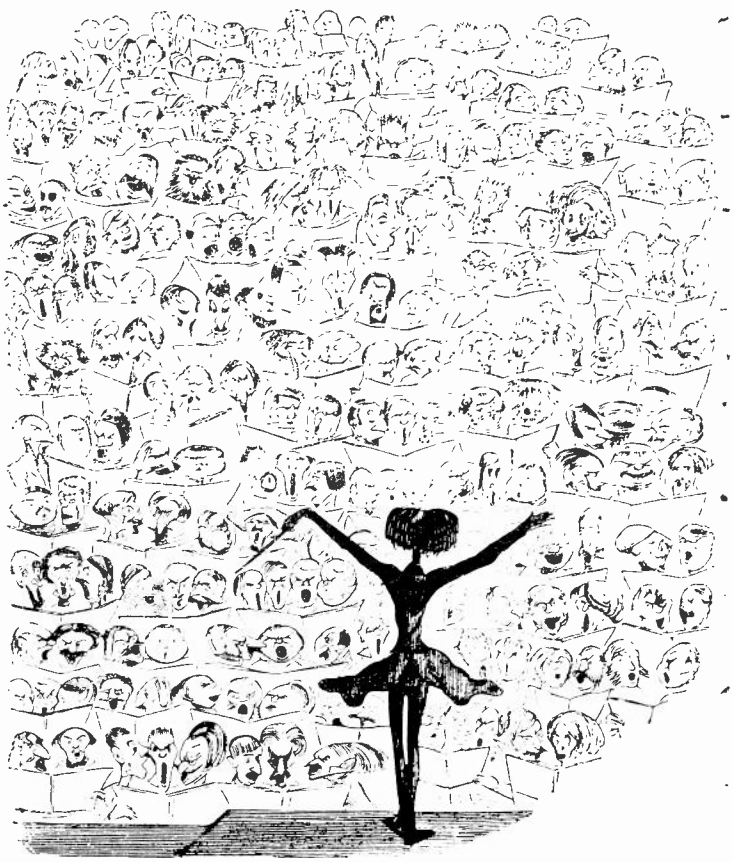
Thus the very circumstances of musical life in Paris in the mid-century forced him in self-defense to indulge his talent as a belletrist. We may be thankful in one sense, and sorry in another, that Berlioz had so little to excite his admiration. For, unlike most critics, he excelled in the expression of enthusiasm.

In putting something down, or putting someone in his place, he could be heavy-handed. His sarcasm could be coarse and derisive, his lectures patronizing. The best in him comes out in his reactions to what he liked best, especially when it gave scope to his genius for description.

One of his finest set pieces, reproduced in *Evenings in the Orchestra*, tells of a concert by 6,500 Charity Children in St. Paul's Cathedral in London in 1851, in which Berlioz himself participated as a bass chorister. It is remarkable for the vividness and detail of the setting and for the manner in which Berlioz conveys the effect the music had on the listeners:

> When we came to the psalm in triple time by J. Ganthaumy, sung by all the voices to the accompaniment of trumpets, kettledrums, and organ, under the shattering effect of this glowing hymn, so grand in its harmony, and of an expression as noble as it was touching, nature reasserted her right to be weak, and I had to make use of my music-copy as Agamemnon did of his toga to veil my face. . . .
>
> On leaving I met old [John] Cramer who, forgetting in his enthusiasm that he knows French perfectly, began shouting to me in Italian: *'Cosa stupenda! La gloria dell'Inghilterra!'* And then [Gilbert-Louis] Duprez! I have

Large choruses appealed to Berlioz, perhaps because sheer size produced a satisfying blend of even the most diverse components.



Berlioz, though a critic, could not himself escape criticism, as in this jibe at his Benvenuto Cellini, *a disaster at the Opéra.*

never seen the great tenor in such a state; he stammered, wept and rambled, the while the Turkish Ambassador and a handsome young Hindu passed by, cold and sad, as if they had just heard their dancing dervishes howling in a mosque. O sons of the East, one sense is lacking in you! Will you ever acquire it?

As an example of Berlioz at his exuberant and fanciful best, most of us who have read and re-read *Evenings in the Orchestra* over the years would choose, I suspect, his account of the piano competition at the Conservatoire, when some thirty-odd students are required to play the Mendelssohn Concerto in G minor.

A brand new Érard piano had been provided for the occasion, and the early contestants complained of the stiffness of the action. But toward midday the action had become suspiciously easy, and No. 29, the young Francis Planté, trembling from head to foot, announced that the keys seemed to move of their own accord. Here Berlioz takes up the tale:

We go in quest of M. Érard. Meanwhile that brigand of a piano, having finished the concerto, began it all over again, louder than ever. You would have thought it was four dozen pianos going at once, throwing off rockets, tremolos, runs of sixths and thirds in octaves, chords of ten notes, triple trills, a cascade of sound, the loud pedal, the devil and all his works.

M. Érard arrives. Do what he will, the piano, which no longer knows its own self, recognizes him no more. He sends for holy water and sprinkles the keyboard, but in vain; whatever is wrong, it isn't witchcraft. They take the instrument down, detach the keyboard, which is still moving, and throw it in the middle of the courtyard, and there M. Érard has it chopped up with an ax. But each fragment danced, jumped, frisked about on its own on the paving stones, between our legs, against the wall, in all directions until the locksmith gathered them up and flung them into the fire of his forge to make an end of it. Poor M. Érard! Such a fine instrument!

In Berlioz's Euphonia, of course, no jury would ever have been asked to hear thirty contestants play the Mendelssohn G minor, nor any piano to put up with it, except, possibly, as punishment. In Euphonia, indeed, euphony was achieved at a price in discipline and public expense that tells us a lot about Berlioz.

It had, for instance, "an amphitheater, somewhat similar to the amphitheaters of Greek and Roman antiquity, but constructed under better acoustic conditions and consecrated to monumental performances. It could accommodate a public of 20,000 and performers to the number of 10,000."

Even the listeners in Euphonia were chosen on the basis of their intelligence and musical culture. The rare faculty of appreciating truth of expression, says Berlioz, whether in the work of the composer or in the performance of the interpreter, "is ranked above all others in Euphonia":

Whoever is convicted of being absolutely destitute of it, or of taking pleasure in hearing works of false expression, is inexorably expelled from the city, however eminent his talent or exceptional his voice, unless he consents to some inferior employment such as the making of catgut or the preparation of hides for kettledrums.

Euphonia represents everything Berlioz thought a musical community should be, and everything, too, that Paris, in his time, quite obviously was not. Small wonder that he was the most congenitally frustrated of all composers.

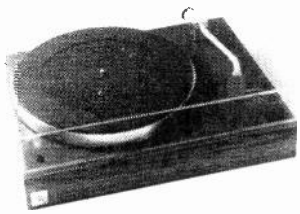
Conspicuously missing from his description of Euphonia is any reference to music critics. The word "criticism" occurs only once, and in this fashion, in the account of how a major new choral work is prepared:

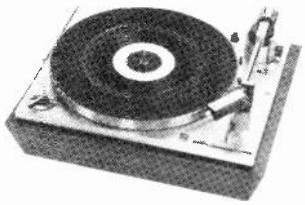
The whole mass is next subjected to the criticism of the composer, who listens from the upper part of the amphitheater; and when he finds himself the absolute master of this huge, intelligent instrument, when he is sure that nothing remains but to communicate to it the vital nuances that he feels and can impart better than anyone else, the moment has come for him to become a performer himself, and he ascends to the podium to conduct.

Poor Berlioz! A fine music critic in spite of himself! He needed the money, and so he scribbled. How mean the calling must have appeared to one who could dream such impossible dreams!

***Henry Pleasants**, London Editor of* STEREO REVIEW, *has examined the work of many great critics of the past in these pages —Hugo Wolf, Eduard Hanslick, E. T. A. Hoffmann, and G.B.S.*

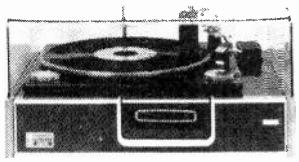
AR manual turntable: $78 complete





***Perpetuum-Ebner** PE-2020 automatic turntable: $129.95, less base*

***Realistic** Lab-21 automatic turntable: $69.95, complete with cartridge*



***JVC Nivico** Model 6102 automatic turntable: $139.95, complete with cartridge and 8-track tape player*

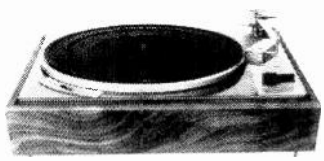
***Dual** 1219 automatic turntable: $159.50, less base*

***BSR McDonald** 600 automatic turntable: $74.50, less base and dust cover*

***Sony** PS-1800 manual turntable: $199.50 complete*

***Teac** TS-85 manual turntable: $299.50 complete*

***Allied** 919 automatic turntable: $49.95, less base*



***Bogen** B62 manual turntable: $67.95, less base*

***Thorens** TD-125 manual turntable: $385 with Ortofon 212 arm and SL-15 cartridge*

***Garrard** S195 automatic turntable: $129.95, less base*

***Miracord** 50H automatic turntable: $149.50, less base*

***Empire** 398A manual turntable: $199.95 complete*

TURNTABLES, CHANGERS, AND TONE ARMS

AN EXAMINATION AND EXPLANATION OF THE OPTIONS AVAILABLE TO BUYERS OF TODAY'S RECORD PLAYERS

By BENNETT EVANS

WITH a little shopping around at electronics parts suppliers these days you can buy a three-speed turntable for $5 or $6, a tone arm with stereo cartridge for about $2, a base for another $2 or $3, and you'll be ready to play records. But not *my* records. (And not your records, either, unless you're reading this magazine by mistake.)

The record player's task is a lot more complicated than it looks, and $10 worth of parts just won't do the job. The way the turntable and tone arm operate can not only affect the quality of the sound you get from your discs, but their longevity as well. It is perfectly true that all the turntable has to do is "spin the record," but it has to spin the record at exactly the right speed, without any momentary fluctuations (wow and flutter) in that speed, and with a minimum of extraneous low-frequency mechanical vibration (rumble). That's not easy.

Inaccurate (as opposed to inconstant) speed is probably the hardest turntable problem to spot by ear. Most turntable manufacturers have by now eliminated the far more noticeable problems of momentary speed variations caused by fluctuating power-line voltages or varying loads (some turntables used to slow down when playing the inner grooves, or when several discs were stacked on the platter). But if, like most of us, you are not blessed with perfect pitch, and unless the machine is quite seriously out of whack, you'll never notice tempo inaccuracies. A metronome is no help either, since conductors and solo performers quite rightly have their various individual senses of just how fast or slow a piece of music ought to go.

Once upon a time, both constant speed and accurate speed depended on what type of motor a turntable had, but manufacturers now get excellent performance from a wide variety of motor designs: induction, synchronous, hysteresis-synchronous, and even d.c. motors with servo-controlled speed regulation—not to mention various combinations of all these. The servo-controlled d.c. motor has one minor but clear-cut advantage: since it generates its own synchronizing signal, independent of the frequency of the a.c. line current powering it, it can be used on 60-Hz a.c. domestically or 50-Hz a.c. abroad without adapters.

Sometimes, however, you may want constancy of speed but not accuracy. Some of your older records may have been cut at non-standard speeds ("78" is sometimes splendidly inaccurate) or recorded at nonstandard pitches (not all orchestras tune to the standard "A" of 440 Hz). Or you might want to play along with some record on an instrument whose pitch doesn't quite match that of the disc, or even alter the timing of a record slightly for dance instruction, sound effects, or to match the music to the length and events of a home movie. Some turntables, therefore, have variable speed controls, usually giving about a semitone adjustment above or below each of the preset speeds (at least one model can be set for *any* speed from below 33⅓ to above 78 rpm). A few turntables with speed adjustments also provide built-in stroboscopic speed indicators; turntables without such indicators can be readjusted to "normal" speed with an accessory strobe disc.

Inconstancy of speed is much more audible—and annoying—than inaccuracy. High-speed variations cause *flutter*, a "gargling" quality which in extreme cases can make the musicians or singers sound as if they're under water. When the variations are slow enough to be recognizable as fluctuating pitch, the result is called *wow*. If you can hear *any* wow or flutter in a turntable, there's something wrong. Heavy turntable platters help to smooth out speed variations by using the flywheel principle, but light turntables of proper design can be just as free of wow and flutter—it's performance that counts, not how that performance is achieved.

THE same holds true for *rumble*—the very-low frequency noise produced when the motor's vibrations are transmitted either to the turntable's rotating platter (and then to the phono pickup) or directly to the tone arm via the mounting board. Theoretically, a belt-driven turntable—because of the vibration-isolating qualities of the belt—could be expected to have less rumble than one with the more common idler-wheel drive. But in practice, low rumble is possible with a number of different designs. Rumble nevertheless remains perhaps the most stubborn turntable problem, principally because reductions in rumble levels are partly negated by improvements in the low-frequency response of speakers.

Rumble is frequently confused with another problem: acoustic feedback. If the sound output from the speakers gets back to and vibrates the turntable, the result can

be anything from a constant low-frequency background noise to a rapidly intensifying howl. You can tell rumble from feedback by resting the stylus on the record with the turntable stopped. Tap the record. If you get a single thump and then silence, your problem is rumble; if you get a thump that "rings" and continues on for a second or more, it's acoustic feedback. (Of course, there's no reason why you can't have a combination of the two—if you are unlucky, that is. You might also come across a few discs with the rumble built in. Obviously, if one or two of your discs have rumble but most don't, the fault is not with the turntable.) The turntable alone is not responsible for feedback. Proper balancing and springing can increase a turntable's resistance to feedback, but by moving the speakers a few feet in one direction or the other, or by installing the turntable on a more stable piece of furniture, you can sometimes get rid of the trouble altogether.

So much for problems; what about features? There aren't too many to consider, other than those mentioned above and those automatic features that will be covered later. The speed range, of course, is important: you'll almost certainly need 33⅓ rpm, and might want 45, and possibly 78 rpm as well; but 16⅔ rpm is virtually unused these days except for Talking Book records for the blind.

Although every turntable must have a tone arm, tone-arm design involves a completely different set of problems and solutions. The master disc that serves as the prototype for the disc you buy in the store is engraved with a cutting stylus that moves along a radius of the disc on an overhead carriage, and therefore is always on an exact tangent to the groove. Records, however, are usually played back with a cartridge mounted on a pivoting arm that moves across the record in an arc during play. As a result, the playback stylus can match the recording stylus' tangency to the record groove at only one or two points. (See Figure 1.) At all other points on the record, therefore, the playback stylus is at a slight deviation from correct tangency. This "horizontal tracking error" causes distortion of the played-back signal.

The common solution to this problem involves two "wrongs" (*overhang* and *offset*) that combine to make things right. First, the arm is set up so that the stylus, instead of swinging inward to meet the turntable's center spindle, will swing past (overhang) it; this actually *increases* tracking error, but keeps it more uniform across the record. Then the tone arm is bent (offset) slightly to compensate for the tracking error. Since a given amount of horizontal tracking error will cause more distortion of the recorded material in the inner grooves than in the outer ones, most tone arms are set up for minimum inner-groove distortion. In other words, the tracking error is minimized for the inner grooves rather than for minimum average tracking error across the entire disc.

But overhang and offset must be coordinated precisely or tracking distortion will be increased, not decreased. Therefore, unless the separate tone arm you buy (or the tone arm on your record changer) is designed for use with just one specific cartridge, it must include some sort of overhang adjustment to ensure proper horizontal tracking. It matters little whether this is done by adjusting the position of the cartridge in the tone-arm shell, sliding the arm shaft in and out of the pivot assembly, or moving the entire arm along a slotted base. (When the adjustment is in the shell, however, it is easier to interchange cartridges.)

Of course, it is possible to avoid all these problems by having the cartridge move along the same straight, radial path the cutting stylus took, and some tone arms permit just that. Since such arms must have either precise and intricate mechanical movements or servo-mechanisms to

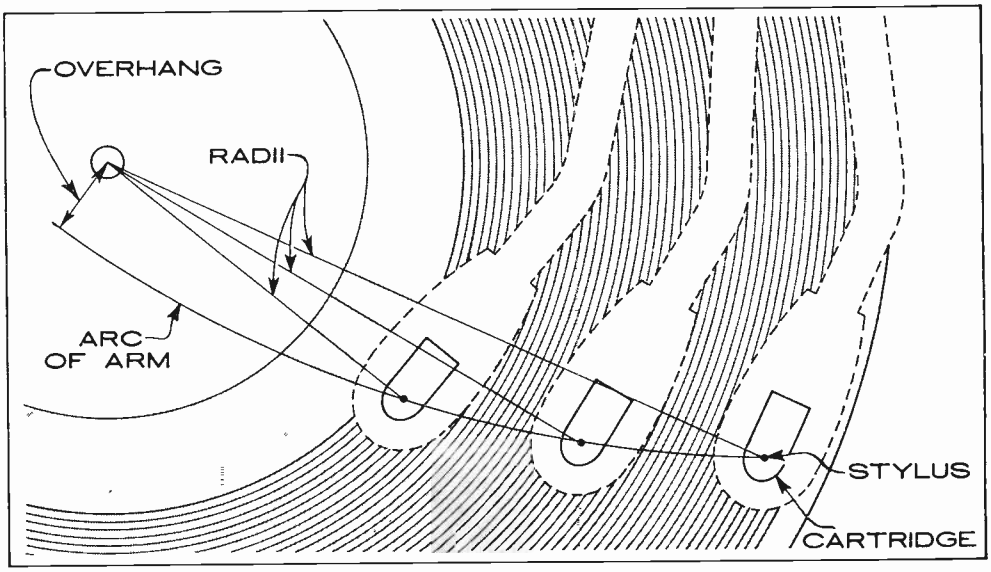


Figure 1. Cartridge shown at three positions along its path across a disc. Because of the pivoted arm, the path of the playback stylus is an arc, and not the straight radial path taken by the cutting stylus. At all points along its path the cartridge should remain in close tangency to the arc of the record groove. Most important, however, is the maintenance of tangency in the inner grooves.

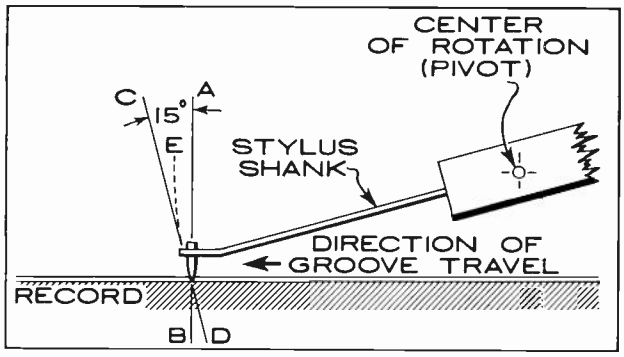


Figure 2. The stylus, because it is pivoted, follows arc E in responding to vertical groove modulation. Tangent C-D to this arc forms, with vertical A-B, the vertical tracking angle, which ideally should be equal to the angle at which record was originally cut.

afford their cartridges sufficient freedom of movement, they are an expensive solution.

Both types of arm—radial and offset-pivoted—are potentially liable to another type of tracking problem: vertical tracking error. To avoid it, the playback cartridge must be designed in such a way that the stylus will be driven along an arc 15 degrees from the vertical by the modulation in the record groove. (See Figure 2.) This is intended to match the effective cutting angle used on the master record. With tone arms designed for playing single records, there should be no problem. On multiple-record automatics, however, the stylus angle changes as the arm deviates from the horizontal to accommodate record stacks of different heights. Most automatic tone arms are set up to track at 15 degrees somewhere in the middle of the stack (usually about the third record). This keeps the error within reasonable bounds for the bottom and top records of the stack.

A few automatics let you change the stylus angle according to the number of records you'll be playing. This can be done either by varying the angle of the cartridge in its holder or shifting the whole arm up and down. You can get correct tracking on any multiple-play turntable, of course, by raising single records with an extra turntable mat. But the entire question appears to be academic; cartridge manufacturers regularly deviate somewhat from the prescribed 15 degrees in designing their cartridges, and the audiophile can easily err by several degrees when installing a cartridge in his tone arm. Moreover, word has it that a new cutter used by several major record companies employs a cutting angle in the neighborhood of 20 degrees.

Improvements in tone-arm design can sometimes create—or uncover—new problems. For example, offset tone arms helped alleviate horizontal tracking error, and new bearings have reduced tone-arm friction radically. But as a result, designers encountered a new difficulty: *skating force*. In an offset arm, the cartridge and stylus are tangent to the record groove, but the main shaft of the arm is at a noticeable angle to it. Hence the drag produced by the friction of the stylus in the groove acts at an angle to the tone-arm shaft, producing a side thrust that makes the stylus tend to skate toward the center of the record. This skating force is so small that nobody even noticed it until engineers designed tone arms with bearing friction low enough to reveal it. But now most arms have some type of anti-skating or "bias" compensation.

Since skating force varies with tracking force, stylus shape, and other factors, anti-skating is adjustable on virtually all arms that have it. In a few, this adjustment varies automatically with the tracking-force setting, with no adjustment for different types of styli. But most arms have separately adjustable compensation, with a scale calibrated to match the tracking force setting for one size of conical styli (for other sizes, or elliptical styli, you consult a chart for corrected settings). Other variations include controls with separate scales for conical and elliptical styli and controls that need be set only to the stylus type. With the latter, anti-skating force then varies with the tracking-force setting. As with 15-degree tracking, however, there is still some controversy over the practical importance of anti-skating.

ONE of the biggest differences between today's arms and cartridges and those of a few years ago is that today's equipment requires far less tracking force (referred to incorrectly by non-audiophiles as tracking "pressure" or tracking "weight"). As a result, both styli and records last much longer. Any tone arm can be tinkered with until its stylus force is a mere fraction of a gram. But to track a record well at today's low stylus forces, a tone arm must move easily enough for even the most compliant stylus to pull it smoothly and effortlessly across the record surface. This obviously requires excellent pivot bearings. Less obviously, it requires a tone arm with low mass. Mass is an important factor because the lower an arm's mass, the lower its inertia, or resistance to sudden motions.We think of the tone arm as moving slowly, taking perhaps twenty minutes to swing four inches or so across the record surface. But if the record is the least bit warped or eccentric (and many records are), the arm must accelerate quickly to keep the stylus in the rapidly shifting groove. Luckily, the same high stylus compliance that makes low mass necessary makes it possible as well.

The mass of the arm and cartridge combines with the compliance of the stylus to resonate mechanically at some specific frequency. If there is increased stylus compliance without decreased tone-arm mass, the mechanical resonant frequency of the tone arm-cartridge-stylus system becomes too low, and the system becomes quite sensitive to external low-frequency vibration. More important, any slight warpage or lack of symmetry in the disc being played would result in radical fluctuations of stylus force. On the other hand, if designers decreased

tone-arm mass without increasing stylus compliance, the mechanical resonant frequency of the system would become too high. This could cause groove skipping and, for complicated reasons, the loss of low audio frequencies.

Of course, more than low friction and low mass are required to achieve good tracking at low forces. There must also be some very precise way of both setting and adjusting tracking force. Most arms have calibrated spring arrangements to apply tracking force after the arm is balanced by adjusting counterweights. Some tone arms, though, are springless, with counterweight adjustments that are designed to provide just enough imbalance to supply the tracking force; such arms are also capable of light and precise tracking—provided that the turntable is reasonably level.

For some people, a low-mass tone arm tracking at a gram or so is difficult to set down in the groove accurately. That's one reason for the popularity of cueing controls that lift the tone arm gently from the record, hold it poised above whatever groove you wish, then gently float the stylus down until it contacts the record. But cueing controls do more than help place a low-mass tone arm gently and accurately. They also facilitate the preselection of the band or passage on the record that you want to hear, or let you interrupt a record when the doorbell rings so that you can go back to the same groove later. The best cueing controls lower the arm slowly, its descent being smoothed and delayed by some sort of damping mechanism.

Some turntables and tone arms come only as part of a factory-assembled player, others are available only separately, and some, of course, are available both ways. If you want to use one manufacturer's tone arm and another's turntable, you usually have no choice but to buy them separately and bring them together yourself. Needless to say, it takes care and precision to install a tone arm for minimum tracking error. If you lack confidence in your abilities after examining the instructions, you can always have the job done by a local professional.

Most separate tone arms have simplified wiring using plug-in cable assemblies, and they may also have overhang adjustments that enable you to rectify any small errors you make when you drill the installation holes. And since one of the more popular turntables has interchangeable tone-arm mounting boards, at least four makes of tone arm are available premounted and aligned on boards to fit. Still, if the arm and turntable you want are available as a factory-assembled unit, it's best to buy them that way. And of course, if you want an automatic turntable, you'll have to accept whatever arm is provided.

At the opera house, *Tristan and Isolde* has two intermissions. But for those listening to it at home on records, it has nine. These extra "intermissions" take place whenever one side of a record ends—on turntables that play just one record at a time. But automatic turntables incorporating changer mechanisms can play a complete opera—or a complete evening of whatever entertainment you select—with only one break when the record stack is turned over.

Automatic record players were once anathema to true high-fidelity buffs. The changers available were rife with rumble, wow, and flutter, and their speeds varied with every fluctuation of the power-line voltage feeding them. Their arms tracked records inaccurately and erratically, at tracking forces sometimes measurable in ounces rather than in grams, and their changer mechanisms chewed up record center holes and sometimes even record edges. The forces needed to trip their changer mechanisms added greatly to their already excessive horizontal friction, and playing single records on them was a nuisance if not virtually impossible.

Today's better changers, of course, have none of these problems; their performance is comparable to that of the best manual players. Automatics now dominate the market, and single-play semiautomatics are beginning to appear. The semiautomatics don't eliminate those "intermissions" between discs, but they do prevent that annoying "swish . . . swish . . . swish . . ." that fills the time between the music's end and your arrival to lift the tone arm from the record. In other words, when the record ends, the arm lifts off the disc automatically.

Not, of course, that automatics are always perfect. For one thing, the more parts and functions a machine has, the more there is to go awry; though many automatics have enviable service records, manual turntables built to similar standards would logically be even more trouble-free. Some purists maintain that at the moment when the disc falling from the spindle first contacts the disc rotating on the platter, there's accelerated groove wear or dust collection. Still, it's possible to use these automatics exclusively to play single records, and since the better automatics (despite their increased convenience) cost nearly the same as many of the better manuals, this approach makes sense. Still, you may find features and facilities on manual turntables that you cannot find on an automatic—conversely, about the only feature that I've found on automatics but not on manuals is the changer spindle.

Check whatever turntable you consider buying—manual or automatic—for convenience, ease, and "feel" of operation. And make sure its performance meets today's standards. Check the test reports in this and other publications. Who knows: if you get a player that's good enough, I might even let you play some of my records on it.

***Bennett Evans** is a free-lance writer in the audio field and a frequent contributor to* Stereo Review. *His article on the new multidirectional speakers appeared in the August, 1969 issue.*

Culver Pictures

Alan Jay Lerner and Frederick Loewe's Brigadoon, *set in the Scottish highlands, is an atmospheric classic among Broadway shows.*

A Basic Library of BROADWAY MUSICALS

A personal approach to a controversial subject

By REX REED

THE compilation of a basic library of Broadway show albums is an exhausting—and, in many ways, impossible—task. Cataloguing scores in order of their "importance"—for example, by gauging the influence each has had on the mainstream of this fascinating genre of American music—would not only be pretentious, it would take forever. The list is all but endless, and no two people would ever agree completely on the merits (or demerits) of any particular score. That leaves only one way to do it—meet the challenge head-on, use personal taste as the primary criterion, and hope that there are enough readers who share at least some of the same enthusiasms and biases to balance those who will be disturbed or outraged by my inclusions and omissions.

To this theater buff, every score is different, every show a new experience—but I cannot like them all. The scores of Vincent Youmans, Victor Herbert, Sigmund Romberg, and Rudolf Friml, for example, all leave me irretrievably cold. Consequently, however much they may please others, they could never find their way into any library of mine. Some readers may go into instant culture shock when they discover the absence of *My Fair Lady* in the list that follows. Others will be baffled at the inclusion of a few relatively obscure scores (such as *The Golden Apple*), apparently at the expense of others almost universally well-known (such as *Oklahoma*) and cherished by masses of people as highly and as nostalgically as the rag-eared teddy bears of their childhood. No reason to be alarmed: it's all pure, undiluted personal opinion based on my own sensitivity to this music and my own sense of what ought to go into a musical score. I find *My Fair Lady*, for example, a thumping, monotonous, and lavishly overpraised bore, even though my admiration for Alan Jay Lerner otherwise knows no bounds. If I have to hear *I Could*

Have Danced All Night once more in this life I think I'll have cardiac arrest. There: opinion. Conversely, *Porgy and Bess* is an equally overexposed score, but I could never, even in a burst of temporary insanity, be so eccentric as to consider it anything less than a masterpiece.

There are other problems—for example, some of the best scores have never been recorded. Why, in the name of Shubert Alley, has there never been a recording of the late Frank Loesser's *Where's Charley?* I have a pirated tape of the score (Norman Wisdom and the London cast), but *Once in Love with Amy* without Ray Bolger is like Wheaties without milk. And why no recording of the great John Latouche-Jerome Moross score for *Ballet Ballads?* What about *Carnival in Flanders, Reuben, Reuben*, the Duke Ellington-John Latouche version of *The Beggar's Opera*, most early Rodgers and Hart, Noel Coward, Cole Porter, and Irving Berlin shows, and practically every Jerome Kern show written before 1940? The list is infinite, and infinitely frustrating. Other shows, such as *Of Thee I Sing* and *Look Ma, I'm Dancin'*, were recorded on 78's, but are unavailable on LP Still others (*e.g.*, the under-rated *Flahooley* and the lovely Shirley Booth Capitol recording of *By the Beautiful Sea*) are out of print. Let's face it; the record companies don't care because the market for off-beat show music is a small one at best.

Another problem is that some of the most memorable songs of all crop up unexpectedly in scores otherwise so ghastly that one can hardly recommend buying an entire album just to hear them. Rarely have I heard a more beautiful song than *The Ballad of the Sad Young Men*, yet the rest of Tommy Wolf's score for *The Nervous Set* is intolerably dull. Then there are Carol Burnett's Shirley Temple take-off in the otherwise routine *Fade Out—Fade In*, Hermione Gingold's waspish daydream *A House in Town* from *First Impressions*, Bette Davis' satiric pastiche on opening numbers from *Two's Company*, and Thelma Ritter's ode to old age, *Flings*, from *New Girl in Town*. Collectors' items all—but for *collectors*, not Mr. and Mrs. Mainstream U.S.A. By way of exposing all my cards, I must also confess that many of the shows on the list that follows were produced before I was born; my opinions of them are therefore based on my impressions of the recorded versions, and I hope I will not be taxed with any complaints that I "should have heard the originals."

To start a basic Broadway show library, I would include simply everything available by Harold Arlen. Regular readers of my reviews must be aware by now that I think Mr. Arlen can do no wrong. With candor unabashed, I maintain that he has never written a mediocre song. Most of his best work has been for films (*The Wizard of Oz* and *A Star Is Born*), but his Broadway scores are as good and better, worth owning for their unmistakably timeless musical value.

HOUSE OF FLOWERS (Truman Capote-Harold Arlen). Pearl Bailey, Diahann Carroll, Juanita Hall, and others. COLUMBIA OS 2320.

This is one of the greatest scores ever written by anybody, anywhere. The original cast included the stars above plus Ray Walston, Enid Mosier, and most of the talented Negro performers who were around in 1954. Poetry has always been something of an ugly word on Broadway, but this score was loaded with it. Truman Capote wrote the lyrics, and his collaboration with Arlen produced a hypnotic score completely capturing the passion, the delicacy, the lyricism, and the excitement of Haitian rhythms, steel

Lerner-and-Loewe cleverness gave an extra dimension to the music of Paint Your Wagon, Brigadoon, *and* Camelot. *The male chorus was especially prominent in* Paint Your Wagon *(left).* Camelot, *with Julie Andrews and Richard Burton, had love songs of great beauty.*

Bettmann/Springer

Friedman-Abeles

drums, voodoo, Caribbean-island magic, Mardi Gras, and more. Even Pearl Bailey's ad-libs, conjured up irrepressibly at the recording session, cannot break the spell. And the songs—*Sleepin' Bee*, *I Never Has Seen Snow*, *Don't Like Goodbyes* (there's not a dud in the batch)—are crystalline wonders to be cherished like fine china. They'll never age. At the time of writing, this album was temporarily out of the catalog, but it is scheduled for re-release early this fall in Columbia's Special Collector's Series.

BLOOMER GIRL (E. Y. Harburg-Harold Arlen). Celeste Holm, David Brooks, Joan McCracken, Harold Arlen, and others. DECCA DL 79126.

The War Between the States, the Underground Railroad, picnic socials, the firing on Fort Sumter, and suffering suffragettes were masterfully quilted into the background for this marvelous show, which reunited Arlen with his favorite lyricist, E. Y. Harburg (they had worked together on *Wizard of Oz*). No matter what his settings are, Arlen always manages to capture completely, in musical terms, the phraseology, tempos, and colors of his literary surroundings. This time he chose to surround himself with the Civil War and knocked off a row of classics (*Right as the Rain* and *The Eagle and Me*), as well as a take-off on *Uncle Tom's Cabin* (*The Small House of Uncle Thomas* in *The King and I* came later, of course). This disc also provides a chance to revel in the talents of the late Joan McCracken, who isn't represented on many recordings, and to hear Arlen himself singing *Man for Sale*.

JAMAICA (E. Y. Harburg-Harold Arlen). Lena Horne, Ricardo Montalban, Josephine Premice, Adelaide Hall, Ossie Davis, and others. RCA LSO 1103.

The incomparable Lena Horne is at the top of her justly famous form in a score that ouclasses its libretto. We are back again to the scene of *House of Flowers*, with more songs about mango trees and calypso nights. E. Y. Harburg's lyrics for *Cocoanut Sweet*, *Little Biscuit*, *Napoleon*, and *Take It Slow, Joe* are some of his best. This score gets better every time I hear it.

NEXT (and I'm still thinking "basically"), I would include all the scores of Alan Jay Lerner and Frederick Loewe, with the exception of *My Fair Lady* which, as I explained earlier, I consider a symphony of tedium.

PAINT YOUR WAGON (Alan Jay Lerner-Frederick Loewe). James Barton, Olga San Juan, and others. RCA LSO 1006.

Cowboys, wagon trains, the gold rush, and the big, big sky are woven together in this score with a magical touch never since equaled on Broadway, although other hands tried desperately with such shows as *Wildcat* and *110 in the Shade*. This show did more for the male chorus as a fixture in the Broadway musical than any other, and it is little short of thrilling to hear the hearty voices rising high in *They Call the Wind Maria*, *There's a Coach Comin' In*, *Whoop-ti-ay!*, and *Hand Me Down That Can o' Beans*. Invigorating stuff.

BRIGADOON (Alan Jay Lerner-Frederick Loewe). Shirley Jones, Jack Cassidy, Susan Johnson, Frank Porretta. COLUMBIA CL 1132.

Although the strong influence of *Oklahoma!* paved the way for all the subsequent mists of May that have come up over the cardboard meadows, this 1947 collaboration, with its musical enchantment sprinkled over the Scottish highlands like stardust, is an atmospheric classic in its own right. Loewe's music completely dominates the show, and is as Scottish as a clan fight. You may remember only *Almost Like Being in Love* and *Heather on the Hill*, but listen again to *MacConnachy Square* and *I'll Go Home with Bonnie Jean*. Aye, 'tis a lovely thing altogether! I find the Goddard Lieberson revival on Columbia preferable to the original-cast recording for RCA. The number I have given above is for the original release. The album later came out with an "OS" prefix—and promptly went back in; like *House of Flowers*, it is due to reappear any day now in Columbia's Special Collector's Series.

CAMELOT (Alan Jay Lerner-Frederick Loewe). Richard Burton, Julie Andrews, Robert Goulet, Roddy MacDowell, and others. COLUMBIA OS 2031.

The last of the Lerner-Loewe creations before Loewe retired, this excursion into the legend of King Arthur and his Knights of the Round Table made Broadway history and exerted a powerful pull on the popular imagination—the epithet "Camelot" having since lent some of its legendary magic to memories of the Kennedy Years. The pageantry and the haunting melodic lines of the love songs are so rich that no matter how many times I hear this disc I never tire of it.

PORGY AND BESS (Du Bose Heyward-George Gershwin). William Warfield, Leontyne Price, McHenry Boatright, and others. RCA LSC 2679.

Gershwin's opera about life and death on Catfish Row needs no critical analysis or defense from me, so I won't bore you with any. There are as many versions available as Farmer Brown has cows, from an all-jazz confection featuring (would you believe it?) Mel Tormé as Porgy and Frances Faye as Bess, to the old original-cast version and a three-record set by the troupe that toured Russia in the Fifties. For my money, the best listening is afforded by the RCA highlights album listed above, owing in part to the appearance in it of Gershwin's original Sportin' Life, John W. Bubbles. Originally a $70,000 flop which almost disgraced Gershwin, *Porgy and Bess*, the greatest folk opera ever written in English, now stands as irrefut-

able proof of its composer's conviction that "nothing good in music ever really dies."

KISS ME KATE (Cole Porter). Alfred Drake, Patricia Morison, Lisa Kirk, Harold Lang, and others. CAPITOL STAO 1267.

The best of Cole Porter's scores, *Kiss Me Kate* demonstrates his genius for slipping in and out of difficult musical situations with wit, style, and almost supernatural class. His Shakespearean numbers (*I've Come to Wive It Wealthily in Padua, Where Is the Life That Late I Led*) are raucous, bawdy, and perfect, and his backstage-Broadway snapshots are as brassy as trumpets. And *Another Op'nin', Another Show* is the best of its kind since *There's No Business Like Show Business* knocked everybody dead in *Annie Get Your Gun.*

GUYS AND DOLLS (Frank Loesser). Robert Alda, Vivian Blaine, Sam Levene, Stubby Kaye, Isabel Bigley, and others. DECCA 79023.

Damon Runyon's vulgar flim-flammers and their peroxided blondes become lovable in spite of themselves in Frank Loesser's supersonic parade. If you saw the Marlon Brando movie version, your taste for this pungent concoction may have been ruined forever, which would be too bad. Try again with a cast that sings it the way it was written, to produce a vignette of one kind of American life with a vocabulary as unique as its mores. This is the score I'd most hate to be without if shipwrecked on a desert island.

FINIAN'S RAINBOW (Burton Lane-E. Y. Harburg). Ella Logan, David Wayne, the Lyn Murray Singers, and others. COLUMBIA OS 2080.

On Broadway, 1947 was a fantasy year: while the laddies and lassies of Brigadoon were sleeping it off for a hundred years, leprechauns were discovering box-office gold in a mythical Irish countryside near Fort Knox. But both scores are classics, and in no way similar. If I had a nickel for every time I've played Ella Logan singing *How Are Things in Glocca Morra?*, I'd have my *own* pot of gold.

PAL JOEY (Richard Rodgers-Lorenz Hart). Vivienne Segal, Harold Lang, and others. COLUMBIA OL 4364.

ON YOUR TOES (Richard Rodgers-Lorenz Hart). Vera Zorina, Bobby Van, Elaine Stritch, and others (1954 production). DECCA DL 9015.

These are the only two Richard Rodgers scores on my "basic" list (more of that later). *Pal Joey* broke new ground for the musical theater and proved that John O'Hara's depressing characters (not one of whom, as Rodgers says, "had even a bowing acquaintance with decency") and subject matter could be successfully transferred to the stage. The opening night reviews were scathing, but critics and audiences have grown up (some) since then, and *Pal Joey* is now safely classic. Unfortunately, the original show, which made Gene Kelly a star, was never recorded, but this revival is first-rate—especially *Bewitched, Bothered and Bewildered, I Could Write a Book*, and the famous *Zip*. The often-deleted ballet sequence is also included.

On Your Toes, first produced in 1936, featured one of Rodgers' and Hart's most sophisticated and satirical scores, from which came such memorable standards as *Glad to Be Unhappy, There's a Small Hotel*, and the underexposed ballad *Quiet Night*. But its major significance lies in the fact that it was the first show to utilize ballet as an integral part of the action. George Balanchine's ballet *Slaughter on Tenth Avenue* (danced by Ray Bolger and Tamara Geva) created a sensation and lifted *On Your Toes* to first position among the supreme theatrical achievements of the mid-Thirties. Decca's recording of the 1954 revival has the added pleasure of the interpolated *You Took Advantage of Me*, from *Present Arms*, for the wonderful Elaine Stritch, who somehow conjures up for me the image of a lady eating steak tartare with her hands—and she doesn't care who's looking.

ON THE TOWN (Betty Comden, Adolph Green-Leonard Bernstein). Nancy Walker, Betty Comden, Adolph Green, John Reardon, Cris Alexander. COLUMBIA OS 2028.

Nothing could be better: Comden, Green, and Bernstein writing about the subject they know best—New York. The songs are all characterized by that particular finger-snapping lilt typical of the war-drenched early Forties. This show was an expansion of Bernstein's hit ballet *Fancy Free*, and the maestro himself conducts it here. It was also the last show in which Comden and Green performed. (Never since, I might add, have these two brilliant lyricists come up to the level of their work in this show.) For this revival, they were able to persuade the inimitable Nancy Walker to re-create her *I Can Cook Too* number. This one is a collector's item in every way.

WEST SIDE STORY (Stephen Sondheim-Leonard Bernstein). Carol Lawrence, Larry Kert, Chita Rivera, and others. COLUMBIA OS 2001.

With this score, Leonard Bernstein's many years of trying to integrate serious musical theater with (modern) classical ballet music were fully realized in a production both commercially and artistically successful. It seems to grow in stature each time I hear it. The complicated task of retelling the Romeo and Juliet story in the violent, emotion-charged language of the New York streets seems impossible from the outset, but Bernstein's music and Stephen Sondheim's lyrics are successful on the highest level of art. This is one of very few musical scores that will live forever, even without the visual splendor of live production to nourish it.

(Continued on page 104)

Bettmann/Springer

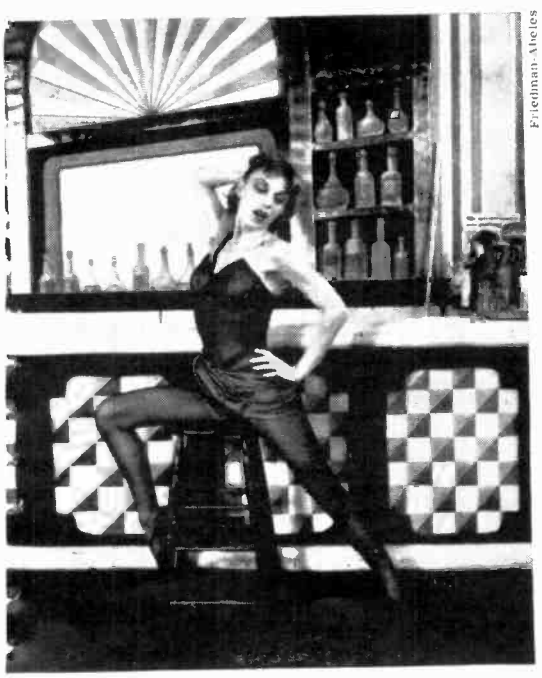
Bettmann/Springer

Originally a Broadway failure, Porgy and Bess, *above left, is now available in several recorded versions. In Cole Porter's* Kiss Me Kate, *right, Petruchio (Alfred Drake) tames his shrew (Patricia Morison) to the tune of* I've Come to Wive it Wealthily in Padua.

Culver

Bettmann/Springer

Leonard Bernstein's first Broadway show was On the Town. *Seated at left, he confers with collaborators Adolph Green, Betty Comden, and Jerome Robbins. At right is the* Gee, Officer Krupke *scene from* West Side Story, *also a Bernstein-Robbins collaboration.*



Friedman-Abeles

Friedman-Abeles

Vera Zorina, far left, danced the lead in the 1954 revival of On Your Toes, *the first show to incorporate ballet. Ethel Merman, left, a star of Broadway musicals for more than three decades, is probably best remembered for the role of Mama Rose in* Gypsy.

GYPSY (Stephen Sondheim-Jule Styne). Ethel Merman, Sandra Church, Jack Klugman, and others. COLUMBIA OS 2017.

Stephen Sondheim lyrics (his body of work represents just about the best of what's happening in the musical theater today) again distinguish a show, one that captured to perfection the sleazy indignities of Gypsy Rose Lee's rise to stardom and also gave the leather-lunged Ethel Merman the most memorable role of her career as Mama Rose. Here is a show album that accomplishes the impossible: fourteen tracks on which nothing goes wrong.

STREET SCENE (Kurt Weill-Langston Hughes). Anne Jeffreys, Polyna Stoska, Brian Sullivan, and others. COLUMBIA OL 4139.

This sober, passionate musical combined many forms—songs, arias, duets, ensembles, orchestral interludes, jazz ballets—to introduce a new brand of musical theater in which song, music, dialogue, drama, and movement were totally integrated. Kurt Weill always dreamed of perfecting the kind of show in which the singing would pick up naturally where the speaking left off. *Street Scene* was the culmination of that dream. Based on Elmer Rice's Pulitzer Prize play of the same name, it told the varied stories of life in a New York tenement so successfully that one critic called it "the most important step toward significant American opera yet encountered in the musical theatre."

THE GOLDEN APPLE (Jerome Moross-John Latouche). Kaye Ballard, Priscilla Gillette, Jack Whiting, Portia Nelson, and others. ELEKTRA 5000.

This colossal musical undertaking, a folksy American ballad-play based on the *Iliad* and the *Odyssey*, put Homer's Ulysses smack dab in the middle of the Spanish-American War. Born out of a Guggenheim Fellowship, this fabulous show was important because it was the first really "intellectual" musical to be successful as entertainment without being overbalanced by its cerebral content. (It was good enough to win the 1953-1954 Drama Critics Award over such shows as *Pajama Game*, *Kismet*, *Wonderful Town*, and *Can-Can*.) In my opinion, it is the most perfect score ever written for a musical.

The music, by opera and ballet composer Jerome Moross, partakes of every style imaginable, and its lyrics, by John Latouche (he also wrote the libretto for the late Douglas Moore's opera *The Ballad of Baby Doe* as well as the lyrics for *Cabin in the Sky*), are quite simply landmarks in the genre. This is, to my knowledge, the only musical ever to blend waltzes, cakewalks, ragtime, blues, vaudeville turns, opera, minstrelsy, symphonic themes, and battle hymns into the telling of an epic story. Lyrics and dialogue are also interwoven in a manner similar to that of *Street Scene*, so that musical numbers do not come as interruptions. Every song in the score is brilliantly conceived and stunningly performed, but Kaye Ballard's delivery of *Lazy Afternoon* is the arm-twister I would prefer to use to get you to buy it. This, to me, is what musical theater should always aim to accomplish, but seldom does.

SHORT of a book, there is not enough space to provide for all the scores I'd like to recommend, but perhaps a few explanations are in order to keep the offices of this magazine from being picketed—especially by Richard Rodgers lovers. *The King and I*, *Carousel*, *South Pacific*, and *Oklahoma!* are important to any basic library of Broadway music, but I must insist that all four scores have been treated to movie soundtracks far superior to their original-cast versions, and since this is a basic reference library of Broadway shows, *not* movies, let's close the subject. *The Sound of Music?* Any show about nuns and children can't be *all* good, and any score containing lyrics about larks learning to pray will never get list-room from me. As for Rodgers' post-Hammerstein works, *No Strings* and *Do I Hear a Waltz* (with Stephen Sondheim lyrics), both have engaging moments, but they are also unsalvageable musical disasters.

Let's see—that leaves only about five hundred scores unaccounted for. *The Music Man*, *Sweet Charity*, *She Loves Me*, and *The Bells Are Ringing* are fun, but a basic library of shows could possibly survive without them. *Show Boat* and *Annie Get Your Gun*—two of my favorites—have never received really first-rate recordings, and I cannot recommend any of the bad ones without blushing. *The Boy Friend*, *Gentlemen Prefer Blondes*, and the Columbia revival of Gershwin's *Oh Kay!* are three dazzling examples of the Roaring Twenties translated into some kind of present in Broadway's most tongue-in-cheek manner. The first of these offers some little-heard early Julie Andrews, if you care for that sort of thing (I don't), but . . . expendable.

The Kurt Weill-Marc Blitzstein *Threepenny Opera* and its 1968 second-cousin *Cabaret* are two that I *can* recommend, as well as the Leonard Bernstein-Dorothy Parker-Richard Wilbur-John Latouche *Candide*, one of the most literate, sophisticated, and throughly captivating scores ever written, and a must for serious collectors. And finally, no mention of great scores would be complete without a nod to Kurt Weill and Ira Gershwin's *Lady in the Dark*, which gave Gertrude Lawrence some of her finest hours. Alas, her version is not around in its entirety, and Columbia's revival (OS 2390) is a dreary clambake featuring such incompatibles as Rise Stevens and Adolph Green, both as humorless and out of place in songs about psychiatry and *haute couture* as Shirley Temple would be in *Oh! Calcutta!*

***Rex Reed**, a regular record critic for* STEREO REVIEW, *is the subject of this month's staff biography which appears on page 138.*

STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT

BEST OF THE MONTH

CLASSICAL

HERBERT VON KARAJAN'S NEW *SIEGFRIED*

Three down and one to go in Deutsche Grammophon's traversal of Wagner's Ring

WITH THE appearance of *Siegfried*, Deutsche Grammophon's projected traversal of the whole of Richard Wagner's *Ring* cycle is three-fourths completed. Herbert von Karajan is again the conductor, and Thomas Stewart returns for Wotan's final appearance in the tetralogy as the Wanderer. Oralia Domínguez and Karl Ridderbusch re-emerge as Erda and Fafner, and in place of the fallen Siegmund (Jon Vickers in *Die Walküre*) we have here, logically, a new young Siegfried in Jess Thomas. In place of Régine Crespin, however, this *Siegfried* offers a new Brünnhilde in Helga Dernesch.

The casting, then, is consistently of front-line caliber. If the totality is less overwhelming than that achieved in *Die Walküre*, the explanation lies in the fact that *Siegfried* is a much more problematic opera to put over on records. Deprived of the interesting stage business that would grace a live performance, the early episodes generate little dramatic excitement, and the opera therefore comes to life only in the third act, by which time Mime has met his well-deserved fate, Wotan has been relegated to grim silence, and the stage is left to Brünnhilde and her newly transfigured hero.

The sometimes overwhelming challenges inherent in the title role are only partially met by Jess Thomas. His suggestion of the guileless exuberance of Siegfried in the first scenes is quite plausible, though Gerhard Stolze's Mime (about whom more later) tends to dominate in their dialogues. In the third act too, it is Brünnhilde who seizes our attention in scenes that should involve musical and dramatic equals. This may be blamed in part on the engineering, which fails to capture the voice of Thomas in its remembered strength and resonance. On the other hand, though his singing is agreeable in the mid-range, and is capable of tender and sensitive phrasing, it becomes tight and throaty in the crucial E to G area, with a pronounced waver on sustained notes. Siegfried is a new role for Thomas, however, and there is every hope for future growth.

Thomas Stewart is not a true *Heldenbariton* in the Friedrich Schorr-Joel Berglund tradition, yet his characterization of the Wanderer is very satisfactory by reason of his subtle and expressive exploitation of the role's pensive and philosophical aspects. Though his voice lacks the required weight and cutting edge, he employs sufficient dynamic variety to make his singing effective. His long dialogues with Mime, Alberich, and Erda are interestingly handled, and his final scene with Siegfried is filled with a sense of tragic destiny.

Deutsche Grammophon / Lauterwasser

HERBERT VON KARAJAN AND HELGA DERNESCH
The talent scout and his Brünnhilde

I have only the highest praise for the intense and endlessly interesting Alberich of Zoltán Keleman, an artist capable of conveying a wide range of emotions without departing from the basic responsibility of *singing*. Karl Ridderbusch not only does everything that can be reasonably expected of a singing Dragon, but he even manages to infuse his dying scene with considerable poignancy. Catherine Gayer war-

bles pleasantly as the Forest Bird, and Oralia Domínguez brings warmth and dignity to Erda's pronouncements.

The Mime is Gerhard Stolze—apparently an inescapable portrayal, for it is also a dubious adornment of the competing London set of this opera. I believe this to be a great pity, for this role offers ample opportunities for effecting a colorful characterization without compromising musical tone. On its own terms, Mr. Stolze's Mime is a virtuoso accomplishment, for he offers an almost tangible and visible representation of the cunning and contemptible dwarf. But he achieves his aims through intolerably exaggerated effects that turn singing into caricature. I must confess to a feeling of intense satisfaction when Siegfried's well-directed thrust in the third scene of Act II puts an end to all that caterwauling.

And that brings us to Act III, and the emergence of Helga Dernesch (the obscure Ortlinde in the London *Die Walküre* set). Her performance is not only triumphant in itself, but offers renewed evidence of Karajan's talent-scouting abilities. (Gundula Janowitz is a previous example, and so, in a way, is Leontyne Price.) Miss Dernesch has a voice of remarkable richness and beauty that answers well the Wagnerian requirements ("fiery but tender") in the big lyrical passage *"O Siegfried, Herrlicher! Hort der Welt!"* The effortlessness of Nilsson's uppermost range is missing, and also the characteristic boldness of the Nilsson attack, but there is an abundance of strength and warmth—make no mistake, Miss Dernesch is an artist of significance.

Karajan's leadership in fusing this enormous and thorny opera into a unity is positive all the way: illuminating, clear-textured, and firmly controlled. Compared with Solti's approach in the London set, it is more relaxed and less obviously theatrical. These qualities will undoubtedly appeal to many, and are, in a general sense, very appealing to me, though I find that Solti's intense, highly charged leadership is more effective in offsetting the static tendencies of Acts I and II.

Given the wider dynamic range realized in the London recording and the distinct superiority of London's sonic engineering, I must rate DGG's effort in this department as only a strong second—but what a league to be in! As for individual comparisons, the Brünnhildes, Alberichs, and Fafners are on the same level of excellence; DGG's Erda and Wotan are distinctly superior to their London counterparts; and Wolfgang Windgassen is a more satisfying Siegfried than Jess Thomas. *George Jellinek*

WAGNER: *Siegfried.* Jess Thomas (tenor), Siegfried; Thomas Stewart (baritone), the Wanderer; Gerhard Stolze (tenor), Mime; Zoltán Kelemen (baritone), Alberich; Karl Ridderbusch (bass), Fafner; Helga Dernesch (soprano), Brünnhilde; Catherine Gayer (soprano), the Forest Bird; Oralia Domínguez (contralto), Erda. Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 13923-4/5/6/7/8 five discs $29.90.

GILBERT AND SULLIVAN'S "IL TROVATORE"

London presents a "complete" Pirates of Penzance *led by the inimitable Isidore Godfrey*

IT IS NOW nearly thirty years since young Frederic, the apprentice pirate born on the 29th of February in a leap year, should have reached his majority and the time of his release from indenture to the tenderhearted Pirates of Penzance. Frederic, according to the recitative in the famous Paradox Trio in Gilbert and Sullivan's imperishable operetta, was to reach the age of twenty-one (going by birthdays) on February 29, 1940. Yet he keeps coming back to the coast of Cornwall with his piratical colleagues to re-enact his love affair with Major Stanley's warbling daughter Mabel—and, of course, the pleasure is all ours.

The D'Oyly Carte Company has been putting on this show since New Year's Eve 1879, after Sir Arthur Sullivan had sat up all night to complete the overture in time for the opening at the Fifth Avenue Theatre in New York, and they certainly should have the hang of it by this time. As a matter of fact, they have never sounded better than they do in the new London release. It is the first *Pirates* on records complete with dialogue, and all hands are out there to make the score and the mock-solemn discourses sound as fresh and contemporary as an off-shore breeze. Some seasoned members of the company ornament the mostly new cast—Donald Adams as a forceful Pirate King and Owen Brannigan as an especially droll Sergeant of Police foremost among them—but even the newcomers acquit themselves brilliantly, with an admirable awareness of the style proper to a quite intentional takeoff on the clangorous musical heroics of *Il Trovatore*.

"... it sometimes is a useful thing to be an orphan boy."

D'Oyly Carte

JOSÉ FELICIANO: *passion and sweetness*

The chorus is in incredibly trim form, surpassing even their glorious vigor in London's earlier stereo version—they make the listener's pulses tingle with the most reverberating "tarantaras" and the stompingest "cat-like tread" imaginable. Philip Potter is the rich-voiced tenor Frederic ought to be, and Valerie Masterson brings a positively operatic coloratura to the difficult requirements of the role of Mabel. Their duet "Oh, leave me not to pine," usually skimped or plodded through, is given its full musical measure here and becomes one of the high points of the second act. John Reed (though some little taint of juvenile uncertainty still clings to his portrait of the Modern Major General) is a far more disciplined and stylish comic figure than he sounded in similar roles a few years back.

Best of all, however, is the ravishing sound of the Royal Philharmonic, responding lustily to the precise beat of the D'Oyly Carte's own star conductor, Isidore Godfrey. All stage musicals should be blessed with such accompaniment! For the more finicky devotees of The Tradition, who react like seismographs to the slightest hint of revisionism (I like to think I am one of them), it will come as a blow to hear that the company has had the temerity to cut several whole stanzas from "Sighing softly to the river," that gentle pastoral ballad with which Major General Stanley interrupts his harangue of the pirates in order to extol the beauties of Nature. A "complete recording" should be *complete*, after all. In all other respects, however, even those owners of earlier albums of this score (and there indeed have been enough of them) will not feel cheated if they succumb to the temptation to add this splendid package to their collections. *Paul Kresh*

GILBERT AND SULLIVAN: ***The Pirates of Penzance (complete with dialogue)***. John Reed (baritone), Major-General Stanley; Donald Adams (bass), the Pirate King; George Cook (baritone), Samuel, his lieutenant; Philip Potter (tenor), Frederic; Owen Brannigan (bass), Sergeant of Police; Valerie Masterson (soprano), Mabel; Christene Palmer (contralto), Ruth; others. D'Oyly Carte Opera Company; Royal Philharmonic Orchestra, Isidore Godfrey O.B.E. cond. LONDON OSA 1277 two discs $9.96, ® 90156 (7½) $11.95.

JOSÉ FELICIANO "10 To 23"

His new disc lights a fire under a superb program of songs old and new

JOSÉ FELICIANO is a phenomenon who succeeded in lighting just about everyone's fire from the first moment he started moaning in Spanish. He sings (mostly) in English now, and he hardly ever misses being great. On his latest RCA release, "10 To 23," he misses only once, and that on a recording made when he was only ten years old. As a talented adult, he probably should have resisted the severe case of the "cutes" that inspired the inclusion of this curiosity piece called *Amor Jibaro,* but we can surely forgive precocity.

Everything else on this stunning disc is as crisp as autumn, as warm as spring. His haunting interpretation of the Oscar-winning *Windmills of Your Mind* makes more of this mediocre song than it deserves. A relaxed and lonely-sounding instrumental treatment of *By the Time I Get to Phoenix* is a much-needed relief from hack run-throughs of this ever-included, often oversung, and usually over-arranged tune. And it could only have been the inspiration of genius that prompted him to include Cole Porter's *Miss Otis Regrets.* I don't know why, but every time I hear him sing it, I smile. I can live without *Little Red Rooster*, but it is well done, and *chacun à son gout.*

The flip side is a winner all the way. *She's a Woman* and *Lady Madonna*, both by Lennon-McCartney, are nicely contrasted with vocal and instrumental solos. *Rain* is Feliciano's own song, and it gets a special strings-horns-woodwinds arrangement for this album by Perry Botkin, Jr. The lyrics include several choruses of the familiar children's chant "It's raining, it's pouring, the old man is snoring; he went to bed and bumped his head and couldn't get up in the morning." As with many such folk relics, the

meaning has been lost in time, and I can't for the life of me figure out why Feliciano felt that it would be appropriate in a love song—but I must admit that it lends the song a certain bucolic wistfulness.

Gotta Get a Message to You is a new beat for José. It's slightly gospel-tinged and needs a lot of soul to be really put over; Feliciano's voice is a little too reedy to stand up against a heavenly rock-gospel chorus. *Hey Jude*, again by the two composing Beatles, is beautifully handled—Feliciano's magic lies in his capacity to sing *against* the natural flow of a song. And as in his controversial interpretation of *The Star-Spangled Banner*, he sings the music and lyrics of *Hey Jude* as if he had never heard either of them before. The result is a breathtaking wedding of passion and sweetness—it stays in the mind. He sings, you might say, the way Proust wrote—in indelible ink.

Rex Reed

JOSÉ FELICIANO: *Feliciano/10 To 23*. José Feliciano (vocals and guitar). *First of May*; *The Windmills of Your Mind*; *By the Time I Get to Phoenix*; *Miss Otis Regrets*; *She's a Woman*; *Lady Madonna*; *Hey Jude*; *Amor Jibaro*; *Little Red Rooster*; *Rain*; *Gotta Get a Message to You*. RCA LSP 4185, ® TP3 1019 (3¾) $6.95, ⑧ P8S 1479 $6.95.

NILSSON: *a selective, cockeyed reality*

MAKE ROOM FOR "HARRY"

Nilsson's latest disc for RCA is a cornucopia of high-level musical entertainment

THE American equivalent of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" album has arrived. It is titled "Harry," and it is the work of RCA's brilliant young star (Harry?) Nilsson, who wrote most of the material and who performs all of it. At first listen, the album might seem to be an exercise in nostalgia, but it is much, much more than that. It is a flight of artistic fantasy and persistent memory that is, by turns, topical, reminiscent, amusing, tough, shrewd, and strangely naïve. It is also the most successful attempt at an integrated album of songs since the aforementioned Beatles effort. Nilsson is the primary creative force in it, but there are also fine contributions in the songs of Randy Newman, Bill Martin, and Jerry Jeff Walker. There is also a Lennon-McCartney song, *Mother Nature's Son*, which, oddly enough, is the least effective of all. Perhaps it is simply out of place in what seems to be a specifically American album dealing with the American experience.

For instance, there is *Nobody Cares about the Railroads Anymore*, a wistful tale of someone who married in 1944 and remembers fondly the wedding trip to Baltimore and on to Virginia. It is written from today's viewpoint and has such lines as "We had a daughter and you oughta see her now/She has a boyfriend who looks just like My Gal Sal/And when they're married they won't need us anymore/They'll board an aeroplane and fly away from Baltimore." The music that accompanies this is, on first hearing, straight out of the Forties, but then it dawns on you that it really is not—it is just the way one *hears* that music these days. Then there is the graphic and moving *Mournin' Glory Story* which is about (fasten your seatbelt) a female derelict awakening: "She looks down at her feet/My God they sure look dirty/Seven thirty—time to be or not to be."

Bill Martin's song *Fairfax Rag* accurately depicts the odd paranoia that appears to infect so many people who live in Los Angeles, and concludes "Don't you wish you were anyplace but here." Randy Newman is responsible for the amiable fantasy of *Simon Smith and the Amazing Dancing Bear*, and it is delightful.

Despite these strong assists, however, the album remains firmly the achievement of Nilsson. It is his vision that permeates it: a selective, cockeyed reality, up close, synthesized into high-level entertainment. With this album Nilsson has arrived. Long may he prosper. *Peter Reilly*

NILSSON: *Harry*. Nilsson (vocals); orchestra. *The Puppy Song*; *Nobody Cares about the Railroads Anymore*; *Open Your Window*; *City Life*; *Maybe*; *Rainmaker*; *Fairfax Rag*; *Mr. Bojangles*; *Mother Nature's Son*; *Mournin' Glory Story*; *Marchin' Down Broadway*; *I Guess the Lord Must Be in New York City*; *Simon Smith and the Amazing Dancing Bear*. RCA LSP 4197, ⑧ P8S 1500 $6.95.

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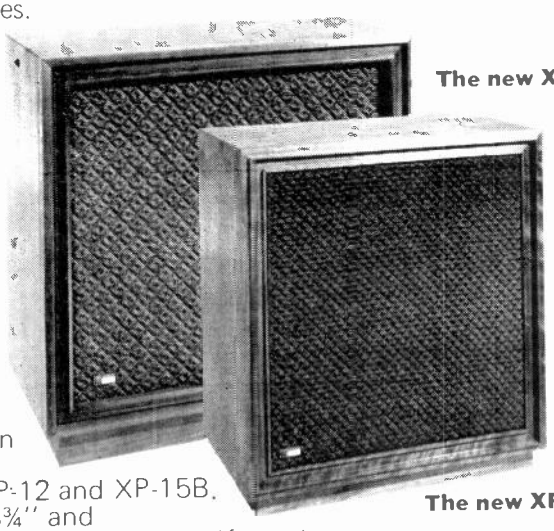

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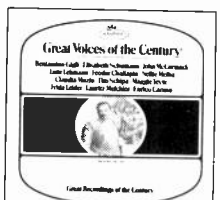

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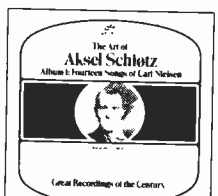

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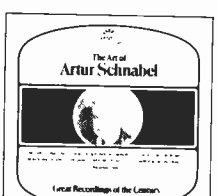

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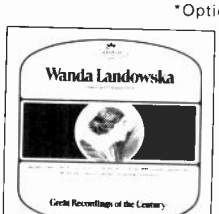

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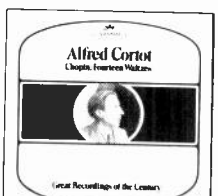

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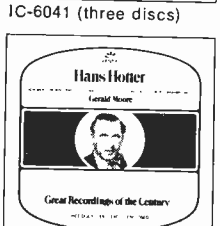

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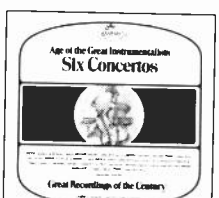

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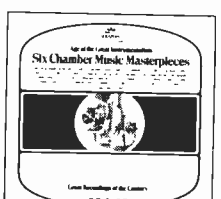

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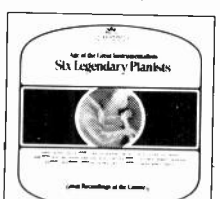

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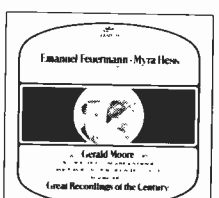

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CLASSICAL

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

RECORDING OF SPECIAL MERIT

BACH: *Cantatas: No. 27, "Wer weiss, wie nahe mir mein Ende?"; No. 59, "Wer mich liebet, der wird mein Wort halten"; No. 118, "O Jesu Christ, mein's Lebens Licht"; No. 158, "Der Friede sei mit dir."* Rotraud Hansmann (soprano, in 27 & 59); Helen Watts (contralto, in 27); Kurt Equiluz (tenor, in 27); Max van Egmond (bass, in 27, 59, & 158); Monteverdi Choir of Hamburg, Jürgen Jürgens cond. (in 27, 118, & 158); Amsterdam Choir (in No. 59); Jaap Schröder (violin); Anner Bylsma (cello); Gustav Leonhardt (organ); Concerto Amsterdam, Jaap Schröder, leader. TELEFUNKEN SAWT 9489B $5.95.

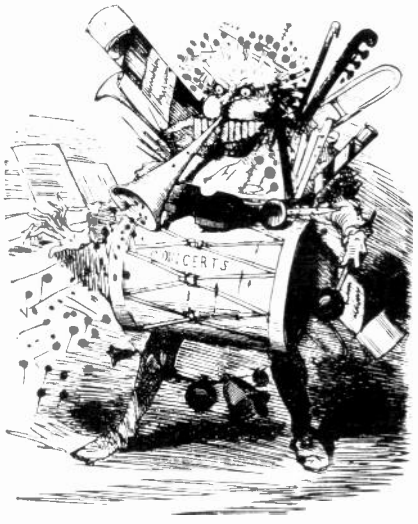
Performance: Excellent
Recording: Mostly very good
Stereo Quality: Fine

Cantatas 27 and 158 are both reflective in mood and quite world-weary in spirit (No. 27 opens with a gorgeous, Passion-like chorus), while the brief Cantata No. 118, with its all-brass scoring, is really an open-air funeral motet. The only exultation comes with Cantata No. 59, a Whitsunday work which brightens things with the joyful sound of trumpets and timpani. All four are exceptionally well performed here, with first-rate execution of the vocal solos and splendid contributions by the instrumentalists (Max van Egmond, who sings the bass arias, and Jaap Schröder, who directs the Concerto Amsterdam and plays the difficult violin obbligatos, should be singled out for praise). The recorded sound is commendable, except for a slightly unfocused quality to the reproduction of the choral and solo voices on the first side (Cantatas 27 and 118). Texts and translations are provided. *I. K.*

BEETHOVEN: *String Quartet No. 12, in E-flat Major, Op. 127.* Yale Quartet. VANGUARD CARDINAL VCS 10054 $3.50.

Performance: Good with reservations
Recording: Heavy
Stereo Quality: Balanced the wrong way

Beethoven's Op. 127 must be pretty close to his least-known quartet. Everyone knows that the series of so-called "late quartets" begins with the Op. 127 (unless you count the in-between Op. 95). But ask your favorite Beethoven *aficionado* to hum you an Op. 127 tune and watch him pale. There are reasons for this. This E-flat Quartet is one of the most elusive of all of Beethoven's works—outwardly simple but in fact one of his most subtle and secretive works. It is desperately difficult to perform—and to listen to. The problem of this piece is, for me, summed up in the coda to the last movement, which, in order to be effective and make sense, must be played faster than it is possible to play it—and yet, of course, must sound like a breeze!



BERLIOZ AS ONE-MAN BAND
Caricaturists of the period found a ready-made subject in Berlioz's varied and often out-sized orchestration.

The Yale Quartet is half of the old New Music String Quartet—Broadus Earle and Aldo Parisot—plus the second violinist Syoko Aki and the violist David Schwartz. They are first-class musicians all, and produce some gorgeous playing. But I don't think they have quite cracked this piece, which is a fantastically complex interplay of tempos and overlapping contrapuntal phrasings that need endless finesse, balance, and perfect timing to come off. I would say, for example, that the Trio to the Scherzo should have been a bit slower, and that tricky coda should be somehow a notch up. In general the very beauty and lushness of the ensemble sound betrays the players. I would also have preferred a brighter, clearer sound and more contrapuntal stereo separation—notably between the constantly antiphonal violins. *E. S.*

Explanation of symbols:
Ⓡ = *reel-to-reel tape*
④ = *four-track cartridge*
⑧ = *eight-track cartridge*
Ⓒ = *cassette*
Monophonic recordings are indicated by the symbol Ⓜ; *all others are stereo*

RECORDING OF SPECIAL MERIT

BERLIOZ: *Symphonie fantastique, Op. 14.* New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 7278 $5.98 (with BTS 6: "Berlioz Takes a Trip" —Leonard Bernstein explores the *Symphonie fantastique* with musical illustrations—a 7" disc included free), Ⓡ MQ 1148 ($7\frac{1}{2}$) $7.98 (also includes "Berlioz Takes a Trip").

BERLIOZ: *Symphonie fantastique, Op. 14.* Detroit Symphony Orchestra, Paul Paray cond. WING SRW 18098 $1.89.

Performance: Bernstein bristling, Paray bland
Recording: Bernstein dazzling, Paray pallid
Stereo Quality: Bernstein full-bodied, Paray anemic

"I tell you, you can become a nervous wreck playing this symphony, but that's what it is—a portrait of a nervous wreck," says Leonard Bernstein in "Berlioz Takes a Trip," a bonus with his recording of the *Symphonie fantastique*. The little record, derived from one of Bernstein's Young People's Concerts on television, is really a guided tour through what the conductor describes as a "weird symphony" written by a "lad of twenty-six" whose opium was simply his genius." Complete with orchestral examples, it is one of the most lucid and cogent expositions of a complex piece one could hope to hear. Bernstein's eagerness to translate his ideas about music into the language of the moment is at times excessive ("Berlioz tells it like it is"), but he is without competitors today when it comes to conveying the intent and essence of a work. He wastes little time on the composer's rejection by the actress Harriet Smithson, which inspired him to write this musical portrait of a despairing lover (actually he later married the girl) but concentrates on the music itself as a thing of "psychedelic fireworks" and "sudden flashes and changes of color" so that "you never know what's coming." You don't have to be a young person to enjoy "Berlioz Takes a Trip." Under Bernstein's impassioned but sane guidance (no nervous wreck he), the New York Philharmonic turns in a reading that is both lucid and arresting, with the rhythmic complexities that are so apt to unseat other riders of this musical nightmare here completely mastered, and all the little mad details embroidered into the score pointed up dazzlingly in the course of a sweeping performance. The comparison shopper hoping to bring home the right *Symphonie fantastique* is surely confronted with an embarrassment of riches, what with recordings by Ansermet, Boulez, Davis, Ormandy, Monteux, Rozhdestvensky, and Stokowski among the twenty-four ver-

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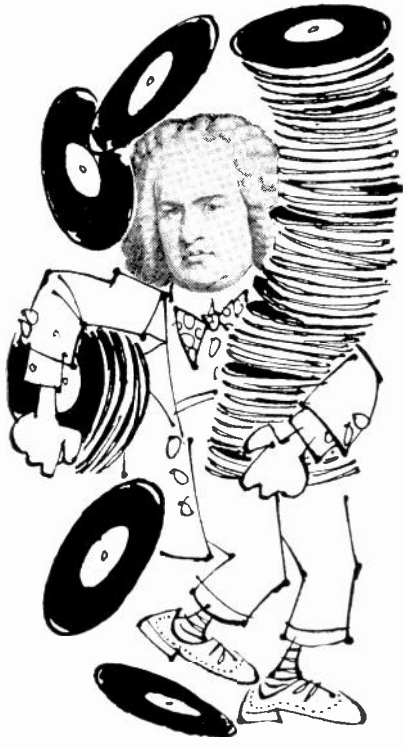

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sions competing for purchase, but he cannot go wrong with Bernstein's; the fevers of this ultra-Romantic display piece are right up his alley.

Aside from the bargain price of Mercury's reissue on the Wing label, there is not too much to be said for the version from Detroit. Paray is a conductor of tact and subtlety, and he paints his tonal pictures of the demoniacal witches, the fantastic ball, and the march to the scaffold with taste and a flowing line, but never with sufficient force or frenzy to awaken the score entirely from a drowsy somnolence that overtakes things along about the time the country shepherds start calling to each other in the third movement. The recorded sound is thin and a bit dated, too. Better buy Bernstein. *P. K.*

RECORDING OF SPECIAL MERIT

BERLIOZ: *Te Deum, Op. 22.* Franco Tagliavini (tenor); Wandsworth Schoolboys' Choir; London Symphony Orchestra and Chorus, Colin Davis cond. PHILIPS SAL 3724 $5.98.

Performance: **Imposing**
Recording: **Likewise**
Stereo Quality: **First-rate**

This first stereo recording of Berlioz's blockbusting *Te Deum* for three choirs, tenor, organ, and out-sized orchestra is most welcome, and under Colin Davis' skilled baton, musically most illuminating.

I checked it against Sir Thomas Beecham's original 1954 recording (currently available on Odyssey), and the comparison was revealing. Beecham's recorded performance stands up astonishingly well: the quieter passages are more subtly nuanced than in this new disc, and Alexander Young's virile tenor in *Te ergo, quaesumus* (especially in the concluding solo *"Speravimus in te"*) makes a more convincing impression than the lugubrious voice of Franco Tagliavini.

The work as a whole is a curious one—more stark and grandiose in its big moments than the celebrated *Requiem*, and not as tender in the quiet moments, save perhaps in *Tibi omnes angeli.* The opening, with its antiphony between solo organ and orchestra, is a stunning tour de force, and the ensuing choral-orchestral fugal texture builds to a series of shattering climaxes. The Berliozian (Berliotic?) inspiration is sustained at fever pitch until the third number, *Dignare, Domine*, at which point it seems to be conserving its steam for the lovely *a cappella* choral conclusion of the next-to-last number, *Te ergo, quaesumus.*

In the concluding *Judex crederis*, Berlioz lets go with all the epical thunder at his command, the movement being dominated by an awesome processional rhythm interrupted most strikingly by a curious bell episode that harks straight back to William Byrd (could Berlioz ever have encountered the Elizabethan master's famous keyboard piece *The Bells?*). That Berlioz at one time considered his *Te Deum* in terms of an outdoor quasi-military ceremony becomes evident in the later pages, where the snare drum assumes increasing prominence, and in the final blaze of trumpet fanfares. As in the Beecham recording, an orchestral Praeludium preceding the *Dignare, Domine* and the concluding *March for the Presentation of the Colors* are omitted here.

(Continued on page 114)

Four young masters interpret seven old masters.

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Anthony Newman.

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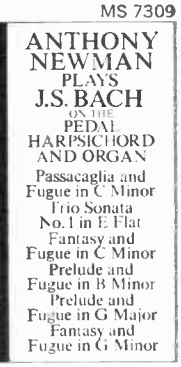

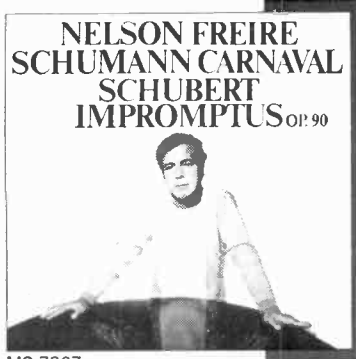

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The Colin Davis reading, in contrast to the more subtly colored Beecham interpretation, seems to me to stress the monumental aspects of the score, as well it might, for the *Te Deum* partakes of the same fiery passion that informs much of the martial memorial sculpture in which Paris abounds—classical form and romantic substance.

It goes without saying that Mr. Davis is in absolute control of his massive forces (Berlioz had 900 performers for his 1855 premiere!), and the Philips engineering staff has done a wonderful job of evoking the vast spaces that Berlioz had in mind for this music. And if ever a musical work needed stereo for its proper recorded realization, the Berlioz *Te Deum* is it.

If you own the old Beecham disc, hang onto it for the special insights he brings to Berlioz's lyric genius. But for a full-scale sonic realization of the *Te Deum*'s epical aspects, the Colin Davis stereo recording is indispensable. *D. H.*

BOCCHERINI: *Quintet in C Major* (see MENDELSSOHN)

BRAHMS: *Piano Quartets: No. 1, in G Minor, Op. 25*; *No. 2, in A Major, Op. 26*; *No. 3, in C Minor, Op. 60.* SCHUMANN: *Piano Quintet in E-flat Major, Op. 44.* Artur Rubinstein (piano), Guarneri Quartet. RCA LSC 6188 three discs $17.94.

BRAHMS: *Piano Trio No. 1, in B Major, Op. 8*; *Piano Trio No. 3, in C Minor, Op. 101.* Julius Katchen (piano); Joseph Suk (violin); Janos Starker (cello). LONDON CS 6611 $5.98.

BRAHMS: *Trio for Horn, Piano and Violin, in E-flat Major, Op. 40.* Gerd Seifert (horn); Christoph Eschenbach (piano); Eduard Drolc (violin). ***Trio for Clarinet, Piano and Cello, in A Minor, Op. 114.*** Karl Leister (clarinet); Christoph Eschenbach (piano); Georg Donderer (cello). DEUTSCHE GRAMMOPHON 139398 $5.98.

Performances: **Only fair to good**
Recordings: **Balance problems**
Stereo Quality: **Variable**

For a long time some of us have been muttering, "Why isn't there more Brahms chamber music around?" Well, the above shipments suggest an answer: it's bloody hard to do and do right!

I mean hard. Hard to play, hard to make musical sense of, and hard to record. All the above are, from one point of view, okay. But none of them really make it.

The Clarinet Trio recording from Germany perhaps comes closest; it is strong, clear, well played, and well recorded. The Horn Trio on side two is a notch less effective, suffering from tempo problems. Both arrive at the goals for which they set out; the trouble is that those goals are not quite ambitious enough. Both also have balance problems, mostly at the expense of the violin.

The Piano Trios, among Katchen's last recordings, are the best recorded of the works under review here and they are perfectly adequately performed. They can be recommended without too much hesitation; but it also must be said that they are musically unremarkable.

The rather strange collaboration between Artur Rubinstein and the young Guarneri Quartet produces a somewhat mixed result. Oddly enough, Rubinstein is the straightforward one, while the quartet puts in the Romantic razz-ma-tazz. But even within the quartet there seems to be no consistent agreement about how things should go; similar phrases often get played in several different ways by different instrumentalists. One has, a little bit, the feeling that the recording sessions were fabulous sight-reading affairs. There is no question of technical problems but of a multitude of small inequities, curious little carelessnesses and things overlooked, a lack of thought and an absence of cohesive interpretations. Also a problem: the variable balances which, oddly enough, sometimes favor the strings over the piano. *E. S.*

COPLAND: *Lincoln Portrait, for Speaker and Orchestra.* KRAFT: *Concerto for Four Percussion Soloists and Orchestra*; *Contextures.* Gregory Peck (narrator); Los Angeles Philharmonic Orchestra, Zubin Mehta cond. LONDON CS 6613 $5.98.

Performance: **Expansive**
Recording: **Excellent**
Stereo Quality: **Put to resourceful use**

Although Copland himself insists that "there never was so sharp a dichotomy between the various works I have written," they do tend to sort themselves, in a sense, into indoor pieces and outdoor pieces. *A Lincoln Portrait*, like the ballets *Rodeo* and *Billy the Kid* and the music for such movies as *The Red Pony*, is definitely on the outdoor-heroic side of the ledger. It is one of those pieces that seems better when you're listening to it than it does in retrospect, what with its text that supplies information as to Mr. Lincoln's height and age along with profound quotations on the nature of democracy. It is all rather pious and reverent, and its freedom from absurdity in performance depends to some extent on the personality of the narrator and his ability to make us believe him, even when he's talking in quotations. Adlai Stevenson was rather successful at this for Columbia; on the Vanguard version, Charlton Heston is merely mellifluous. Since we all know that Gregory Peck *is* Abraham Lincoln miraculously brought back to us through the magic of Hollywood, there is no difficulty whatever in succumbing to the subdued, grave tone he lends to every reading he undertakes, including this one. Mr. Mehta exhorts his players to expansive expression, so that the great chords and noble passages for horns and strings sound gigantic and immemorial, like music hewn out of marble. Yet I do not think I will be playing this one again soon; one has to be in the mood for this music.

The remainder of the disc is given over to some strong music by William Kraft. The concerto is dedicated to Edgard Varèse, and appropriately so, since there has been no other composer of recent years to make such ingenious and beautifully organized sounds emerge from percussion instruments. The work has style and humor and is full of unexpected twists and turns which give the drums, wood blocks, cymbals, triangles, and wire brushes spectacular workouts (and the orchestra as well), with a fine tension between the fixed and free aspects of the musical scheme. *Contextures*, according to the composer, was inspired by "riots stemming from resentment against the racial situation in the United States and the war in Vietnam." Since I heard the piece on a test pressing a few days before the program notes arrived, I could not know this and heard it solely as abstract music. As such, it reveals once again its composer's debt to Varèse, and his ability, like the master, to experiment with the possibilities of orchestral textures—even to digress into twittering episodes that sound like music written in homage to Paul Klee rather than on the subject of violence. Originally, however, the piece was written to be heard in connection with showings of film clips of riot photographs and of details from paintings by Reginald Pollack. A tiny composition for offstage jazz group is heard toward the end. Whether or not this has the effect, as the composer claims, of "attempting to ignore and even dispel the gloom" (I hadn't noticed any), in a purely musical way it is certainly diverting. *P. K.*

COUPERIN: *Leçons de Ténèbres.* Alfred Deller (countertenor); Philip Todd (tenor, in Leçon No. 3); Raphaël Perulli (viola da gamba); Michel Chapuis (Organ of Saint-Maximin). RCA VICTROLA VICS 1431 $2.50.

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

Couperin's three extant *Leçons de Ténèbres*, musical settings of the Lamentations of Jeremiah for Holy Week, are among that composer's most exquisite works. They are, however, extraordinarily refined, even effete, in mood, so that some acclimatization for listeners unused to this stylized writing may be necessary before they can derive maximum enjoyment from it. Alfred Deller achieves the proper atmosphere for this music, and his subtly inflected singing of the Hebrew letter *incipits* is marvelously sensitive. I felt, however, that in his previous (now deleted) recording of this music for Vanguard he was in better vocal condition; here one is aware from time to time of unsteadiness

(Continued on page 116)

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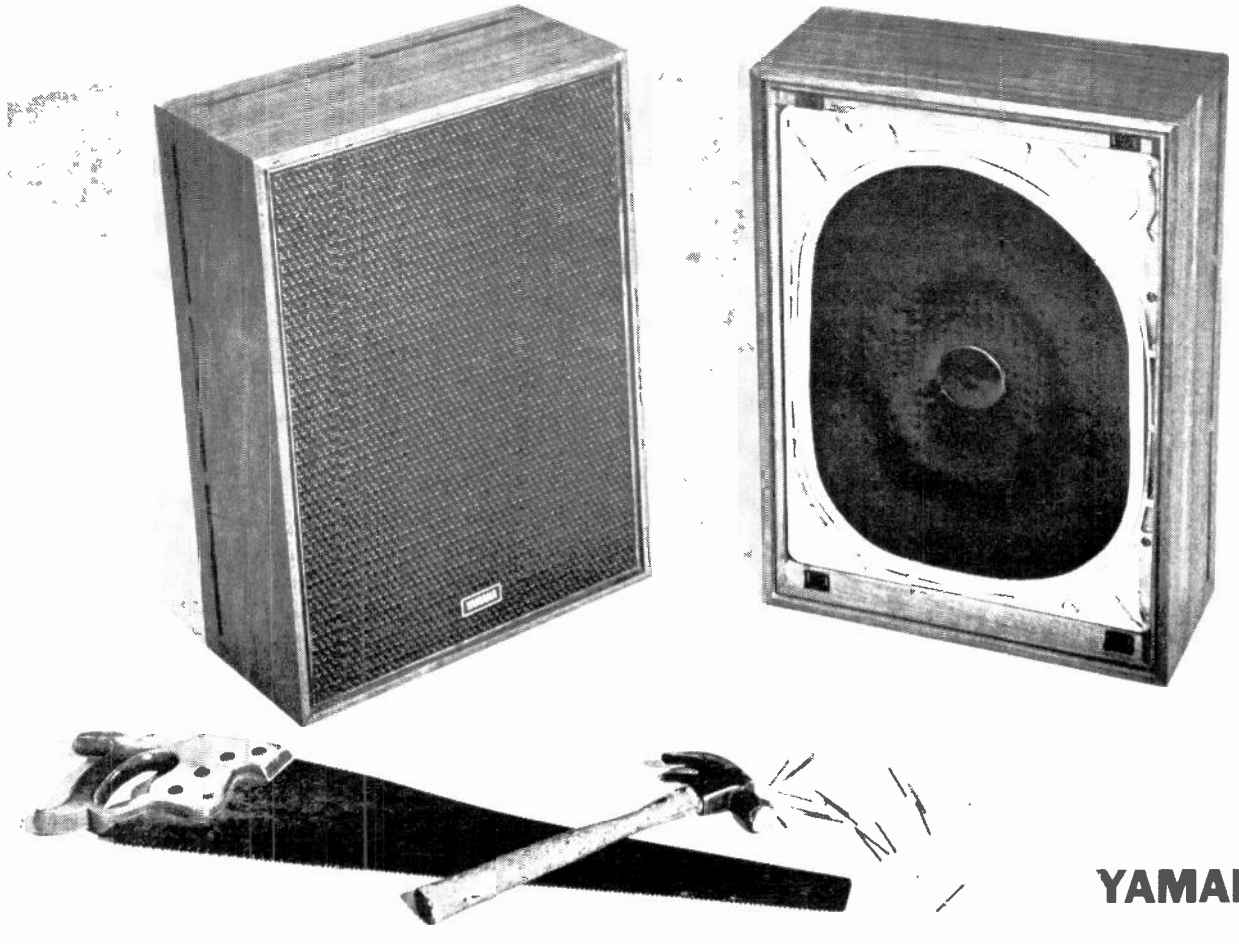

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and a more reedy quality than formerly. The accompaniments are worthy, but Michel Chapuis restricts himself to rather dull registration. The sound is good, and texts are provided. *I. K.*

DEBUSSY: *Ibéria.* IBERT: *Escales.* RAVEL: *Alborada del gracioso.* Orchestre National de la Radiodiffusion Française, Leopold Stokowski cond. SERAPHIM S 60102 $2.49.

Performance: **Sublime to ridiculous**
Recording: **Excellent**
Stereo Quality: **Engulfing**

As a lover of travel who cannot pass a ship without envisioning himself steaming toward some colorful port in the Mediterranean, I am as partial as anyone alive to the charms of Jacques Ibert's *Escales*, that breeze-laden musical tour of Palermo, Tunis, and Valencia. Yet, through the years, the only pilot I have found really suitable for the heady journey is Captain Leopold Stokowski. In fact, I never expected to hear any treatment surpassing that of Stokowski and "his" symphony orchestra on an old RCA Victor mono release, which also included various encores from the works of Granados, Berlioz, and Sibelius—as well as the suite from Stravinsky's *Firebird*. It was quite a buy. But, thanks largely to impassioned playing by the Orchestre National de la Radiodiffusion Française and superior sonics, the old skipper has surpassed himself this time, draining the score of every last voluptuous possibility. Ravel's *Alborada del gracioso*, that orchestral showpiece which finds the composer at his favorite occupation of composing French music with a Spanish accent, is slightly less remarkable on this disc, but intoxicating enough. The third offering is Debussy's *Ibéria*, which music critics used to patronize as not being among his masterpieces but which remains unmatched as a *tour de force* of Impressionist image-making for the ear. Alas, Captain Stokowski should have stayed below decks for this one. He charges through the "streets and byways" of the opening movement as though he were rushing across downtown Madrid rather than through some sleepy village. His "*parfums de la nuit*" seem indeed more like cheap dime-store scent than the subtle odors of an Iberian night, and his "morning of a festival day" is more frantic than festive. The subtle colors are blinding and out of register. The disc is worth owning, however, just for that steamer trip first class to M. Ibert's irresistible ports of call. *P. K.*

RECORDING OF SPECIAL MERIT

DEBUSSY: *Jardins sous la pluie from "Estampes"*; *Suite—Pour le piano*: *Préludes, Book II: La Puerta del vino*; *Ondine*; *Feuilles mortes.* RAVEL: *Sonatine.* Ivan Moravec (piano). CONNOISSEUR SOCIETY CS 2010 $5.79.

Performance: **Exceptional**
Recording: **Superior**
Stereo Quality: **Natural**

Like Ivan Moravec's previous Debussy recording, an album I found quite irresistible, this collection of three of the Préludes from Book II, the third of the *Estampes*, and the complete suite *Pour le Piano* presents piano playing of the highest order. The Czech pianist's manner of interpretation is not always orthodox, but he is invariably convincing. There is much "atmosphere" here, and one senses Moravec's total involvement with every work. Technically, of course, he is a marvel, but, as with Moravec's other recorded performances, one never seems to listen to the music solely with technical facets in mind. What is amazing is the pianist's coloristic abilities, the manner in which he brings out all of the shadings and dynamics. On the strength of the exceptional Ravel *Sonatine* that fills out the present collection, I dare to hope that Connoisseur Society will shortly persuade Moravec to do an all-Ravel disc. The reproduction is as fine as the interpretations, which is the highest praise possible. *I. K.*

DVOŘÁK: *Scherzo Capriccioso, Op. 66.* SMETANA: *The Bartered Bride: Overture*; *Polka*; *Furiant.* LISZT: *Hungarian Rhapsodies Nos. 1 and 2.* Philadelphia Orchestra, Eugene Ormandy cond. RCA LSC 3085 $5.98, ® TR3 1004 (3¾) $7.95, ® R8S 1123 $6.95.


Connoisseur Society

IVAN MORAVEC
Sometimes unorthodox, always convincing

Performance: **Good to splendid**
Recording: **Well up to snuff**
Stereo Quality: **Good**

The sonic anemia of RCA's recent Academy of Music recordings with the Philadelphia Orchestra seems to have been cured, if this disc is fair evidence. The overwhelming richness of the more spectacular Columbia discs has not yet been matched, but as a replica of what Mr. Ormandy's orchestra actually sounds like today in its own hall, this recording seems to me pretty close to the mark.

The works performed are, with one exception, familiar Ormandy warhorses, played here with ample zest, and, in the instance of the *Bartered Bride* Overture, with especially fine attention to details of texture and rhythmic articulation. The lovely and not-often-heard *Scherzo Capriccioso* has come back into the Ormandy recording repertoire for the first time since 1932, when he did it with the Minneapolis Symphony for a 78-rpm disc. He's a little more careful, even a bit fussy, with the music this time. If he had put just a bit more verve into the opening pages, he might have been serious competition for István Kertész's London recording. *D. H.*

RECORDING OF SPECIAL MERIT

DVOŘÁK: *Symphonic Variations, Op. 78*; *Serenade for Strings, in E Major, Op. 22.* London Symphony Orchestra, Colin Davis cond. PHILIPS PHS 999196 $5.98.

Performance: **A-1**
Recording: **Good**
Stereo Quality: **Excellent**

Despite the wide opus-number gap, the Serenade for Strings and the Symphonic Variations stand only two years apart in the Dvořák catalog—1875 and 1877, respectively. Where the Serenade is an airy, altogether friendly piece (ideal for conversational background), the Variations are formidably crafted in the best Brahmsian manner brightened with piquant, typically Dvořákian coloristic touches in the orchestration.

As regards this performance, Colin Davis is the only conductor since Beecham to have taken the music out of the realm of the academic and transformed it into a truly stimulating and altogether delightful listening experience. In short, Davis has the light touch in matters of rhythmic emphasis and dynamic contrast, yet the music is never made to seem pale or spineless. The performance as a whole is a model of how to achieve perfect transparency and ideal balance in the context of Middle-European romantic orchestral music. Davis' deft understatement also does wonders for the Serenade, which has too often previously been reduced to blandness.

Ideally spacious, transparently sonorous, yet solid sonics add just the right finishing touch to a flawless achievement. *D. H.*

GERSHWIN: *An American in Paris*; *Porgy and Bess—a Symphonic Picture (arr. Robert Russell Bennett).* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 7258 $5.98, ® MQ 1129 (7½) $7.98.

Performance: **Sumptuous**
Recording: **Superb**
Stereo Quality: **Judicious**

Since Gershwin completed his "rhapsodic ballet" portraying "the impressions of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere," new recordings of the piece have been coming out with the regularity of bank statements. The high-pitched klaxons disappeared from French taxis some years ago, and Paris itself, in some ways, has come to look as American as its visitors, yet the piece itself retains a curious vitality, a resounding charm when the right conductor tackles it. In pedestrian hands, however, it goes as flat as a glass of champagne from last night's party. Bernstein has made this work sparkle, and so has Fiedler, yet none were able to coax from the score the Scott-Fitzgerald-like verve and youth that Toscanini got—when he was over eighty. Ormandy does well with it, particularly the many tempo changes and the sassy orchestration, and this sumptuous new version by the Philadelphians is therefore welcome even though the list of recordings of the piece already is unconscionably

(Continued on page 118)

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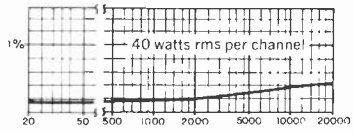

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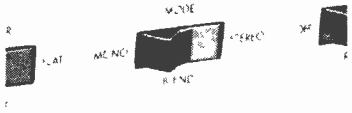

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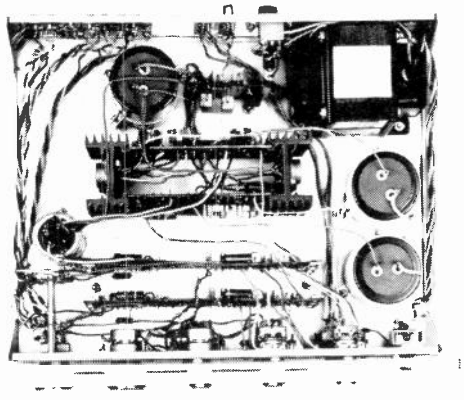

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long. The introduction of the blues theme is particularly effective here—slow, easy, resonant, and naggingly nostalgic. The orchestra also plays, with its customary warmth, the "symphonic picture" from *Porgy and Bess*, but I will never understand why so many conductors favor Robert Russell Bennett's slicked-up, Broadway-ized treatment of the tunes over Gershwin's own more imaginative, tangy, and contrapuntal approach in his suite called *Catfish Row*. The latter was around for a while with Abravanel and the Utah Symphony in stereo on the Westminster label, and I do wish it would come back. *P. K.*

GILBERT & SULLIVAN: *The Pirates of Penzance* (see Best of the Month, page 106)

GOULD: *Venice, Audiograph for Double Orchestra and Brass Choirs; Vivaldi Gallery, for Divided Orchestra and String Quartet.* Henry Siegl (first violin); Serge Kardaliam (second violin); Donald McInnes (viola); Raymond Davis (cello); Seattle Symphony Orchestra, Milton Katims cond. RCA LSC 3079 $5.98.

Performance: More Gabrieli than Guardi
Recording: Excellent
Stereo Quality: Integral to the effect

When composers start appending fancy subtitles to their works, such as *Audiograph for Double Orchestra and Brass Choirs*, it's liable to make some people (me) just a little suspicious. And when the same composer goes around describing his own piece as "a musical or sonic picture postcard" one is likely to be put off even further. It should be said at once, in favor of Mr. Gould's music as compared with his prose, that his *Venice* is *not* a sonic picture postcard, despite the presence of a good deal of orchestral trickery. Neither is it a warmed-over version of Charpentier's *Impressions d'Italie*. In fact, it is scarcely an impressionist piece at all. With little hint of previous scores such as his ballets *Interplay* and *Fall River Legend*, or his contagiously danceable *Latin American Symphonette*, the composer turns here to a formal and vaguely Baroque idiom to summon up such memories of Venice as a "Morning Scene with Church Towers," "Pigeons," "Café Music," "Doge's Palace," "Grand Canal," and "Night Festa with Fireworks." In fact, until we get to the "Night Festa," it is a curiously hushed and hazed-over Venice of rather austere coloring that Gould suggests, despite the presence of such literal effects as church bells, a dizzying blend of café bands and orchestras in the Piazza San Marco, and—at the virtuosic climax—the hiss and soar of rockets and Roman candles. The effect was totally different from what I had anticipated—even a bit disappointing in its restraint, its preoccupation with antiphonal effects, and its total lack of vulgarity. Venice isn't Lucerne, after all. The *Vivaldi Gallery* on the other side, and on the other hand, is far more persuasive. Here the composer's considerable ingenuity has been put at the service of Baroque forms to positively intoxicating effect, in which the role of stereo to heighten counterpoint plays no small part. A stunning exercise and fodder for an exciting Baroque ballet. *P. K.*

HANDEL: *Cantata, "La Lucretia."* PURCELL: *Don Quixote, Part 3 (Z. 578/9): "From rosy bow'rs"; The Blessed Virgin's Expostulation (Z. 196); Harpsichord Suite No. 6, in D Major (Z. 667).* Carole Bogard (soprano); Judith Davidoff (cello, in Handel); James Weaver (harpsichord). CAMBRIDGE CRS 2709 $5.79.

Performance: Generally pleasing
Recording: Very good
Stereo Quality: All right

This disc, if I am not mistaken, marks Carole Bogard's solo-record debut, but she has been heard on a number of other albums with repertoire ranging from Frescobaldi to William Flanagan. Hers is a very pretty voice, quite agile in technique (though some of the Handel *fioriture* could have been cleaner), and she has a well-conceived sense of drama. As yet, she does not possess quite enough vocal coloration to project effectively such an intensely dramatic work as Handel's setting of the story of the rape of Lucretia with full definition of its myriad moods. To a lesser extent, the same thing might be said about the Purcell songs; the singing is often lovely, yet it fails, at times, to move one. Miss Bogard's understanding of style is very good (barring a few missing cadential trills) and her *da capo* embellishments are praiseworthy. The accompaniments are uniformly good; Weaver's Purcell solo is stylishly sensitive if a bit deliberate. Texts and translations are provided. *I. K.*

RECORDING OF SPECIAL MERIT

HANDEL: *Overtures and Sinfonias. Solomon: Overture; Arrival of the Queen of*

(Continued on page 120)

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Sheba (Act 3). Berenice: *Overture*. Teseo: *Overture*. Ariodante: *Overture*. Jephtha: *Sinfonia (Act 3)*. Esther: *Overture*. Rinaldo: *Overture*; *March and Battle (Act 3)*. Sosarme: *Overture*. Valda Aveling and Brian Runnett (harpsichord continuo); English Chamber Orchestra, Richard Bonynge cond. LONDON CS 6586 $5.98.

Performance: Emphasis on performance practice
Recording: Very good
Stereo Quality: Excellent

A great number of these orchestral introductions to Handel's operas and oratorios are bound to be familiar; for example, there is the famous minuet in the *Berenice* Overture, the Act 3 Sinfonia from *Jephtha* (which Handel orchestrated from a violin sonata movement), and even the sections from *Ariodante* and *Rinaldo*, which Beecham used in some of his ballet arrangements (*The Origin of Design, etc.*). The music is glorious, and the collection as a whole is far superior in stylistic conception to the previous assemblage of similar overtures conducted on Vox by Rolf Reinhardt.

The record jacket has a rather bold caption near the title: "Edited and prepared for performance by Richard Bonynge." What this means is that Bonynge has not only double-dotted all the French overtures (the majority of the overtures contained here), but he has added as well a considerable number of ornaments to the scores. This practice was, of course, part of the Baroque tradition, and similar additions of trills, appoggiaturas, *etc.*, can be found in keyboard arrangements of many of Handel's pieces by other musicians of the period. But too often (for instance, the Solomon Overture) the extra "graces" sound excessive, and the listener is apt to become more aware of what has been added than what Handel wrote in score. Nevertheless, Bonynge's work is extremely interesting, and he leads the fine orchestra in bouncy, pointed performances.

The recorded sound is very good, though the harpsichord balance—suddenly loud for a solo cadenza after being covered previously—is not very realistic. *I. K.*

IBERT: *Escales* (see DEBUSSY)

RECORDING OF SPECIAL MERIT

JOSQUIN DES PREZ: *Missa Ave Maris Stella*; *Motets*: *Tu solus, qui facis mirabilia*; *Mittit ad virginem*; *Absalon fili mi*; *Salve Regina*. University of Illinois Chamber Choir, George Hunter dir. NONESUCH H 71216 $2.98.

Performance: Sensitive
Recording: Very good
Stereo Quality: All right

Josquin's Mass on the hymn *Ave Maris Stella*, which dates from the composer's years in Rome at the Papal chapel, is a brilliantly imaginative work that is one of the highlights of sacred music of the late fifteenth and early sixteenth centuries. Of the four motets included on the second side, perhaps the most immediately impressive is the solemn setting of the Absalom story. The Mass was recently recorded for Decca by the New York Pro Musica, who utilized one singer per part and instrumental doubling; it was a generally satisfactory rendition, but a bit unyielding and dry. In contrast, the Illinois group is a large body (although clarity is maintained); the work is also rather more moving here than in the Pro Musica interpretation. George Hunter reveals a fine sense of rhythmic control; contrary to what is believed to have been the common practice, he does not (except in two of the motets) utilize instruments, but because of his more flexible treatment I find his version of the Mass preferable. The choir is exceptionally accurate in pitch and responsive to the text. Fine reproduction. *I. K.*

KODÁLY: *Háry János*. György Melis (baritone), Háry János; Erzsébet Komlóssy (mezzo-soprano), Orzse; Olga Szönyi (mezzo-soprano), Marie-Louise; László Palócz (baritone), Marczi; Margit László (soprano), Empress; others. Peter Ustinov (narrator; Edinburgh Festival Chorus; Wandsworth School Boys Choir; London Symphony

RICHARD BONYNGE
Bouncy, pointed Handel performances

Orchestra, István Kertész, cond. LONDON OSA 1278 two discs $11.96.

Performance: Misconceived
Recording: Good
Stereo Quality: Gimmicky

Kodály's *Háry János* is not an opera but a *singspiel*, a hybrid form in which set musical numbers are separated by spoken episodes. The *singspiel* was already an obsolete theatrical form when Kodály's interest first turned toward the stage in the 1920's, but it suited *his* purposes admirably. He was an intensely nationalistic composer, and his aim was the combination of national music with a flavorful retelling in speech and action of a folk legend. The predominance of folklore in Háry János makes it frankly untranslatable: words and phrases may be given their foreign equivalents, but the flavor and the spirit of the original are inevitably lost in the translation. Any attempt at translating such a work would, in any case, have to be made by someone thoroughly versed in the purpose and the meaning of the original. No such burden weighs on the present recording. Its adaptor, Erik Smith, dispensed entirely with the spoken portion of the delightful libretto by Béla Paulini and Zsolt Harsányi (the first a skilled playwright, the second a major literary figure) and substituted an awkward and pedestrian narration between the musical numbers, which are sung in the original Hungarian. Smith also supplied THE GIMMICK: the immensely talented and versatile Peter Ustinov as the narrator.

For ears that have long cherished this affectionate, engaging, and entertaining bit of Hungariana, the result is a sheer disaster. *Nothing* is right. Kodály's original is completely dominated by the character of Háry János, a Hungarian Paul Bunyan, a lovable braggart and weaver of heroic tall tales. None of that comes through here, since Háry never speaks. He is only spoken *about*, by Mr. Ustinov, who occasionally delivers some of Háry's words in a heavy Hungarian accent, playing strictly for laughs. And thereby the whole point is missed, for Háry is not a comic character at all. He relates his fantastic adventures as though fully believing in them, and his flavorsome speech (in his native tongue, of course), adds an essential ingredient to his appeal. But then the entire group of colorful characters disappears in Erik Smith's adaptation. We hear not individuals but parodies, all brought to life in Mr. Ustinov's narration, imitating various people with various accents, with varying degrees of success. The list of unpardonable liberties includes the changing of Háry's beloved hometown Nagyabony to "Abonyi Magna" an unjustified Latin translation, which Mr. Ustinov, adding insult to injury, pronounces incorrectly.

Further enumeration of mishaps is unnecessary. The whole presentation is charmless, vulgar, and unfunny. What is most unfortunate is that this misdirected enterprise is imposed upon a performance of many *musical* felicities. Kertész conducts the work lovingly, highlighting the many delicious nuances of Kodály's colorful orchestration. The orchestra plays beautifully, and although the cimbalom solos are given a rather unrealistic presence by the engineers, they are performed with virtuoso flourish by John Leach. The lovely choral passages are delivered with fine shading and sonority in a surprisingly understandable Hungarian.

The singers are front-rank members of the Hungarian National Opera. Melis sings the music of Háry with spirit and resonance, but with considerable roughness of tone, falling short of the standard set by Imre Palló, who created the part in 1926 and was still around to record it thirty years later—a performance that is still available on imported Qualiton discs. All other principals are good; mezzo Komlóssy (who is Met material) is outstanding. As for Ustinov, he undertook an impossible assignment and performed no miracles. I find most of his work here simply embarrassing.

Háry János is one of the glories of a small nation's large musical culture. It was written in a language spoken by relatively few people—a circumstance that apparently emboldens the producers to turn it into a travesty. Would the same hands treat *Fidelio* or *Der Freischütz* with the same lack of respect? The most distressing thought is that music-lovers hearing *Háry János* for the first time will now judge Kodály's work by this unworthy effort. There is enough good material here for a single disc of excerpts (eliminating all the narrative nonsense), and perhaps London will eventually make such a condensation. But how István Kertész, a fine, discerning musician and a Kodály pupil,

could allow himself to be trapped in this endeavor is entirely beyond me. *G. J.*

KRAFT: ***Concerto for Percussion and Orchestra; Contextures*** **(see COPLAND)**

LEONCAVALLO: ***Pagliacci.*** James McCracken (tenor), Canio; Pilar Lorengar (soprano), Nedda; Robert Merrill (baritone), Tonio; Ugo Benelli (tenor), Beppe; Tom Krause (baritone), Silvio; Silvio Maionica (bass) and Franco Ricciardi (tenor), two peasants. JAMES McCRACKEN: ***Opera Arias.*** Giordano: *Andrea Chénier: Un di all'azzurro spazio.* Mascagni: *Cavalleria Rusticana: Mamma, quel vino è generoso.* Puccini: *Tosca: Recondita armonia; E lucevan le stelle. Turandot: Non piangere, Liù; Nessun dorma.* Chorus and Orchestra of the Accademia di Santa Cecilia, Rome, Lamberto Gardelli cond. LONDON OSA 1280 two discs $11.96.

Performance: **Vital**
Recording: **Outstanding**
Stereo Quality: **Excellent**

If vocal refinement in London's new *Pagliacci* is in rather short supply, the cast is amply endowed with a sense of passionate involvement that contributes to an impressive totality. Surely James McCracken makes the rage of Canio believable: this is a brutal character who nonetheless commands sympathy because the wounds are clearly felt. His singing is uneven—strong and resonant in mid-range, but the upper tones take on a pushed-up, throaty quality suggesting that his tone production is a triumph of sheer will power. Pilar Lorengar's characteristic vibrato also often diminishes one's aural pleasure, but the characterization is fully captured in all its restlessness, pride, and sensuality. Tom Krause's Silvio is another example of this dependable and versatile artist's competent if not really distinguished work. The one singer who comes through with his vocal banners flying is the veteran Robert Merrill, and his full-toned, luscious vocalism stands out in welcome relief. On this occasion, he delivers a restrained, lyrical Prologue; in the succeeding scenes he offers a conventional dramatic interpretation, but all the points are properly made and, in terms of sheer *singing*, this is one of the most satisfying achievements of his long recording career.

In common with other younger conductors, Gardelli believes that whipped-up tempos guarantee excitement. And there are times when his unflagging pace propels the music irresistibly. Still, with a somewhat broader pacing Merrill's Prologue would have been even more eloquent, the *"Din don"* chorus would have had more atmosphere, the orchestral Intermezzo more sweep and expressiveness. Worst of all, the conductor's direction all but ruins Ugo Benelli's otherwise good effort in Beppe's Serenade.

The recorded sound is among London's best, with exemplary depth, richness, and choral definition. Technically, this is probably the most satisfying *Pagliacci* on records; musically it offers a challenge to (without overshadowing) Angel 3618 (Corelli and Gobbi) and the earlier London 1212 (Del Monaco and MacNeil). In one respect the new set is unique: it restores a thirty-two-measure cut in the Nedda-Silvio duet which I have never heard in a *Pagliacci* performance. Deleting it is one of those mysterious instances of second-guessing the composer: the restored passage—a repeat of Nedda's *"Non mi tentar"* with some elaborations and effective intertwinings with the baritone's lines—definitely *belongs* there, and London is to be complimented for allowing us to hear Leoncavallo's original and wiser construction.

In the group of familiar arias which occupy side four of the set, McCracken offers the honest and persuasively dramatic singing that is his trademark, but little that rises above an ordinary level of vocalization, or that would lend special illumination to such a group of thoroughly unremarkable choices from the repertoire. *G. J.*

LISZT: ***Hungarian Rhapsodies Nos. 1 and 2*** **(see DVOŘÁK)**

RECORDING OF SPECIAL MERIT

MENDELSSOHN: ***Octet, in E-flat Major, Op. 20.*** BOCCHERINI: ***Quintet, in C Major, Op. 37, No. 7.*** Academy of St. Martin-in-the Fields. ARGO ZRG 569 $5.95.

Performance: **Superb**
Recording: **Excellent**
Stereo Quality: **Refined**

Although neither of these works is precisely a novelty, I haven't heard a recording of chamber music in ages that has given me as much quiet pleasure as this one. The Mendelssohn Octet, as just about everyone knows, was written with utter mastery and uncannily mature poise by a composer barely

(Continued on page 124)

PICASSO'S ENGRAVI

On March 16, 1968, Pablo Picasso, the pre-eminent artist of our time, commenced work on a series of engravings that he predicted would become "my most sought-after–and possibly scandalous–work." They were to be a series of pictures portraying every aspect of sexual pleasure. Picasso had wanted to create such a series for over 65 years, he confided to Aldo Crommelynck, his engraving-press printer, and he intended it to stand as "an abiding celebration of life itself."

For nearly seven months Picasso worked in a creative frenzy at his studio in Mougins, France, turning out as many as four engravings in a single day, often with as many as six variations of each. "Ole!", "Bravo!", "Magnifico!", he would exclaim as each new engraving was pulled from the press, and so ecstatic was he over the quality of the work that on several occasions he summoned friends from as far off as London and New York to view the work in progress. Finally, on October 5th, he bundled the engravings together, inscribed them with the title "347 Gravures," and announced "Ya!" ("It is finished!").

The engravings Picasso had created are, collectively, his masterwork, a fitting climax to the career of a man whose dedication, both in personal life and work, has been to the sensual. "Without the awakening of ardent love, no life–and therefore no art–has any meaning," Picasso is quoted by his biographer, Roland Penrose, as saying. And nowhere in the prodigious, 20,000-piece *oeuvre* of this fertile genius has ardent love been more beautifully–or joyfully–portrayed. Throughout the engravings voluptuous majas surrender themselves, lustful satyrs disport, and troupes of swooning acrobats perform in a circus of love. Picasso's irrepressible love of mischief is in evidence, too, in scenes of grandees cuckolded, harems invaded, and models seduced by lecherous painters. The last theme is the one most often repeated in the series, with the painters puckishly made to resemble Rembrandt, Raphael, and, of course, Picasso himself. (Picasso's life-long friend, Max Jacob, has said, "Picasso would much rather be remembered as a famous Don Juan than an artist.") All in all, Picasso's "347 Gravures" reflect such consummate craftsmanship, timeless subject matter, and sublime inspiration as to ensure their place as the greatest art treasure of the 20th Century.

If the artistic value of "347 Gravures" is considerable, its commercial value is perhaps even greater. The engravings, which have been printed in a limited edition of 50 sets, have fetched a price of *ten million dollars.* This is more than has ever before been paid for a work of art. Moreover, because of rumors that circulated throughout the art world concerning the superexcellence of the engravings, all 50 sets were subscribed to even before Picasso had finished making them!

Art critics who have seen the engravings have been positively apostolic in their praise. "These etchings reach the zenith of man's creative power. They rank with 'Hamlet,' Beethoven's Ninth Symphony, and Michelangelo's 'Last Judgment.' That is to say, they are classic," says Robert Glauber, of Skyline. LIFE: "Picasso's most trenchant exploration of sex and sexuality...As never before, the master seems bent on describing that idyllic state wherein the spirit and flesh are one." Herald-Tribune (Paris): "A major undertaking ...amazing...extraordinary...staggering...incredible. Picasso's brilliance conquers all." TIME: "A virtuoso performance." Armand St. Clair, Revue de Paris: "Mesmerizing...If I had a choice among all the works Picasso has produced, I would take this one without hesitation." Franz Schulze, Chicago Daily News: "What a difference between Picasso's view of sex and the sniggering, guilt-ridden American pornography of today." Brian Fitzherbert, Nova: "Once again, Picasso demonstrates his astounding power of regeneration." Harold Joachim, Curator of Prints, Art Institute of Chicago: "Astonishing...A compelling testimony of Picasso's amazing energy and power of invention at the age of 87." Harold Haydon, Chicago Sun-Times: "A great surprise package...Unparalleled for sustained interest and quality." Pierre Cabanne, Plexus: "The Last Will and Testament of the father of modern art."

It is with great pride, therefore, and humility, that the editors of Avant-Garde announce that their magazine has been chosen as the medium through which Picasso's monumental new work will be shown to the world. Picasso's Paris representative, the Societe de la Propriete Artistique, has appointed Avant-Garde as the sole proscenium for presentation of the quintessence of "347 Gravures." Mindful of the awesome responsibility that this singular honor imposes, the editors of Avant-Garde have spared neither expense nor effort to ensure that "347 Gravures" receives the premiere it deserves.

To begin with, an entire issue of Avant-Garde–64 pages–will be devoted exclusively to this one subject. The issue will carry no advertising. The world's foremost graphic designer, Herb Lubalin, has been retained to design this special issue. Costly antique paper stocks and flame-set colored inks will be used throughout. The issue will be printed by time-consuming duotone offset lithography and will be bound in 12-point Frankote boards, for permanent preservation. All in all, this lavishly produced issue of Avant-Garde will more closely resemble an expensive art folio than a magazine. The editors of Avant-Garde are determined that their presentation of the quintessence of Picasso's "347 Gravures" will be a landmark not only in the history of art, but in publishing, as well.

S EROTIC NGS

Copies of this special collector's edition of Avant-Garde will not be offered for sale to the general public. They are being given away–free –as a gift to all new subscribers to Avant-Garde.

In case you've never heard of **Avant-Garde**, let us explain that it is the most beautiful–and daring - magazine in America today. Although launched only two years ago, already it has earned a reputation as *the* outstanding showcase for the exhibition of creative talent. This reputation stems from **Avant-Garde**'s editorial policy of *complete and absolute freedom of creative expression*. **Avant-Garde** steadfastly refuses to sacrifice creative genius on the altar of "morality" (the motto of the magazine is "Down with bluenoses, blue laws, and blue pencils"). Thus, the world's most gifted artists, writers, and photographers continually bring to **Avant-Garde** their most uninhibited–and inspired–works. **Avant-Garde** serves–consistently–as a haven for the painting that is "too daring," the novella that is "too outrageous," the poem that is "too sensuous," the cartoon that is "too satirical," the reportage that is "too graphic," the opinion that is "too candid," the photograph that is "too explicit." **Avant-Garde** is proud of its reputation as the wild game sanctuary of American arts and letters.

In addition to Picasso, contributors to **Avant-Garde** include such renowned figures as Norman Mailer, Arthur Miller, Andrew Wyeth, Kenneth Tynan, Dan Greenburg, Phil Ochs, Allen Ginsberg, Dr. Karl Menninger, Carl Fischer, Paul Krassner, Andy Warhol, Eliot Elisofon, Warren Boroson, Peter Max, Richard Avedon, John Updike, Roald Dahl, Art Kane, Charles Schulz, Bert Stern, Richard Lindner, Yevgeny Yevtushenko, S.J. Perelman, James Baldwin, Alan Watts, Salvador Dali, Terry Southern, Isaac Bashevis Singer, Ashley Montagu, William Burroughs, Paul Goodman, Kenneth Rexroth, Harper Lee, Jean Genet, and Marshall McLuhan.

Critics everywhere have spent themselves in a veritable orgy of praise over **Avant-Garde**. "Reality freaks, unite! Weird buffs, rejoice! **Avant-Garde** has arrived bearing mind-treasures of major proportions," says the San Francisco Chronicle. "**Avant-Garde** is guaranteed to shake the cobwebs out of the mind," says the Los Angeles Herald-Examiner. "An exotic literary menu...A wild new thing on the New York scene," says Encounter. "**Avant-Garde** is aimed at readers of superior intelligence and cultivated taste who are interested in the arts, politics, science–and sex," says The New York Times. "The fantastic artwork, alone, is worth the price of the magazine," says the News Project. "A field manual by the avant-garde, for the avant-garde," says New York critic Robert Reisner. "**Avant-Garde**'s articles on cinema, rock, and the New Scene are a stoned groove," says the East Village Other. "Off-beat, arty, sexy," says the New York Daily News. "It's the sawn-off shotgun of American critical writing," says the New Statesman. "Its graphics are stylish," says TIME. "**Avant-Garde** is MAGAZINE POWER!" says poet Harold Seldes. "Wow! What a ferris wheel! I was high for a week after reading it," says the pop critic of Cavalier.

Subscriptions to **Avant-Garde** ordinarily cost $10 per year. In conjunction with this special Picasso erotic engravings offer, however, we are offering ten-month introductory subscriptions for *ONLY $5!* This is virtually *HALF PRICE!!* To enter your subscription (five issues)–*and obtain a copy of the Picasso erotic engravings folio ABSOLUTELY FREE*–simply fill out the adjacent coupon and mail it with $5 to: **Avant-Garde**, 110 W. 40th St., New York, N.Y. 10018.

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sixteen. Its performance here is exquisitely transparent, the ensemble flawless, the stylistic touch exactly right. The Boccherini Cello Quintet must surely be one of his most enchanting chamber pieces (but with so prolific and versatile a composer, who could know for sure?). If no more were involved than Boccherini's following the lyrical solemnity of the third movement with the spirited hi-jinks of the closing rondo, the piece would be still something of a miracle.

The Academy of St. Martin-in-the-Fields plays the Boccherini with all the skill and idiomatic "rightness" that it does the Mendelssohn. But more than that, I sense in the playing a quality I rarely do in recorded performance, in which perfectionism is often a desperate *sine qua non*: a feeling of comfort, ease, and relaxation that lets a sense of sheer love of playing for its own sake—as well as love of music itself—through to the listener.

The recorded sound is spacious and clean, the stereo treatment subtle and telling. *W. F.*

RECORDING OF SPECIAL MERIT

MESSIAEN: *Quartet for the End of Time.* Erich Gruenberg (violin); Gervase De Peyer (clarinet); William Pleeth (cello); Michel Beroff (piano). ANGEL 36587 $5.98.

Performance: **Outstanding**
Recording: **Good**
Stereo Quality: **Overly resonant**

This is the second recording in a matter of months of Messiaen's monumental chamber-music work written in a World War II concentration camp and conjuring up a very personal apocalypse. The work is made up of a number of long, slow, introspective, meditative movements, relieved by two or three dance- or scherzo-like sections of surprising banality. The whole is, unless one is in a mystical frame of mind, exceedingly difficult to take although there is no denying the great reflective beauty of some of it—made more intense and moving, of course, by the knowledge of the circumstances under which it was written. The earlier Erato/Music Guild performance was supervised by the composer, but it cannot compare with this one for beauty of sound and the finesse and insight of the playing. Above all, these performers have the ability to sustain long, static, meditative movements in a way that opens them up even to a naturally unsympathetic person like myself. I didn't like the "fat" stereo resonance, but this is, in any case, definitely the version to get and an outstanding record in its class. *E. S.*

MOZART: *Symphony No. 21, in A Major, K. 134*; *Symphony No. 22, in C Major, K. 162*; *Symphony No. 23, in D Major, K. 181*; *Symphony No. 24, in B-flat Major, K. 182.* Berlin Philharmonic, Karl Böhm, cond. DEUTSCHE GRAMMOPHON 139405 $5.98.

Performance: **Good**
Recording: **Resonant but attractive**
Stereo Quality: **Okay**

This is fine, early Mozart and well worth a tumble. Böhm and the Berliners are not brilliant here—one wishes the conductor would goose up some of his oh-so-leisurely tempos. But they get there. The rich sound and clean, sturdy pacing give the music a handsome, courtly air which is, after all, something not entirely inappropriate. What these performances lack, for my taste, is a touch of the theater; they are all too damned noble. *E. S.*

MOZART: *Symphony No. 40, in G Minor* (see SCHUBERT)

RECORDING OF SPECIAL MERIT

POULENC: *Mouvements Perpétuels*; *Suite Française*; *Three Novelettes*; *Three Nocturnes*; *Presto*; *Pastourelle*; *Toccata*; *Valse.* Gabriel Tacchino (piano). ANGEL S 36602 $5.98.

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

Be warned: this beautifully, neatly played recording devoted exclusively to the piano music of the late Francis Poulenc will not charm every record collector to distraction. Even as Poulenc goes, the piano pieces—though stylistically quintessential—are pretty lightweight, quite on the frivolous side if Beethoven sonatas are the standard by which you judge.

But if you'll settle happily for a succession of perfectly realized musical vignettes (very much *à la* Satie) abounding in lovely plain tunes perfectly conceived for the musical purpose involved—without thinking you're somehow being put-on or are wasting your time—then this collection will give you as much pleasure as it did me. So far as I'm concerned, there isn't a weak spot in the show. Though it's all low-key, the piano writing is just about impeccable. Unless you're turned on by subtlety and rightness of

(Continued on page 126)

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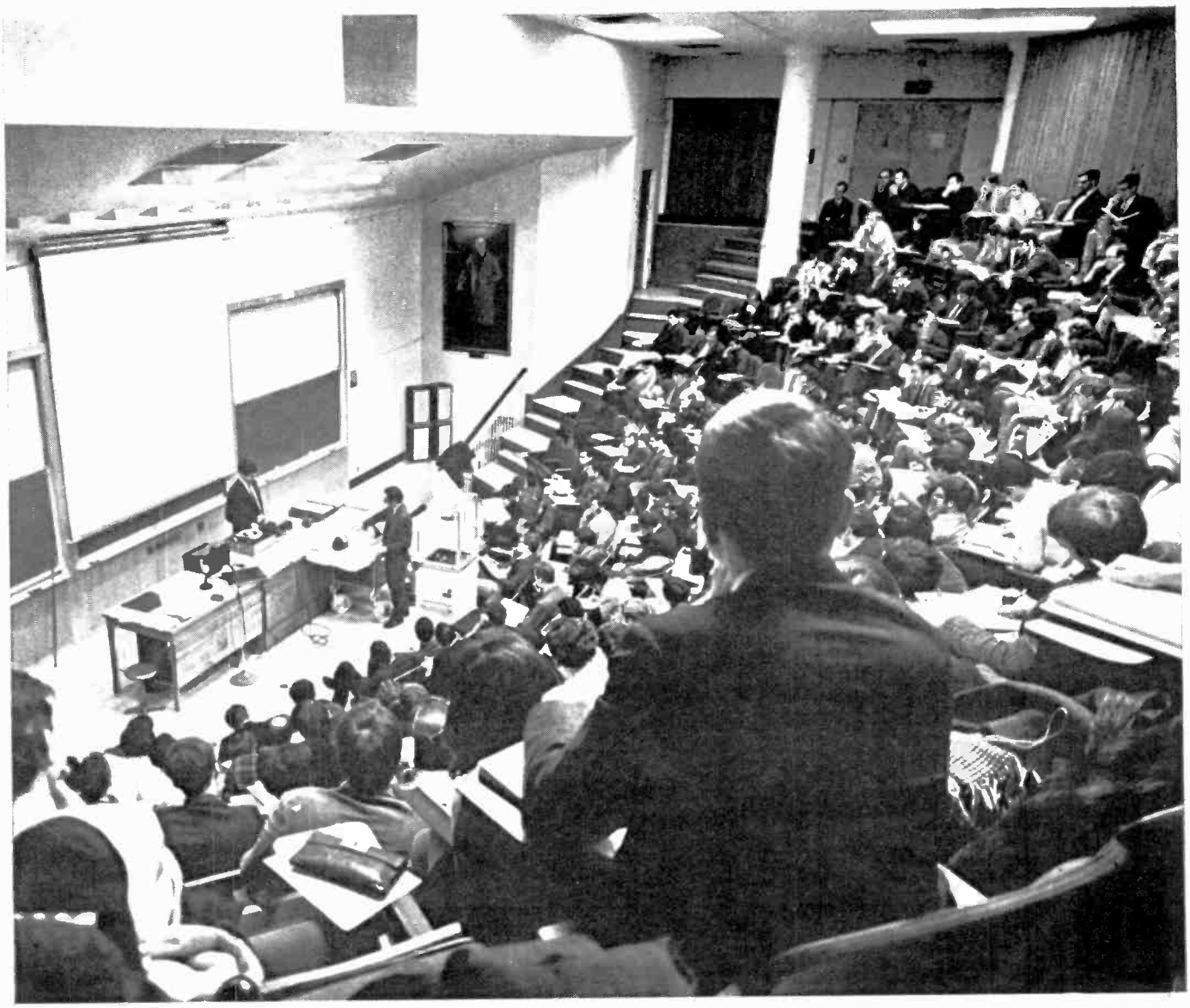

One of the world's leading medical schools has recently solved a long-standing problem in its training of first-year students: how to enable a lecturer and hundreds of listeners to hear simultaneously the heart sounds of a living patient. Usable microphonic pickups exist; the difficulty arises because most of the sound in a heartbeat is in the range below 40 Hz. At these very low frequencies, even many speaker systems which seem to have "good bass" are unable to provide results comparable to those of a doctor's stethoscope. The stethoscope, simple as it is, couples the physician's ears directly to the patient's chest, and can, in principle, convey acoustic pulses near 0 Hz. It is this kind of extended low-frequency response which was needed, but individual listening devices were out of the question; they would not allow lecturer and students to hear and recognize the same abnormalities without ambiguity.

The problem was solved by the school's purchase of four standard full-range AR-1x speaker systems and an AR amplifier; the latter is used with all controls "flat". Despite the large size of the lecture hall, the heart sounds are clearly audible to all students, and levels can be produced which literally rattle the doors and windows of the amphitheater.

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CIRCLE NO. 1 ON READER SERVICE CARD

harmonic progression (I am), you'll find that nothing very startling happens on either of the two sides. In short: do you buy the Poulenc mystique or not? If you do, then buy this recording. Pianist Tacchino plays with perfection, understatement, and a pristine elegance that may (or may not) be somewhat *too* restrained. The recorded sound is excellent; I think the release is a delight. *W. F.*

PROKOFIEV: *The Love for Three Oranges.* Viktor Ribinsky (bass), The King; Vladimir Makhov (tenor), The Prince; Boris Dobrin (baritone), Leandro; Lyutsia Rashkovets (mezzo-soprano), Princess Clarissa; Ivan Budrin (baritone), Pantaloon; Yuri Yelnikov (tenor), Truffaldino; Gennady Troitsky (bass), Celio; Nina Polyakova (soprano), Fata Morgana; Yuri Yakushev (bass), Farfarello; others. Chorus and Orchestra of the Moscow Radio, Dzhemal Dalgat cond. MELODIYA/ANGEL SRBL 4109 two discs $11.96.

Performance: **Good, with reservations**
Recording: **Good**
Stereo Quality: **Very effective**

The Love for Three Oranges, created on commission from the Chicago Opera Company and introduced to the world by them in 1921, dates from what now, in retrospect, appears to be Prokofiev's richest and most productive period. It is a bizarre opera in which the music catches the bitingly satirical spirit of the Carlo Gozzi *commedia dell'arte* on which the composer based his libretto. It is dazzlingly orchestrated—the orchestra supplies an unceasingly colorful and stimulating impetus to the mad goings-on. There are, by the way, four acts and ten scenes to this rather brief yet audaciously overplotted opera.

As local performances by the New York City Opera have proved (in Victor Seroff's successful English translation), this is an eminently stageworthy opera. Deprived of its visual elements of wild fantasy and color, it loses a great deal, for me, at least, but my admiration for the wit and inventiveness of Prokofiev's music remains unchanged, and I think the Moscow Radio's chorus and orchestra have served the composer brilliantly. The same, unfortunately, cannot be said about the singers. It is true that lyricism is in short supply here, which means that inadequate singing can do far less damage to this opera than it would to, say, *Eugen Onegin*. Nonetheless, I stubbornly cling to the belief that even *The Love for Three Oranges* would yield more enjoyment if the vivid dramatic characters could be portrayed with more attractive vocal means—which is a roundabout way of saying that the singing here is uniformly substandard.

The performance seems identical to that of the Ultraphone mono set of 1965, but the sound is richer and fuller, and comes up to current stereo standards. *G. J.*

RECORDING OF SPECIAL MERIT

PURCELL: *Celestial Music—Ode for Mr. Louis Maidwell's School (Z. 322); Now does the glorious day appear (Ode for Queen Mary's Birthday, Z. 332).* Patricia Clark (soprano); Tom Sutcliffe (countertenor); Edgar Fleet (tenor); Roger Stalman and John Frost (basses); Olga Hegedus (cello); Harold Lester (harpsichord); Chorus and Orchestra of the Accademia Monteverdiana, Denis Stevens cond. VANGUARD CARDINAL VCS 10053 $3.98.

Performance: **Delightful**
Recording: **Very good**
Stereo Quality: **All right**

We have grown so accustomed to music resulting from commissions by royalty and music inspired by royal occasions that it comes as a shock to realize that composers such as Purcell on occasion had to write odes for rather more mundane affairs. For example, here is a fine work first given in honor of ". . . Mr. Maidwell's schoolmaster, on the 5th of August, 1689, the words by one of his scholars." The text, a flowery tribute not very different from the kind of thing heard at royal festivities, elicited an excellent musical score from Purcell, although I must admit that the second ode on this release, which celebrates the birthday of Queen Mary (of

Collection Edmond Appia, Geneva

JEAN-PHILLIPE RAMEAU
After an engraving by Dagoty

William and Mary) in 1689, is the better piece—particularly noteworthy is the haunting bass line of "This does our fertile isle with glory crown." The performances throughout are first-rate, and Denis Stevens' direction is authoritative. Charles Cudworth's annotations, which include the texts, are an added bonus. *I. K.*

PURCELL: *Three Songs*; *Harpsichord Suite* (see HANDEL)

RECORDING OF SPECIAL MERIT

RAMEAU: *Le Temple de la Gloire (excerpts).* Louise Budd (soprano); Philharmonia Virtuosi of New York, Richard Kapp cond. CANDIDE CE 31012 $3.50.

Performance: **Most commendable**
Recording: **Excellent**
Stereo Quality: **Fine**

Le Temple de la Gloire was composed as a festive piece in celebration of the French victory at Fontenoy in 1745. In form it was the typical allegorical stage work of the time—part dance, part vocal piece—with Versailles the setting for the production and a fireworks display as an added attraction. The text was supplied by Voltaire.

We have recently had a series of excerpts from this work on two discs (L'Oiseau-Lyre SOL 297 and 302), each record devoting a side to *Le Temple de la Gloire*, and the purely orchestral selections they contained (played by the English Chamber Orchestra under Raymond Leppard) are roughly the same as those contained in the present collection. Richard Kapp, a thirty-three-year-old American who is the musical director of the Cantata Singers in Boston, does add one vocal item, the *Ramage d'Oiseaux*, to the list, and it is sung with sensitivity by Louise Budd.

The orchestra appears to be one-third New York Philharmonic men, supplemented by New York freelancers. Under Mr. Kapp's stylistically knowledgeable direction they play this music with great effectiveness. As a body they do not yet have the refinement of the English Chamber Orchestra or that ensemble's transparency, lightness, and understanding of articulation, but as heard on this disc they do have more spirit and they perform most commendably. Mr. Kapp deserves much praise as well for his careful editing and for his sensitivity of direction. *I. K.*

RAVEL: *Alborada del gracioso* (see DEBUSSY, *Ibéria*); *Sonatine* (see DEBUSSY, *Jardins . . .*)

RESPIGHI: *Church Windows*; *The Birds.* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 7242 $5.98.

Performance: **A la Philadelphia**
Recording: **Rich**
Stereo Quality: **Good**

A curious juxtaposition, this—Respighi's charming setting of seventeenth- and eighteenth-century bird pieces by Rameau and others, paired with the Bernini-cum-Byzantine ambiance of *Church Windows* with its augmented orchestra reinforced by organ in the climatic episodes. For me the Philadelphia manner is a bit too much for the fragile textures of *The Birds*. Antal Dorati's disc with the London Symphony comes off better in this respect—and I do urge a hearing of the original music used by Respighi as played by Igor Kipnis in his recital "Italian Baroque Music for Harpsichord" (Epic BC 1311). *Church Windows* is a made-to-order blockbuster for the Philadelphians. The only previous recording was the 1955 Mercury monophonic disc with Dorati and the Minneapolis Symphony (produced under the supervision of this writer), an effort that stood as something of an audio classic of its time—*vide* the tam-tam smash at the end of the St. Michael the Archangel movement. Save for what I feel is a fastish tempo that deprives the St. Michael battle episode of its inherent massive quality, Mr. Ormandy, his orchestra, and the Columbia engineers do themselves proud here, especially in the final pages of "St. Gregory the Great." Even the Allen electronic organ gives a surprisingly convincing account of the solo interlude midway in this episode. All told, this is a disc that will principally interest sound buffs. *D. H.*

RIMSKY-KORSAKOV: *Symphony No. 1, in E Minor, Op. 1.* Moscow Radio Symphony Orchestra, Boris Khaikin cond. *Song of Oleg the Wise, Op. 58.* Mark Reshetin (bass); Vladimir Petrov (tenor); Bolshoi Theater Chorus and Orchestra, Boris Khai-

(Continued on page 128)

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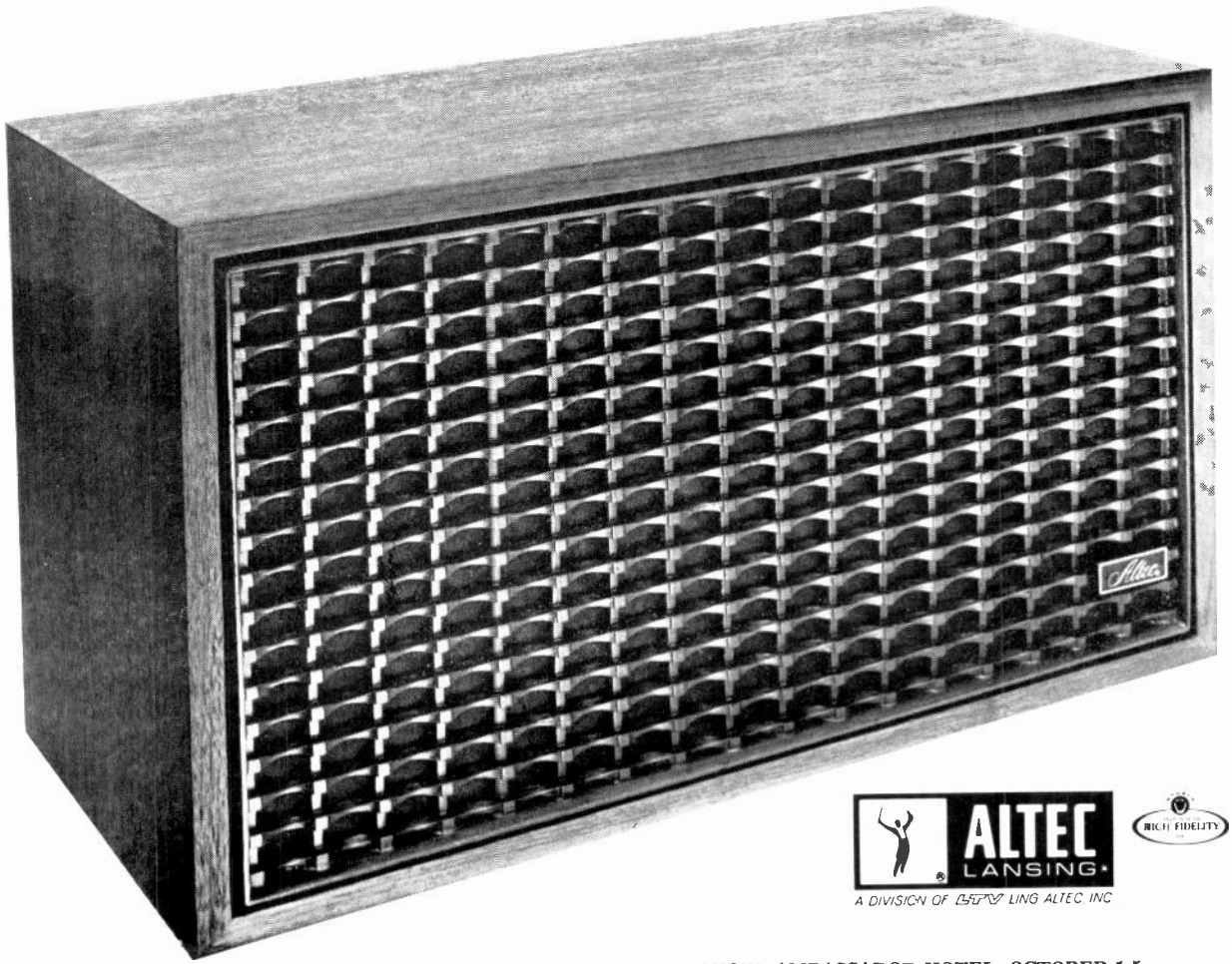

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kin cond. MELODIYA/ANGEL SR 40094 $5.98.

Performance: **Vigorous**
Recording: **Big and bright**
Stereo Quality: **Good**

Rimsky-Korsakov's Op. 1 Symphony was the culmination of his initial studies with Mili Balakirev. It was completed during the course of a three-year cruise as a naval officer and performed in December, 1865, with the composer acknowledging the applause in naval uniform. It was for long thought to be the first full-scale symphony to be composed by a Russian, predating Tchaikovsky's *Winter Dreams* by a full year (the 1809 Symphony No. 21 by Nicolas Ovsianiko-Kulikovsky was not discovered until the late 1940's—see Westminster XWN 18191, deleted). In any event, Rimsky subsequently (during the 1870's) subjected himself to a period of intensive musical self-discipline, purging himself of all amateurish traits and revising his early works, including the Symphony, whose key he raised a half-step from E-flat minor to E minor.

The work for this listener is an attractive bit of Russianized Schumann, and, in the revised version recorded here, brightly and cleanly orchestrated. The performance under Boris Khaikin's direction is affectionate and knowing and benefits from big and spacious recorded sound.

The *Song of Oleg the Wise* is to my knowledge the first major Rimsky-Korsakov choral work to find its way to a domestic U.S. label. Composed in 1899, the music is a ballad-style setting (for soloists, male chorus, and orchestra) of a Pushkin work concerning a doughty warrior-prince who, when told that he will be done in by his battle steed, puts the beast to pasture, but nevertheless meets his end years later upon encountering the whitened skull of his cherished equine companion. For me, this is minor Rimsky compared to the best pages of *Snegourochka* or *The Golden Cockerel*. The choral-orchestral performance here is most impressive, however, though the soloists are a shade on the wobbly side in their otherwise vigorous voice production. Big, full-bodied sound. *D. H.*

SCHUBERT: *Symphony No. 8, in B Minor.* MOZART: *Symphony No. 40, in G Minor, K. 550.* Marlboro Festival Orchestra, Pablo Casals cond. COLUMBIA MS 7262 $5.98.

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

Cults founded on instrumentalists mystify me even more than those founded on opera singers or movie stars, who, by the nature of their crafts, at least project personalities that may enslave the susceptible. But the cult of which Pablo Casals is the love object mystifies me more than any I know, for this group, consisting substantially of superior professional players of instruments other than the cello, regards Casals not only as a teacher of unsurpassable knowledge and a musician of unfathomable profundity, but as a sort of living shrine, a musical Ghandi. Mere adulation is not the factor here, but something alarmingly close to religious reverence. I suppose that Casals might best be described as the Albert Schweitzer of music.

Unfortunately, and surely unjustly, the

(Continued on page 130)

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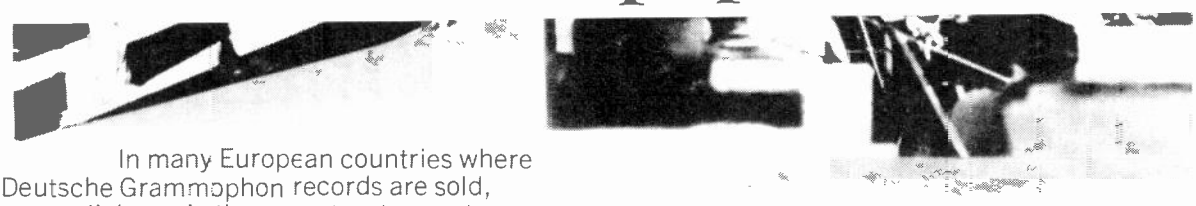

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fanaticism of the cultist produces a sort of backlash in the more detached observer, often resulting in undue severity toward the love object and his work. Casals is of course scarcely to be held responsible for the indiscriminate apotheosizing by his disciples of everything he does, but a critic, in particular, has to be on guard against backlash.

Still, I couldn't help listening to this recording of Casals conducting two hardy perennials with a sort of "all right, show me" attitude. What I heard was a warm, sweetly lyrical performance of the Schubert B Minor; a quite similarly warm, emphatically lyrical, but rather loosely shaped performance of the Mozart G Minor. While the performances are clearly the work of a musician of the highest order and uncommon experience, I detected no revelatory insights, experienced no new musical dimension in either work. In short, for all the virtues of these performances, I can't for the life of me find anything special enough about them to suggest that you throw away the versions you own (if you're happy with them) in favor of Casals'.

The musicians at Marlboro play, as they always seem to, with a very special love for what they're doing; it comes over even on records. The recorded sound leaves nothing to be desired. *W. F.*

SCHUMANN: *Frauenliebe und Leben, Op. 42. Dichterliebe, Op. 48.* Lotte Lehmann (soprano), Bruno Walter (piano). ODYSSEY Ⓜ 32 16 0315 $2.98.

Performance: **Imperfect, but affecting**
Recording: **Fair**

This is a cherishable documentation of the meeting of two distinguished interpreters of the music of Schumann, but the disc (once available as Columbia ML 4788) may no longer have the appeal it once had. Admirers of Lotte Lehmann will find her in good voice in these 1941 recordings. In the intimate *Frauenliebe und Leben* she still exudes a warmth and womanliness which, coupled with her superb enunciation, need not defer to any other singer in the current catalog. But for all her moments of poignancy and eloquence, even Lotte Lehmann cannot make us forget the fact that *Dichterliebe* is a man's cycle. It is also more demanding on her vocal reserves, though she manages most of the challenges resourcefully. Bruno Walter's accompaniments, however, do not stand up against the better examples of pianistic collaboration offered nowadays: they are much too self-effacing, colorless, and not too well reproduced. *G. J.*

SCHUMANN: *Piano Quintet in E-flat Major* (see BRAHMS)

SHOSTAKOVICH: *Quintet for Piano and Strings, Op. 57.* STRAVINSKY: *Three Pieces for String Quartet (1914).* Borodin Quartet, Lyubov Edlina (piano). MELODIYA/ANGEL SR 40085 $5.98.

Performance: **Expertly lugubrious**
Recording: **Superior**
Stereo Quality: **Good**

Stravinsky's Three Pieces for String Quartet, which were composed in 1914, make a very strange impression coupled with Shostakovich's sprawling Quintet, and I am not certain that I can either describe it or account for it to my own satisfaction. Shostakovich seems to me to make a generally more admirable impression as a composer when he works within the limitations of certain chamber-music media than he does running amok at length with a big symphony orchestra. The Quintet for Piano and Strings is, by and large, both *less* impressive than some of the better string quartets and *more* impressive than some of the big symphonies on which the younger Shostakovich's international reputation was built. It is cleanly constructed, written for the most part with thoroughly becoming understatement and, in spite of its considerable length, pretty much free of the sort of padding with which this particular composer can stretch a successful twenty-minute work into a cumbersome, untidy thirty-five minute one.

Melodiya/Angel has done the work a serious disservice by coupling it with Stravinsky's taut, epigrammatic Three Pieces. By strong conviction, I deem comparing the "talent" of one composer with another both irrelevant and risky, but, lesser Stravinsky though this may be, and even though the Borodin Quartet is inclined to smooth away the rough edges of the musical texture, these short pieces make the Shostakovich sound as if it could profit enormously from a (metaphorical) 800-calorie-a-day, high-protein diet with a compulsory work-out for an hour each day in a good gymnasium. Why the dramatic contrast? That Stravinsky is the more adventurous, skillful, and discip-

(Continued on page 132)

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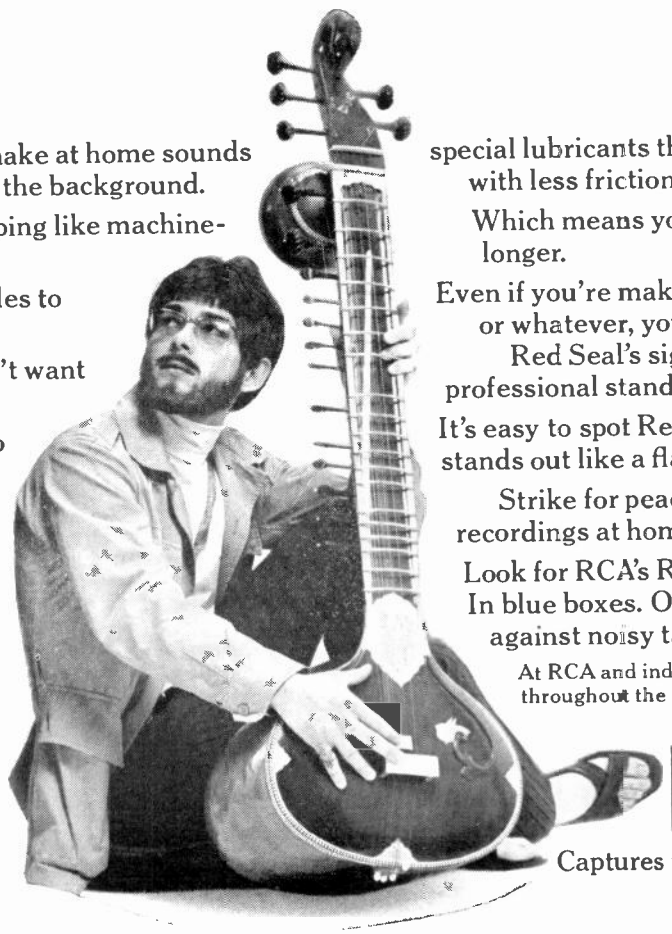

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lined composer is obvious enough. But is Shostakovich so much less so because of the cultural environment that produced him, or because of his innate shortcomings as a critic of his own work?

The Borodin Quartet play with great skill and care in both pieces, but they play both works with one foot in this century and the other in the last. The Stravinsky is therefore something less than thoroughly idiomatic, and the Shostakovich, given a more contemporary performing style, might have come up more sharply profiled. *W. F.*

SIBELIUS: ***Symphony No. 2, in D Major, Op. 43.*** New Philharmonia Orchestra, Georges Prêtre cond. RCA LSC 3063 $5.98.

Performance: **Low-key and lyrical**
Recording: **Good**
Stereo Quality: **Good**

This second major Sibelius recording by Georges Prêtre leads me to wonder if we are to have the whole cycle of seven symphonies from his baton. This is the newest of fifteen currently listed recorded performances, of which I find those by George Szell, Taino Hannikainen, and Lorin Maazel the most distinguished. Prêtre's reading is freely lyrical, low-key in matters of dramatic and dynamic contrast, and for my taste a bit slack—in short, no competition for the three cited versions, despite recorded sound that is clean and bright. *D. H.*

SMETANA: *The Bartered Bride—Overture* (see DVOŘÁK)

STRAVINSKY: *Three Pieces for String Quartet* (see SHOSTAKOVICH)

RECORDING OF SPECIAL MERIT

TELEMANN: ***Paris Quartets: Nos. 2, in A Minor; 3, in G Major; 5, in A Major.*** Quadro Amsterdam. TELEFUNKEN SAWT 9523 $5.95.

Performance: **Splendid**
Recording: **Excellent**
Stereo Quality: **Fine**

Telemann's *Nouveaux Quatuors en Six suites a une flute traversiere, un violon, un basse de viole ou violoncelle et basse continue* were published in Paris in 1738. In spite of the French title, they are not any more French in style than Telemann's other works. They are excellent pieces- -witty, *galant*, typically perky, and utterly charming—and the performances of the second, third and fifth of the set of six (like the remainder, which were issued earlier on SAWT 9448) are in every way impeccable. The instrumentalists include Frans Brüggen (flute), Jaap Schröder (violin), Anner Bylsma (cello), and Gustav Leonhardt (harpsichord), and you won't hear better Telemann anywhere. *I. K.*

RECORDING OF SPECIAL MERIT

VAUGHAN WILLIAMS: ***Symphony No. 1 ("A Sea Symphony"); The Wasps—Aristophanic Suite.*** Sheila Armstrong (soprano); John Carol Case (baritone); London Philharmonic Choir; London Philharmonic Orchestra, Sir Adrian Boult cond. ANGEL SB 3739 two discs $11.96.

Performance: **Magnificent**
Recording: **Very fine**
Stereo Quality: **Highly effective**

Delius, Holst, Vaughan Williams—all these Englishmen, strangely, came under the spell of that supposedly most American of poets, Walt Whitman, and all composed masterpieces—or near-masterpieces—on Whitman texts.

Vaughan Williams' 1903-1909 "Sea Symphony" falls, I suppose, into the near-masterpiece category—but what a wonderfully imposing and often deeply moving near-masterpiece it is! The grandeur and the mystical aspects of Whitman's poems on man and the sea clearly struck a deeply responsive chord in the composer's imagination—and, indeed, this particular chord, expressed in terms of awesome grandeur and mystic evocation, was to emerge again in Vaughan Williams' mature works, most notably in *Job*, the opera *Pilgrim's Progress*, and again in the Ninth Symphony.

In his highly informative and authoritative program notes for the Angel album,

SIR ADRIAN BOULT
A dramatic "Sea Symphony" in fine stereo

Michael Kennedy singles out the grandiose and somewhat sprawling final movement as being (to his mind) the finest music in the Symphony. I would agree that it does have the finest *moments* ("O thou transcendent . . ." *etc.*), but for me the most beautiful sustained portion of the Sea Symphony is the nocturnal *On the Beach at Night, Alone* for baritone and chorus. The Holstian processional *ostinato* that marks the middle section ("A vast similitude interlocks all . . .") is an unforgettable touch.

As for performance, the soloists, chorus, and orchestra do themselves proud under the veteran Vaughan Williams interpreter Sir Adrian Boult. But where this record far surpasses the one done at Kingsway Hall by Sir Adrian fifteen years ago under the composer's supervision is in the sonic enhancement afforded by stereo. The earlier performance never really made its full impact aurally; now, however, the space illusion created by excellent microphone placement in the selfsame hall adds overwhelmingly to the musical-dramatic effect.

As with the earlier Boult recording, the fourth side of this one is taken up with the Overture and incidental music that Vaughan Williams composed in 1909 for a Cambridge University production of Aristophanes' comedy *The Wasps*. The amiable good humor of the music comes across in fine style—and fine sound—all the way. Chalk this up as another plus in Sir Adrian Boult's second recorded traversal of the complete Vaughan Williams symphonic output. *D. H.*

WAGNER: *Siegfried* (see Best of the Month, page 105)

RECORDING OF SPECIAL MERIT

WOELFL: ***Sonata in C Minor, Op. 25; Sonata in E Major, Op. 33, No. 3; Sonata in D Minor, Op. 33, No. 2.*** Vladimir Pleshakov (piano). ORION SFM 6901 $5.00.

Performance: **Adequate**
Recording: **Good**
Stereo Quality: **All right**

If you enjoy, as I do, testing your friends by playing records and asking them to identify the artist, the composer, or what have you, this disc is bound to be a favorite for such purposes. The composer Joseph Woelfl was born in Salzburg in 1773, studied with Leopold Mozart and Michael Haydn, toured all over the continent as a piano virtuoso, entered into friendly rivalry with Beethoven in Vienna, and achieved considerable renown in German capitals and in London. At the beginning of the nineteenth century his star faded, and he died in London around 1812 in comparative obscurity. He was supposed to have been a prodigious technician as well as a versatile composer with a strong penchant for counterpoint. According to one anecdote, he possessed such facility at the keyboard that he could transpose one of his most difficult piano concertos up a half a tone, from C to C♯, when the piano he was to play, delivered at the last moment, was low in pitch.

What does his music sound like? Well, that's where the guessing game starts. Sometimes, as in the opening of this disc's biggest work, the C Minor Sonata, Op. 25, the music is quite Mozartian; then it reminds one of Beethoven, then of Dussek, and of Hummel, and even—a little bit—of Schubert. I don't want to imply that it is fourth-rate; one tune in the Op. 25 last movement rondo has been haunting me for days. The other two sonatas are more lightweight but also quite charming.

The performances here by the Australian-trained Vladimir Pleshakov (he is head of the piano department of the Yehudi Menuhin School of Music at Menlo Park, California) are entirely competent and thoroughly sympathetic with the scores, but also somewhat heavy-handed and not very subtle tonally. Perhaps some of this impression has to do with the instrument used, which is not identified on the jacket, but, according to advertisements for the disc, is a "vintage pianoforte." It sounds old, but how old? And it also sounds a bit unresponsive. At any rate, the disc is a great curiosity and is worth obtaining. The sonic reproduction is certainly not outstanding, and the side endings sound constricted. The Orion label, incidentally, is an offshoot of the late Vernon Duke's Society for Forgotten Music, and Duke provided typically aggressive program annotations for this disc. *I. K.*

COLLECTIONS

LARRY ADLER: ***Works for Harmonica and Orchestra.*** Arnold: *Harmonica Concerto, Op. 46.* Benjamin: *Harmonica Con-*

certo. Vaughan Williams: *Romance for Harmonica and String Orchestra.* Milhaud: *Suite for Harmonica and Orchestra.* Larry Adler (harmonica); Royal Philharmonic Orchestra, Morton Gould cond. RCA LSC 3078 $5.98.

Performance: **High-class harmonica concert**
Recording: **Excellent**
Stereo Quality: **Vivid**

Larry Adler, the harmonica virtuoso, has had remarkable successs in persuading some of the outstanding composers of our time to write works for his instrument. Thirteen of them have succumbed to his blandishments, in fact, and four of the more successful attempts are heard here with the maestro himself at the mouth organ. Malcolm Arnold's Harmonica Concerto is a jazzy affair originally composed at the behest of the BBC and held down to nine minutes at the request of that canny institution. Nine minutes is just about right, as the work goes its melodious, Gershwinesque way, culminating in a perky, Italianate finale. Arthur Benjamin's Concerto also is ingratiating and unpretentious, especially in its *Canzona semplice* and the *Rondo amabile* with which it sunnily concludes. Milhaud's Suite is still another sportive effort, swinging from gigue to sailor song to hornpipe in a carefree, hearty style. Most surprising of the pieces is Vaughan Williams' Romance, a dreamy, pastoral rhapsody containing some of the loveliest string passages he ever wrote. Far from being a bagatelle or mere experimental exercise, it is a haunting, serious work, and Mr. Adler gives it everything he has, with stunning backing from Morton Gould and the Royal Philharmonic. It's a lovely program, yet a harmonica is what Mr. Adler does play, and the sound of that limited instrument over the length of two sides is just a little wearying. *P. K.*

RECORDING OF SPECIAL MERIT

CARLO BERGONZI: *Opera Recital.* Verdi: *La Traviata: Act II: Lunge a lei . . . De' miei bollenti spiriti . . . Oh, mio rimorso. Ernani: Act I: Mercè, diletti amici . . . Come rugiada al cespite . . . Oh, tu che l'alma adora. Luisa Miller: Act II: Il foglio Junque? . . . Quando le sere al placido . . . L'ara, o l'avello* (with Ezio Flagello and Giorgio Tozzi, basses; Piero de Palma, tenor). *Un ballo in maschera: Act I: Di tu se fedele; Act III: Forse la soglia attinse . . . Ma se m'è forza perderti. Macbeth: Act IV: O figli, o figli miei! Ah, la paterna mano.* Carlo Bergonzi (tenor); RCA Italiana Chorus and Orchestra; Metropolitan Opera Orchestra (in *Macbeth*); Georges Prêtre, Thomas Schippers, Fausto Cleva, and Erich Leinsdorf cond. RCA LSC 3084 $5.98.

Performance: **Golden-Age quality**
Recording: **Good—from differing sources**
Stereo Quality: **As above**

In a review of operatic highlights which appeared recently in these pages, I remember calling attention to the excellence of Carlo Bergonzi with a certain monotonous regularity. I note with great pleasure that RCA has now assembled a disc of scenes from six complete operas which brings into focus this exceptional tenor's gifts. In the uncredited liner notes (though I am willing to bet *venti scudi* that they were written by the Met's Assistant Manager Francis Robinson!) we are given a glimpse of the warm human being beneath those period costumes. But what really counts is the singing.

Since we are talking about a tenor, the very absence of anything "unusual" in Carlo Bergonzi must be regarded as unusual. He is consistent in his excellence, and there is nothing puzzling about his work; on records he sounds the same as he sounds in the opera house—a voice not overwhelmingly large, soft rather than penetratingly metallic, and always reassuringly right. Mind and heart are combined in his work to a remarkable degree. A good judge of his own capabilities, he does not force to achieve the "big sound," nor is he determined to prove his mettle through superficial effects. In "*O, mio rimorso,*" the treacherous *cabaletta* from Alfredo's second-act aria in *La Traviata* (which is often omitted in performance, but not missing from the piano score, as the liner notes assert), he does not take the final roof-raising C, and he does not go after the high B natural that ends the *Ernani* scene. His energies are concentrated, instead, on refining the musical execution of his scenes in phrasing, dynamics, expressive nuance, and, above all, a polished legato line. His singing is a model of taste, security, and pure intonation. There is no scooping up to a note, but there are nicely turned *portamenti*; Bergonzi knows the difference between the two. The dramatic projection is restrained; Bergonzi is not a singing actor, and he guards

against over-interpretation. But his innate intelligence enables him to convey the essence of a character with the simplest means: the melancholy nature of Ernani, the impulsiveness of Alfredo, and the alternating sides of Riccardo's personality are unmistakably expressed in his singing, and so is Macduff's grief in what is generally regarded as a minor scene in *Macbeth*—until a major artist gets hold of it. Special mention should be made of Bergonzi's technique because it is the kind that seldom calls attention to itself. But the attentive listener will surely note that exquisite *morendo* effect on the phrase *"irati sfidar"* in *"Di tu, se fedele,"* to say nothing of his rare ability to sustain a legato line across the register break.

There will come a time when our much-criticized age will take on a golden sheen in retrospect. When that happens, you may be sure that Carlo Bergonzi will be cited among the gilded—and this disc will be offered as proof. Except for Georges Prêtre's rushed tempo and ill-judged dynamics in *"De' miei bollenti spiriti,"* the orchestral and choral backgrounds in all these excerpts are worthy of the solo singing. *G. J.*

ENGLISH, FRENCH, AND ITALIAN MADRIGALS AND SONGS. R. Johnson: *Care Charming Sleep.* Cornyshe: *Ah, Robin, Gentle Robin*; *Hoyda, Jolly Rutterkin.* Weelkes: *Cease Sorrows Now.* Wilbye: *Lady, When I Behold the Roses Sprouting.* Vautour: *Mother, I Will Have a Husband.* Gentien: *Je suis Robert.* Sermisy: *Tant que vivray.* Monteverdi: *Baci soavi e cari*; *Lamento della ninfa.* Gibbons: *The Cries of London.* The Deller Consort; Raphael Perulli, viola da gamba; René Saorgin, harpsichord and organ; The Bulgarian String Quartet. RCA VICTROLA VICS 1428 $2.50.

Performance: **Commendable**
Recording: **Very good**
Stereo Quality: **All right**

A number of selections in this polyglot collection have been recorded previously by Deller and his Consort. The latter composer's amusing *Cries of London* is the only work on the disc that I found less than effective in performance, mainly because of a lack of humor; the cries are treated far too seriously. Otherwise, this is a fine, if mixed, collection, with an emphasis on English music. The singing throughout is accomplished, the recorded sound good, but no texts or translations are supplied. *I. K.*

RECORDING OF SPECIAL MERIT

THE FABULOUS FORTIES AT THE MET. Arias from Gluck: *Orfeo ed Euridice* (Risë Stevens); Rossini: *Il Barbiere di Siviglia* (Jennie Tourel and Salvatore Baccaloni); Mozart: *Le Nozze di Figaro* (Ezio Pinza); Gounod: *Mireille* (Lily Pons) and *Roméo et Juliette* (Martial Singher); Massenet: *Manon* (Bidú Sayão); Bizet: *Carmen* (Robert Weede); Saint-Saëns: *Samson et Dalila* (Bruna Castagna); Wagner: *Die Meistersinger* (Torsten Ralf), *Die Walküre* (Astrid Varnay), *Lohengrin* (Helen Traubel), and *Rienzi* (Lauritz Melchior). Orchestral accompaniments, various conductors. ODYSSEY 32 16 0304 $2.98.

Performance: **All-star excellence**
Recording: **Remarkable restorations**
Stereo Quality: **Artificial, but well done**

What, you may ask, was so "fabulous" about the Forties at the Met? You have a point, but if you are inclined to dismiss that era too lightly, this remarkable collection of recordings made between 1941 and 1946 will make you think twice. Veteran discophiles will recall that these were the years of vigorous rebirth for the Columbia label; they brought an end to Victor's monopoly on the classical scene—and the microgroove revolution was just around the corner.

Columbia has never given its vocal catalog the attention it deserved, and this makes the appearance of such a well-chosen, eminently representative collection all the more pleasing. This is no haphazard miscellany: clearly attempts have been made to present each artist at his or her best. We may therefore easily overlook the fact that *Rienzi*'s brief association with the Metropolitan ended in 1889 and that *Mireille* has not been heard there since 1918. What counts is that

ALEXANDER KIPNIS
Richness, power, and uncanny agility

Melchior's recording of Rienzi's Prayer captures him in the characteristic strength of his autumnal years, with a firm and eloquent projection of his bronze-like tones, and that *"O légère hirondelle"* is definitely vintage Pons: charming, vivacious, technically adept.

Risë Stevens, too, is captured at her vocal prime—her *"Che farò senza Euridice"* sounds even better than I remembered it. Sayão's *"Adieu, notre petite table"* is an accurate capsule of her exquisite, sensitive Manon, and Traubel's "Dream" faithfully recalls her opulently vocalized, if perhaps a shade too stately-sounding, Elsa. Bruna Castagna's voluptuous Dalila (*"Printemps qui commence"*) confirms the good reputation of this fine mezzo whose recorded legacy is rather small. And the cultivated style and sound musicianship of Jennie Tourel and the ardent singing of Astrid Varnay (*"Du bist der Lenz"*) present these artists far more attractively than their more recent recordings do.

Unlike most of the others, Ezio Pinza's *"Se vuol ballare"* has not spent the past twenty years in Columbia's vaults, but its reappearance is no less appreciated for that. Baccaloni's authority and comic flair shine bright in his *"A un dottore,"* as does Martial Singher's refined artistry in the Queen Mab ballade. Robert Weede's Toreador Song holds its own in this distinguished company; only Torsten Ralf's somewhat strained Prize Song falls below the uniformly high level—the late Swedish tenor has certainly been heard to better advantage elsewhere on discs.

The conductors (uncredited) include Bruno Walter, Erich Leinsdorf, Artur Rodzinski, Fritz Busch, Fausto Cleva, and André Kostelanetz—all handling their assignments with distinction. The technical production rates special praise; I know of no vocal reissues of this period that match the smoothness and clarity of Columbia's reproduction. *G. J.*

RECORDING OF SPECIAL MERIT

ALEXANDER KIPNIS: *Russian Arias and Songs.* Dargomizhsky: *Russalka: Miller's Aria.* Rimsky-Korsakov: *Sadko: Song of the Viking Guest.* Moussorgsky: *Song of the Flea.* Alexander Kipnis (basso); Victor Orchestra, Nicolai Berezowsky cond. Rachmaninoff: *O, Cease Thy Singing, Maiden Fair*; *Harvest of Sorrow.* Gretchaninoff: *Over the Steppe*; *The Captive.* Malashkin: *Oh, Could I But Express in Song.* Stravinsky: *Histoire pour Enfants: Tilim-Bom.* Alexander Kipnis (basso), Celius Dougherty (piano). *Kalinka*; *Soldier's Song*; *Maiden of My Heart*; *Dubinushka*; six other Russian folk songs. Alexander Kipnis (basso); balalaika orchestra, Gleb Yellin dir. RCA VICTROLA Ⓜ VIC 1434 $2.50.

Performance: **Commanding**
Recording: **Not new, but good**

This welcome follow-up to the recently issued disc of *Boris Godounov* excerpts by Alexander Kipnis combines arias, art songs, and popular songs recorded at various times during the basso's American career. The art songs date from 1939, the year of his return to America; the Russian folk songs followed three years later; and the selections with orchestral accompaniment date from the final phase of the singer's performing career (1945-1946).

The mixture is generally pleasing. Kipnis' voice was a phenomenon of richness and sonority. For a voice of such size and power, he demonstrated agility and textural variety that were uncanny. These qualities distinguished Kipnis' interpretations of lieder, and they are present here in the Russian art songs as well. The delicacy he brings to Rachmaninoff's *O Cease Thy Singing, Maiden Fair* is of the kind many tenors would envy. There are moments, of course, where the vibrancy and resonance of the voice present certain problems of control, and the recital is not without instances of imperfect attack and off-center intonation. But the vitality of interpretation and the power of communication remain very impressive throughout.

The Russian folk songs with balalaika accompaniment are rather specialized fare, but the artistry expended on them is uncompromisingly high. In the hauntingly beautiful *Lullaby* and *Night* the memorable Kipnis mezza-voce is shown at its best. The accompaniments are satisfactory; the recorded sound is entirely pleasurable despite its age. *G. J.*

(Continued on page 136)

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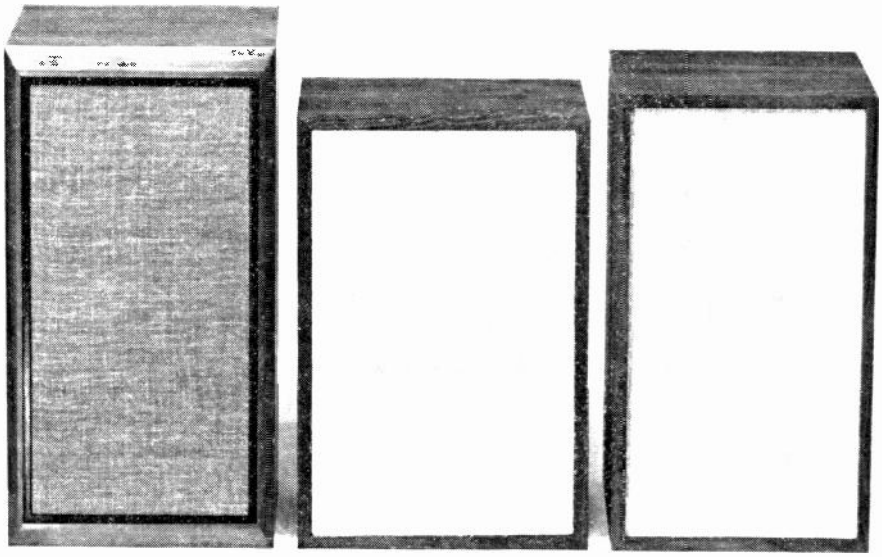

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CIRCLE NO. 25 ON READER SERVICE CARD

RECORDING OF SPECIAL MERIT

HANS-MARTIN LINDE: *Concertos for Flute.* Albinoni: *Concerto, in G Major, for Flute, Strings, and Continuo.* Sammartini: *Concerto, in F Major, for Soprano Recorder, Strings, and Continuo.* A. Scarlatti: *Sinfonia No. 2, in D Major, for Flute, Trumpet, Strings, and Continuo.* Vivaldi: *Concerto, in G Minor, for Alto Recorder, Strings, and Continuo, Op. 10, No. 2 ("La Notte").* Hans-Martin Linde (flute and recorders); Maurice André (trumpet, in Scarlatti); Collegium Musicum Zürich, Paul Sacher cond. DEUTSCHE GRAMMOPHON ARCHIVE 198466 $5.98.

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

The title of this disc has to be taken with a grain of salt, for only two works, those by Albinoni and by Alessandro Scarlatti, use the transverse instrument. The rest is played on recorders—even the Vivaldi, which is usually played on the flute but which sounds wonderfully atmospheric on the alto recorder. (The Sammartini, incidentally, is the same piece that has been recorded on the oboe as well as on the flute.) I am not sure that the Scarlatti can be labeled a flute concerto with any accuracy; the trumpet is really the featured instrument, with the flute coming into its own only in the slow movements. Altogether, this collection is exceptionally well played, on the part of both the principal soloist and the fine chamber orchestra. Linde does wonders with his solos, and the repertoire is for the most part delightful. Recommended. *I. K.*

JAMES McCRACKEN: *Opera Arias* (see LEONCAVALLO)

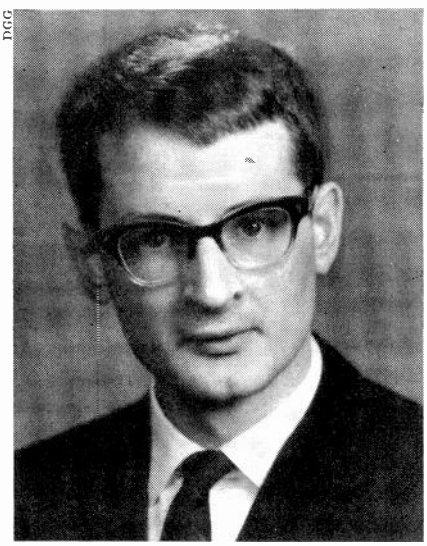
THE OPEN WINDOW. Schickele: *Wild Bill Hickock Rides Again; 4:00 A.M., June; The Sky Was Green; Piano Concerto No. 1 in G Major; The Priests of the Raven of Dawn.* Dennis: *At the Wedding; Soldier's Song from the Last War, for the Next; Italian Symphony.* Walden: *The Girl from Tarentum; Piece by the New Guy; Curtain Call ("Circus").* Robert Dennis (electric piano, electric harpsichord, *etc.*), Peter Schickele (piano, *etc.*), Stanley Walden (organ, clarinet, *etc.*). VANGUARD VSD 6515 $5.79.

THREE VIEWS FROM "THE OPEN WINDOW." Schickele: *The Fantastic Garden.* Walden: *Circus.* Dennis: *Pennsylvania Station.* The Open Window; Louisville Orchestra, Jorge Mester cond. LOUISVILLE FIRST EDITION LOU 691 $8.45.

Performance: **Authentic**
Recording: **Good**
Stereo Quality: **Vanguard more effective**

The Open Window is a very engaging group of gifted young musicians: Peter Schickele of P.D.Q. Bach fame; Stanley Walden, composer, clarinetist, and member of the Open Theater (whose hobby is, according to the album, selling out); and Robert Dennis, whose career has, in the memorable words of the same program notes, acquired a patina of token respectability. Their speciality is dreamy, romantic music in a kind of cross between rock, raga, chamber music, Kurt Weill, jazz, Renaissance music, Stravinsky, old English folk song, and (some cross!) you name it. In pursuit of all this eclecticism they sing, hum, babble, and take turns on piano, electric piano, electric harpsichord, electric organ, clarinet, recorders, assorted percussion, and a what-not or two. They do a Yiddische-pop version of *Les Noces*, a modern-music jazz take-off, a George Harrison Vale-of-Kashmir number, the shortest and honky-tonkiest Piano Concerto on records, and much, much more. Withal they achieve a clearly recognizable style in which, as in the last Beatles album, nostalgia plays a major role.

Unfortunately their venture into Symphonyland is somewhat less successful. I liked Walden's *Circus*, with its funky overlay of musical styles—somewhat in the manner of Ives or the Milhaud *Creation* but with plenty of character of its own. Dennis' *Pennsylvania Station*—about its demolition and the mysterious music that appeared on its PA system while it was being torn down—is a nice conceit, but it would have been better realized as a song for the group rather than as a ponderous production with spooky narrations and *On the Steppes of Central Asia* orchestral mood music. And Schickele's orchestral sound—Bartók and Copland as orchestrated for Paul Whiteman—seems stale beside the freshness of the writing for the group. I don't say that the symphony orchestra can't be used in the New Eclecticism; but the problem of how to use it is not solved creatively here. Also, the spooky reverb around the voices is cornball; like everything else, the sonics work better on the other album. *E. S.*


DGG

HANS-MARTIN LINDE
Wonderful flute in Baroque concertos

POMP AND CIRCUMSTANCE. Bizet: *Carmen Suite No. 1: March of the Toreadors.* Elgar: *Pomp and Circumstance, March No. 1.* Mendelssohn: *Athalie: War March of the Priests.* Verdi: *Aïda: Grand March.* Wagner: *Tannhäuser: Fest March.* Meyerbeer: *The Prophet: Coronation March.* Ippolitov-Ivanov: *Two Caucasian Sketches: Procession of the Sardar.* Berlioz: *Rakoczy March.* New York Philharmonic, Leonard Bernstein cond. COLUMBIA 7271 $5.98, ® MQ 1135 ($7\frac{1}{2}$) $7.98.

Performance: **Stirring**
Recording: **Superb**
Stereo Quality: **Excellent**

Mr. Bernstein, who has left the New York Philharmonic in indisputably much better shape than he found it, puts the ensemble through its paces here in a program chosen from marches identified with the stage and the concert hall rather than the battlefield. There are marches from *Carmen* (*March of the Toreadors*); *Aïda* (*Grand March*); *Tannhäuser* (*Fest March*); and Meyerbeer's *The Prophet* (*Coronation March*) which have also, in excruciating performances by high school bands, served to send countless graduating classes shuffling to the podium for their diplomas. The same uses, in fact, have been found for such items on the program as the Berlioz *Rakoczy March*, Mendelssohn's *War March of the Priests* from *Athalie*, and Elgar's *Pomp and Circumstance No. 1.*

The supple, red-blooded, resounding performances turned in here ideally should discourage any school orchestra from ever desecrating these scores again. Of course it won't. But Mr. Bernstein's readings, achieving a marvelous balance of emphasis between the pompous and the circumstantial, at least remind us how glorious these overworked old processionals can still sound. *P. K.*

GÉRARD SOUZAY: *Serenade.* Rachmaninoff: *Oh, stay, my love, Op. 4, No. 1; When yesterday we met, Op. 26, No. 13.* Tchaikovsky: *At the ball; Don Juan's Serenade.* Hahn: *Infidélité; Le Rossignol des lilas.* Fauré: *Sérénade toscane.* Debussy: *Noël des enfants qui n'ont plus de maisons.* Liszt: *Oh! quand je dors; Nimm einen Strahl der Sonne; Ihr Glocken von Marling.* Villa-Lobos: *Serenata.* Braga (arr.): *Engenho novo.* Guarnieri: *Declaração.* Buchardo: *Jujeña.* Gérard Souzay (baritone); Dalton Baldwin (piano). RCA LSC 3082 $5.98.

Performance: **Sensitive and skillful**
Recording: **Good**
Stereo Quality: **Natural**

You can always rely on Gérard Souzay to put together an uncommon and imaginative program. In this case, under the loose-fitting heading "Serenade," he presents a collection of intimate songs from many lands. That some are not serenades at all is a minor matter; what counts is that they include several discoveries, that not even the best-known piece here (Liszt's *"Oh! quand je dors"*) is easy to come by, and that all are rendered with exemplary artistry. The broad emotional range extends from the playful, catchy, folk-inspired *Engenho novo* (a Bidú Sayão specialty in earlier days) to the passionate outpourings of Tchaikovsky and Rachmaninoff, with a delicate early Fauré song and the bitter, despondent last song of Debussy representing the French repertoire alongside the more conventional, if rarely recorded, pieces by Reynaldo Hahn. The performances are characteristic Souzay: fastidious in phrasing, elegant in diction, and extremely skillful in coloration and dynamic shading considering the vocal limitations. At times, such as at the climaxes of *Oh, stay, my love* and *Don Juan's Serenade*, the music calls for a weightier voice, and some of the top notes sound effortful, but the total impression is highly satisfying. And such a mastery of five languages and national styles is not to be taken lightly. As always, the singer and his excellent accompanist, Dalton Baldwin, function as an inspired unit. *G. J.*

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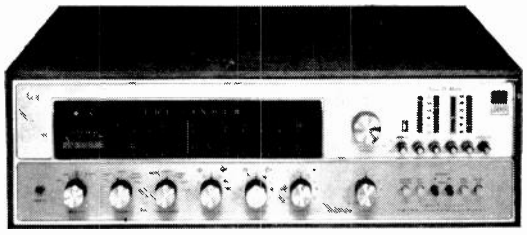

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CIRCLE NO. 26 ON READER SERVICE CARD

Sixteenth 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, Contributing Editor

REX REED

By PAUL KRESH

GUESS who's coming to breakfast! Rex Reed! How do you interview an interviewer? You have to be so *observant*. And what to serve? He told *Time* magazine he doesn't like "breakfast-type foods." Must we really supply hamburgers and Dr. Pepper?

The buzzer sounds from downstairs, and our beagle takes up a vigil at the apartment door. Ah, here he is, wearing the softest jacket. (Vicuña? Camel's hair? Cashmere? A real interviewer would know at once.) He springs into the room, light on his feet, all his movements cat-like. The hazel eyes narrow to a tom's squint for a second, then open wide and wary. Dark hair and eyebrows that *Time* called "lush as a Labrador's."

"Ah, cornbread!" Thank goodness, he likes it. He eats with relish the scrambled eggs, the sausages, the cornbread, makes no demand for a Dr. Pepper, drinks all his coffee, and lights up. (A True? A Salem? You're supposed to *notice* these things.) Beagle brings rubber toy, teaches Mr. Reed how to throw it. They're fast friends already. Next? Of course—ask questions. Break out the tape recorder.

"I was always a writer, it seems to me. I was writing from the time I was a child. When I was twelve years old I wrote a short story about someone who committed suicide at Schrafft's."

Relaxed and comfortable now, the subject sprawls on a leather sofa, entranced by the Sony cassette recorder as he tells of his early years traveling from town to town in the South with his father, a supervisor for a Texas oil company. An "A" student at some thirteen Southern schools, then a journalism degree from Louisiana State. A lonely youth, much of it spent in solitary at movies or writing.

"I wrote all through high school. I wrote movie reviews for the paper. When I got to college, I was campus critic. I acted some too. I came to New York off and on during Christmas vacations and reviewed plays for the Baton Rouge *Morning Advocate* while still in college. I moved to New York in 1960. I always wanted to be an actor. I worked at the Actors Studio, did some parts that were very prestigious but paid no money. I did summer stock and acted out West on a summer tour. I was still hoping to make it as an actor, but then I was offered a job in the publicity department at Twentieth Century-Fox. There I had to write those puffy things about Elvis Presley and—you know—Fabian, and tell everybody how great they were when I wouldn't be caught dead seeing their movies myself."

Is that why he tells the truth about actors so relentlessly in his New York *Times* interviews and his best-selling book *Do You Sleep in the Nude?* Is it a reaction to having to turn out press releases about movie stars?

"Well, no. I'm a very opinionated person and always have been. I just want people to know the way it is, as seen through my eyes."

What happened to the job at Fox? "*Cleopatra* came along and rocked the company financially. We were saving on rubber bands and paying Elizabeth Taylor and Richard Burton to float down the Nile while everybody back at Fox was taking salary cuts, and I was the first one to go—the little guy at the $75 salary, the most dispensable item in the company. I was fired."

Then, Broadway "flack" jobs working for press agents "in dirty little rooms above Sardi's" and in off hours following his central interests—movies, writing, and listening to music. A suggestion from friend Liz Smith at *Cosmopolitan* led to a brief tenure as that magazine's film critic.

Lap dissolve. The scene shifts. Reed, unemployed again, takes off for the Venice Film Festival "depressed about being fired" and writes a series of unsolicited interviews of extraordinary frankness which are published by the New York *Times* and *New York*, then the Sunday magazine of the late *Herald Tribune*. How did he get those interviews with the stars, including the last ever held with Buster Keaton?

"I lied. I told them I was from the *Times*."

The *Times* snaps up the Keaton interview, the *Tribune* publishes a "wild" piece about Jean Paul Belmondo, and the rest is journalistic history, with endless job offers "all turned down because I've always wanted to be my own boss and tell it exactly the way I feel it." And TV appearances on all the big talk shows, Johnny Carson, Dick Cavett, and . . . you name it. Then being recognized as a celebrity himself, with invitations raining down like cornflakes.

One of these is an invitation to write record reviews for STEREO REVIEW, and young Reed (then twenty-eight) accepts. "The first record I got was a Peggy Lee album. I could wax ecstatic; I've always been able to write better about things I hate, but if it's something I really love, I can be as poetic or as sentimental as I like. I'm rough on junk—in hopes that I can help raise the taste level of the music-buying public."

WHAT does he like best of what he hears? "Singers who tell a story, who know what lyrics are all about—June Christy, Blossom Dearie, Mel Tormé, Mabel Mercer, Bobby Short, Mark Murphy. I like Frank Sinatra when he works hard. On the scene now I like José Feliciano because he blends an almost masterful knowledge of music with current beats, tempos, sounds, and rhythms."

And his pet hates? "Country-and-Western music. I was force-fed the stuff as a child." Bob Dylan? "A hybrid mistake." The Beatles? "Lousy interpreters of their own music." The foreign pop scene? "Superficial and behind the times, but I love bossa nova."

How and when does he review records anyway, with all the other assignments he has? "On a fire-engine red Smith-Corona portable with a white keyboard, often very late at night because I'm going now seven days a week."

It would be bright, perhaps, to ask Rex about his part in the movie *Myra Breckinridge*, but Miss Beagle has just returned and is howling for attention from Rex; she will be served.

Oh, yes, one more thing: does *he* sleep in the nude? "No. In pajamas, even on the hottest night in the summer—and with the electric blanket on."

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CIRCLE NO. 39 ON READER SERVICE CARD

ENTERTAINMENT

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

J. J. BARNES AND STEVE MANCHA: ***Rare Stamps.*** J.J. Barnes (vocals); Steve Mancha (vocals); various accompaniments. *Baby, Please Come Back Home*; *Chains of Love*; *Now that I Got You Back*; *Easy Living*; *Sweet Sherry*; and six others. VOLT VOS 6001 $4.79.

Performance: **Undistinguished rhythm and blues**
Recording: **Very good**
Stereo Quality: **Very good**

The Stax-Volt complex rarely produces a record that does not arouse intensely rhythmic reactions from its listeners. Barnes and Mancha, in their first outing for the company, are no exception. The Stax-Volt style —like Motown before it—is already assuming classic definitions, but it continues to retain a vigor that Motown too often seems to have lost. Barnes and Mancha (each of whom performs on one side of the disc) have not come up with distinctive enough performances to make me particularly eager to hear them again, however. Solid, competent rhythm and blues, good arrangements, and some crisp vocal backings, yes, but not much more. *D. H.*

LIONEL BART: ***Isn't This Where We Came In?*** Lionel Bart (vocals); orchestra, John Cameron arr. and cond. *Pre-Birth*; *The Child*; *The Seeker*; *The Hider*; *The Lover*; *The Finder*. DERAM DES 18020 $4.98, ⑧ 77820 $6.95.

Performance: **Navel gazing**
Recording: **Good but florid**
Stereo Quality: **Good**

This is one of those pieces of show-biz effrontery masquerading as personal testament which is as breathtaking in its self-centered bad taste as a George Jessel eulogy. It has been "conceived, written, and performed by Lionel Bart," and it purports to be a "reflection of experience in songs and sounds." It is divided into six movements (see above), each marking off a part of Bart's life. The only thing drearier than that life apparently was is this narcissistic hash of a recording. In it Mr. Bart displays in doggerel, to the accompaniment of an overripe orchestra, what seem to be his most salient characteristics: overweening ego, maudlin self-pity, noxious sentimentality, the hypersensitivity of an elephant in the twentieth month of gestation, and a genuine awe of his own remarkable talents.

In my generation there has been, so far, only one nonliterary artist who has been truly successful in using his life and his persona as a vehicle for expressing universal truths, and that is Federico Fellini. Not that a lot of other people are not trying, as this unfortunate sample shows. American stage acting has had this egoistic quality for several years recently, and several good plays have been done in by the meat grinder of "personal truth." More recently, it has appeared as the "new journalism": *i.e.*, if you weren't there as a living, feeling, sensitive, and *open* human being to report on a specific event as it affected *you*, then you cannot possibly communicate to others the reality of the event.

To deal in artistic terms with one's own life, as Mr. Bart does, obviously has a personal kind of validity, especially if done well and honestly. But to inject all sorts of cosmic implications into what emerge as very ordinary and commonplace experiences seems to me to be strutting nonsense. I am in favor of everyone's doing his own thing, but surely there must be some relative scale of values that tells you whether or not your own thing is of much interest to others. I wish someone had told Mr. Bart, although, judging by this recording, he wouldn't have listened anyway. Mr. Bart should go back to thinking of himself as somebody else—say, Oliver. *P. R.*

DRIFTIN' SLIM
Rewarding country blues

MARS BONFIRE: ***Faster than the Speed of Life.*** Mars Bonfire (vocals and orchestrations). *Faster than the Speed of Life*; *Born To Be Wild*; *Sad Eyes*; *Lady Moon Walker*; *Tenderness*; *She*; and five others. COLUMBIA CS 9834 $4.98.

Performance: **He lights a good fire**
Recording: **Excellent**
Stereo Quality: **Good**

What's in a name? Mars Bonfire, indeed. But he's so talented. All the songs here are his, and they are all good. *Born to Be Wild*, which is the number that set Bonfire to burning rubber at BMI, is the most familiar, and deservedly so. My favorite is *Lady Moon Walker*. This is a gentle rock trip with lots of fantasy whirling through its lyrics, and a lovely melody. The opener, *Faster than the Speed of Life*, is fast and on a real high. It's a great dance number.

Mr. Bonfire was once writing and playing guitar with a now defunct group called Sparrow. Three members of that group went on to start Steppenwolf, while Mars continued to write and "do his own thing." He's doing just fine. *R. R.*

DRIFTIN' SLIM: ***Somebody Hoo-Doo'd The Hoo-Doo Man.*** Driftin' Slim (vocals, guitar, drums, and harmonica); Jack Wall (electric guitar); Ike Parker (electric bass); Gus Jones (drums). *Jackson Blues*; *How Many More Years?*; *Hoo-Doo Man Blues*; *Standing Around Crying*; *Give an Account*; *Jack O'Diamonds*; and nine others. MILESTONE MSP 9300-I $4.98.

Performance: **Basic blues revived**
Recording: **Good**
Stereo Quality: **Good**

Driftin' Slim first came to prominence in the early Fifties—a time when black popular music was moving in the direction of electric rhythm-and-blues. He is one of a number of performers who continued to maintain the spirit and the content of the old country-based blues. Producer Pete Welding, whose work as a-&-r man and historian has preserved the performances of many significant blues musicians, has prepared a collection that runs the gamut of several early styles. Driftin' Slim plays selections with his one-man-band rig of guitar, harmonica, and drum, he plays harmonica showpieces, and he even includes a song with electric accompaniment and amplification. A good set.

I should mention that Driftin' Slim's music may be a bit difficult if you're not fa-

Explanation of symbols:
Ⓡ = *reel-to-reel tape*
④ = *four-track cartridge*
⑧ = *eight-track cartridge*
Ⓒ = *cassette*
Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo

miliar with some of the more basic blues styles, but it is a rewarding example of the continuing creativity at the gut level of black music. *D. H.*

JOSÉ FELICIANO: *Feliciano/10 To 23* (see Best of the Month, page 107)

THE GRATEFUL DEAD: ***Aoxomoxoa.*** The Grateful Dead (vocals and instrumental). *St. Stephen*; *Dupree's Diamond Blues*; *Rosemary*; *Doin' That Rag*; *Cosmic Charlie*; and three others. WARNER BROTHERS WS 1790 $4.98, ④ A 1790 $5.98, ⑧ M 1790 $6.95, Ⓒ X 1790 $5.95.

Performance: **Alive**
Recording: **Good**
Stereo Quality: **Good**

The Grateful Dead is among the more successful of today's groups, and this recording is a good example of both why and how. They have always been unafraid of experimentation, they have played together consistently for a considerable period of time, and they have taken rock psychedelia seriously but not used it pretentiously. All these factors are evident here, particularly in *St. Stephen* and *Rosemary*, both of which are attractive and very well performed. My only quarrel with the Dead is that for a group that plays this well *without* all sorts of electronic studio effects, they seem overly fascinated with the use of those condiments. Since their electronic effects are not all that startling—and their performances sometimes can be—I wonder why they bother with so many. The title, by the way, remains a mystery to me. I have tried three dictionaries and still no "Aoxomoxoa." Spelled backwards it is, of course, the same thing. Okay, Mr. Chan. Now why did you ask us all over here this evening? *P. R.*

RECORDING OF SPECIAL MERIT

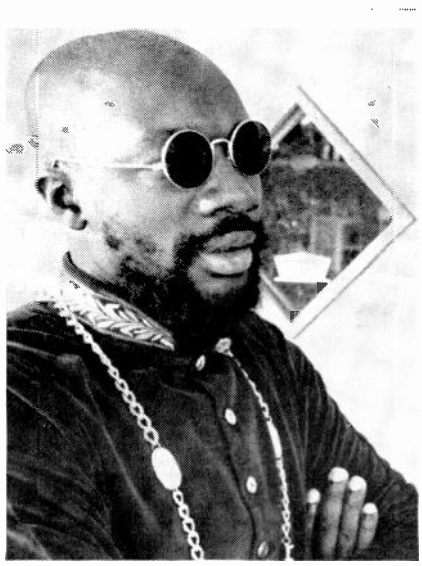
ISAAC HAYES: ***Hot Buttered Soul.*** Isaac Hayes (vocals and instrumentals). *Walk On By*; *Hyperbolicsyllabicsesquedalymistic*; *One Woman*; *By the Time I Get to Phoenix*. ENTERPRISE ENS 1001 $4.79.

Performance: **Something to remember**
Recording: **Adds excitement**
Stereo Quality: **Good**

Remember the name—Isaac Hayes. He has produced records, played piano, and developed what is known as the Memphis Sound, but this is the first time he has sung on records. His voice is a deep, dark Carlsbad Cavern, out of which soars a black soul capable of weaving an incredible spell of pure musicianship. His only fault, in my opinion, is a naïveté concerning just how much corny exposition he can lay on the listener and get away with. *By the Time I Get to Phoenix* is Jim Webb's super hit. Isaac takes it and stretches it to eighteen minutes and forty seconds. Maybe I can't get to Phoenix in that time, but I could get out of earshot before the best part of the song comes along. Isaac talks about half the time, interpreting lyrics which are moody but obvious enough not to require any explanation, implying that he's about to tell you what love is really all about, what Webb had in mind, and just how deep this song is. Then he begs you to bear with him, use your imagination, travel with him. He does this for almost nine minutes before he finally lets you have the song. It's worth the wait, but Isaac is really taking a long, long chance that the listener will still be around.

For me, the hit of the album, which uniquely has only four selections on it, is *Walk On By*. A soaring, relentless organ handles sustained chords to an emphatic Memphis drum beat. A chorus of sopranos every now and then punctuates things with "Walk On," and there is some great horn ensemble playing. The entire arrangement is an exciting fugue of soul rock.

This arrangement of *Walk On By* is one of the most entertaining and original things I've heard this year. Hayes' voice is superb, and when he finally dumps the lyrics, the song is carried by the ensemble, playing the same musical phrase over and over. I counted twenty-five repeats before the organ took over and spent the last three or four minutes playing variations on the same theme. It is truly a modern jam session that swings, soars, and abruptly meets the drummer, who finally stops it all, after a full twelve minutes of pow.


Don Paulsen

ISAAC HAYES
A name worth remembering

One Woman, the opener on side two, is good, too. I really hate to carp since stylists with flair and originality hit the scene so rarely, but if only Isaac Hayes had used a little restraint in *Phoenix*, this would be a perfect album instead of a merely impressive one. *R. R.*

EARL HOOKER: ***Two Bugs and a Roach.*** Earl Hooker (guitar and vocals); various musicians. *Anna Lee*; *Off the Hook*; *Love Ain't a Plaything*; *You Don't Want Me*; and four others. ARHOOLIE F 1044 $4.98.

Performance: **South Side blues**
Recording: **Okay**
Stereo Quality: **Good**

Earl Hooker is one of the solid professionals of the urban blues field, a frequent sideman on records by such artists as Junior Wells and Muddy Waters and a long-time leader of his own groups. Arhoolie has recorded him with his current band, providing us with a powerful example of the music played on Chicago's South Side—a basic black popular dance music that is heard too rarely on recordings. A mildly pleasant vocalist, Hooker is a better guitarist. On two tracks he is joined by Andrew "B.B. Jr." Odom, a singer whose influences are apparent in his choice of nickname. *D. H.*

MARSHA MALAMET: ***Coney Island Winter.*** Marsha Malamet (vocals); orchestra, Lee Holdridge arr. and cond. *I Don't Dare*; *I'll Hold On to You*; *Sorrow Jane*; *Tomorrow Bound*; *Interlude*; *Joshua*; and five others. DECCA DL 75109 $4.79.

Performance: **Potentially charming**
Recording: **Too much too soon**
Stereo Quality: **Fine**

What makes Marsha sing?", the jacket copy asks. Compulsions, I suspect. A compulsion, first, to express a certain lonely sadness which seems to be inherent in Marsha's poetic nature. Obviously, she has had some excellent musical training. And she sings because she has been told that she sounds like Barbra Streisand (at times). But the times do not occur often enough, nor does the resemblance extend to Barbra's vocal strength and range. So, when she can't measure up to Streisand, Miss Malamet slips into the style of Laura Nyro. This she can't quite make either.

Musically, Marsha has it made. Her writing talent is formidable, and if it develops as it promises, it will be a gracious and charming asset to the music world. But in "Coney Island Winter," all hangs on the thin tinseled thread of Marsha Malamet's voice, which, I must admit, at times reminded me of a Mouseketeer attempting to sing Menotti. It doesn't help that she is surrounded by huge wave-like musical arrangements that threaten to drown the sweet thing at any moment. They are especially threatening to a lovely song, *I'll Hold On to You*. The Bacharach-derived arrangements force the voice up into strain and stridency so irksome that one forgets how nice it could be. In fact, the first side of this album is like wearing a new pair of jeans. You just can't wait to get them off and into the laundry to rid them of all that artificial stiffness. Hopefully, this young lady's talent will slip into something a bit softer and more comfortable for her and her listeners. *R. R.*

NILSSON: *Harry* (see Best of the Month, page 108)

THE SAVAGE ROSE: ***In the Plain.*** The Savage Rose (vocals and instrumentals). *Long Before I Was Born*; *I'm Walking Through the Door*; *Let's See Her*; *Ride My Mountain*; and four others. POLYDOR 24 60001 $5.79.

Performance: **Tooth-achey**
Recording: **Good**
Stereo Quality: **Good**

"From wonderful Copenhagen comes Denmark's hottest rock group, The Savage Rose," crow the liner notes to this one. The Savage Rose is the "brain-child" of a pair of brothers named Thomas and Anders Koppel, and it features a girl who looks like a half-starved Elizabeth Taylor. She bawls out her wares in a frenzied tone that evidently sends the Scandinavians panting out into the midnight sun but left this listener bemused and more than a little wretched. There's a great deal of moaning, wailing, and drawling which for all I know may be the Danish equivalent of Nashville country style; amidst

(Continued on page 144)

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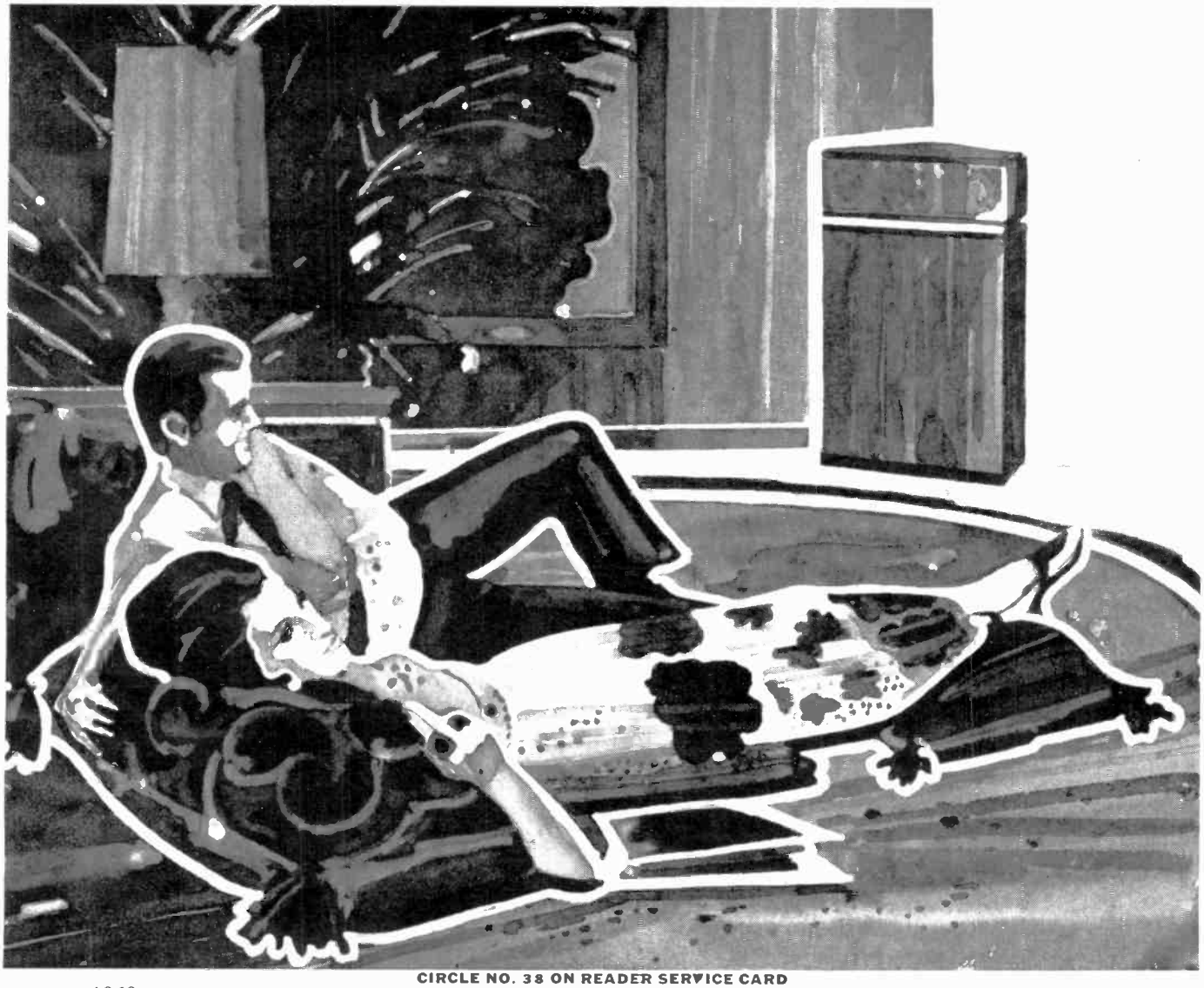

CIRCLE NO. 38 ON READER SERVICE CARD

the mighty instrumental commotion I caught only a couple of phrases here and there such as "his wife's name is Sally" and "Where are you going tonight, Everybody's Child?" For those who wish to pursue the subject further, the group is scheduled to tour the United States sometime this year. No dates are given, but I imagine you'll be able to hear them coming. *P. K.*

LALO SCHIFRIN: ***Insensatez.*** Lalo Schifrin (pianist, arranger, conductor), orchestra. *Wave*; *Insensatez*; *You and Me*; *Lalo's Bossa Nova*; *Silvia*; *Murmurio*; *Maria*; *Rapez de Bem*; *Samba Do Perroquet*; *Rio After Dark*; *Four Leaf Clover.* VERVE V6 8785 $4.98.

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

Lalo Schifrin is to bossa nova what Carmen Cavallaro was to the rippling piano romantics of his own day, and an effective blending of artist, musical moods, and the contemporary musical desires of Schifrin's propitious public meet in this record. It is a summing up of his past musical parts, blending all that time he did with Xavier Cugat and the traveling with Dizzy Gillespie, plus Lalo's own special hang-up with that unique Brazilian beat, the bossa nova. The corny (but great) dance tempos of Cugat are here. So are the intricate, soft jazz inspirations of Gillespie—a saving grace which lends this particular disc its only interesting aspect. What is wrong with this album can't be blamed on bossa nova. Bonfá or Gilberto or Jobim or Ben or Henrique would have done it better, but as it is, it sounds like just another indistinguishable score from another indistinguishable movie.

Like many composers who score films, Schifrin creates in a sweep. He created music for *Bullitt*, *The Brotherhood*, *Coogan's Bluff*, and *The Fox*, and he composed the catchy theme for TV's *Mission: Impossible.* I can't tell one of his scores from another. He writes music to drive cars to, fast and furious stuff over the open highway into dangerous, dark tunnels where the tempo tells you to beware. Then, a tinkling, tumbling piano sambas you abruptly right through cocktails. When I hear records like "Insensatez," I keep thinking there is something missing. There is—a movie to hear it by.

In Bernstein's *Maria*, Lalo misses the point completely. All the poignancy of this song is destroyed by a fast-moving string section full of dissonance and a silly samba beat. That old, old drinking song *Four Leaf Clover* suffers from that same speeding tempo. It seems almost as though Lalo couldn't wait to get it all over with, collect his union minimum, and get the hell home. Can't say I blame him. *R. R.*

THE SOUNDS OF SYNANON: ***The Prince of Peace.*** The Synanon Choir; The Sounds of Synanon. Greg Dykes composer, arr. and cond. *Arise, Shine*; *The Prince of Peace*; *Now It Came to Pass*; *Quiet Sky*; *Shepherds*; *I Will Greatly Rejoice.* EPIC BN 26475 $4.98.

Performance: **Overblown liturgical jazz/rock**
Recording: **Good**
Stereo Quality: **Good**

Programs like this are so obviously well-intended that they generally fail to receive the critical remarks they deserve. As I suppose everyone knows by now, Synanon is a "re-education community" much favored by drug addicts as an effective method through which to break out of their debilitating habit. Having offered the obligatory garland to Synanon, however, I can offer few favorable comments about the recording.

I'm not sure how many of the singers in the Synanon Choir actually belong to the Synanon community—probably all, since the music provided by composer Dykes doesn't demand an extraordinary amount of vocal competence. The text of "Prince of Peace" was adapted from the Bible in a literal fashion that loses most of the intrinsic poetry. Dykes is a fair enough orchestrator, but his melodic invention is utterly lacking in lyrical qualities. His most successful accomplishment, in fact, is the provision of long, open

BOBBY TIMMONS
Adept in many styles

stretches in which tenor saxophonist Wendell Harris and vocalist Esther Phillips have the opportunity to stretch out. But even here, Dykes is too caught in a Coltrane-influenced modality.

Like so many other folk/rock/jazz religious works, "Prince of Peace" has intentions that exceed its capabilities. *D. H.*

GRADY TATE: ***Feeling Life.*** Grady Tate (vocals); orchestra, Bob Freedman arr. and cond. *My Ship*; *The End of a Love Affair*; *You're Gone*; *Meditation*; *Poor Butterfly*; and six others. SKYE SK 1007D $4.98.

Performance: **Glossy**
Recording: **Lush and lethargic**
Stereo Quality: **Good**

One of my fondest memories of early television was the guest appearance, a number of years ago, of some forgettable Hollywood starlet who had decided to make it big in the chanteuse racket. She had picked a well-known variety show on which to make her debut, and everything about her spot on the show was engineered to ensure what Hollywood calls "a real class-A-type production." She was smothered in white fox, wore what was apparently every jewel she owned, and was placed in the back seat of a Rolls-Royce, through the back window of which one could see the flashing lights of Gotham. The song she had chosen was also "real class," *The End of a Love Affair*, which she and her producer-friend had probably heard "in one of them chick East Side Spots like the Blue Angel."

It started off well enough, except that a lot of the white fox kept sticking to her lip gloss and her pendant earrings swung in distracting unison whenever she wagged her head to make a dramatic point. Since the song has a highly dramatic lyric which also tries to be the last word in sophisticated despair, our heroine had worked herself up to a fine lather of high-toned emotion—when I noticed that something was terribly wrong. The rear projection of New York City streets, which appeared through the back window of the Rolls, was through some error being run backwards—Mary Moviestar was speeding in reverse down the main streets of Manhattan. "Live" television did have its occasional high-spot.

All of which leads me, finally, to this new album by Grady Tate, because in listening to it I had the same dizzy feeling of traveling in reverse. Tate has selected repertoire that might floor a Sinatra; to his credit, he brings it all off quite well and quite musically. That he has an excellent voice there can be no doubt; the arrangements have been made to show off his vocal control, which is, in something that has been paced as slowly as *My Ship*, very impressive, but it does sound a little as though the orchestra were recorded at 78 rpm and played back at 33⅓. The feeling of being in reverse comes from the fact that Tate sings very well in the Nat Cole tradition, and I would perhaps have liked it very much ten years ago. Today it seems to be rather a pointless exercise in a dated stylistic idiom. *P. R.*

BOBBY TIMMONS: ***Do You Know the Way?*** Bobby Timmons (piano), Joe Beck (guitar), Bob Cranshaw (electric bass), Jack De Johnette (drums). *The Spanish Count*; *I Won't Be Back*; *Soul Time*; *Come Together*; *Something to Live For*; and three others. MILESTONE MSP 9020 $4.98.

Performance: **Expert**
Recording: **Good**
Stereo Quality: **Good**

There's no question that Bobby Timmons is a talented pianist. There is some question, though, as to whether or not he is a little too facile for his own good. For instance, in an original titled *Soul Time* he sounds raw and funky and believable. In *The Spanish Count* he sounds as suave as Duke Ellington and equally believable. In fact, everything he plays here, including two Bacharach songs, *This Guy's in Love with You* and *Do You Know the Way to San Jose?*, is distinguished by his technical ability, his musicianship, and (for me this is the rub) his talent for adapting himself completely to the style of whatever he is playing. Now, that is an admirable attribute, but to me it smacks too much of the expert studio musician who can be depended upon to play anything well in any given style. It seems to me that a solo performer, or star performer if you will, must have something that is readily identifiable as *his* style, be it good or bad. I think Timmons ought to play as much of his own material as possible; out of that will have to come a personal style. In the meantime, this is a highly enjoyable album that in the end, unfortunately, doesn't quite score. *P. R.*

FOLK

RECORDING OF SPECIAL MERIT

DINIZULU AFRICAN TROUPE: The Electrifying Sounds of Mystical Africa. Dinizulu African Troupe (vocals and instrumentals). *Hadziialala*; *Mikro Bebi*; *Asafo*; *Sholoshaloza*; *Tsetsi Kule*; *Poprolo*; and six others. EUROTONE 139 $4.98.

Performance: Interesting
Recording: Good
Stereo Quality: Adequate

The Dinizulu African Troupe is a musical outfit with a mission: "From his youth in 1947 until the present, Mr. Dinizulu has successfully relaid the foundations of his cultural heritage [from West Africa] in the U.S." Mr. Dinizulu, in fact, is director of the African Cultural Center at the Jacob Riis Settlement in Brooklyn, N.Y., where his dance company performs the music and dances native to the peoples of Ghana and parts of South Africa. The album presents the music of these people: rituals connected with the raising of corn, tribal wars, the placating of gods such as the mischief-making god Poprolo, the rites of puberty, and laments for the dead. It is percussive and hypnotic, with a good deal of rhythmic interest.

Purely as music, it is fascinating. I was especially bemused by *Sholoshaloza*, a greeting song from South Africa which seems to combine a native approach with marked churchly overtones, and by *Tsetsi Kule*, a "follow-the-leader" sort of dance pattern popular with the children of Ghana. There is also a fisherman's song called *Kpanlogo*, all about the "immemorial relationship" between the Ga people of Ghana, the sea, the moon goddess, and beautiful maidens. It has a plaintive quality that is quite haunting.

P. K.

THE IRISH ROVERS: *Tale to Warm Your Mind.* The Irish Rovers (vocals and instrumentals). *Stop, Look, Listen*; *The Stolen Child*; *Penny Whistle Peddler*; *Lily the Pink*; *Our Little Boy Blue*; *Pigs Can't Fly*; and five others. DECCA DL 75081 $4.98 ® 6-5081 $6.95, © 73-5081 $5.95.

Performance: Take me back to Nashville
Recording: Fruitless
Stereo Quality: Okay if you're Irish

How bored I am with Irish minstrels, rovers, wastrels, tenors, or any other national musical symbol! Especially if they wear green shirts under their love beads to prove whose side they're on. All the cliché props are present in the Irish Rovers' lyrics: penny whistles, brambleshire woods, boarding houses, cranberry lanes, pigs, licorice wheels, and mountain mists. No leprechauns, thank God. But even that omission doesn't save this effort from coming on ever so little like Howdy-Doody imitating Dennis Day.

R. R.

RECORDING OF SPECIAL MERIT

KINGDOM OF THE SUN. Vocals and instrumentals. Recorded on location in Peru by David Lewiston. *Adiós, pueblo de Ayacucho*; *Manca zapotoyke*; *Carrito pasajerito*; *Panpipe ensemble*; *Wachaca*; *Carnaval ayacuchano*; and seven others. NONESUCH H 72029 $2.98.

Performance: Inca-influenced and strange
Recording: Excellent field job
Stereo Quality: Good

Up in the *puna*, the stone-strewn highlands of the Andes twelve-thousand feet above sea level in Peru, the natives still speak Quechua, the official language of the ancient Incas, as well as Aymara, the time-honored language of the Lake Titicaca region. Five-hundred years after the attempts of the conquistadors to destroy the culture of their ancestors, the descendants of the Incas also seem to be taking a renewed interest in the arts of their forebears and to be attempting to reconstruct them. There is nothing Spanish about the music David Lewiston has recorded in the Peruvian mountains for this album. Traces of old three- and five-note Indian scales are heard. Several pieces are played on an Andean harp constructed of light wood and carried on the musician's shoulders in processions (in fact, there's a snapshot of one of these players, complete with broad grin, headpiece, and harp, and he bears a remarkable resemblance to the late Harpo Marx). In addition to the twanging harp arpeggios from the play-as-you-go festival repertoire, there are flute duets, pieces for ensembles of panpipes, love songs, a local dance called the *wayno*, a Sunday morning church procession, and a fiesta scene where you can all but hear the young Andeans chewing on their cocaine-bearing coca leaves as they celebrate an "ancient fertility rite for crops and livestock" to their syncopated, piercing, strangely exhilarating music.

P. K.

PEGGY 'N' MIKE. Peggy and Mike Seeger (vocals and instrumentals). *Worried Man Blues*; *Arizona*; *Come All Ye Fair and Tender Ladies*; *Little Birdie*; *Old Shoes and Leggings*; *John Riley*; *A Miner's Prayer*; *Lord Thomas and Fair Ellender*; *Shady Grove*; and nine others. ARGO ZDA 80 $5.95.

Performance: Conscientious to a fault
Recording: Good
Stereo Quality: Standard

If your taste runs to tried-and-true traditional folk ballads as sung way back you know when by hoboes, Okies, miners, and cowboys, accompanied by full texts and generous quantities of information, here is the album for you. The Seegers sing some eighteen different ballads from various parts of the United States and the British Isles. Being Pete Seeger's brother and sister, they also carry on the family tradition of concern for authenticity and trot out a number of traditional instruments—harmonica, autoharp, guitar, dulcimer, banjo—to help keep things moving. They don't quite succeed, however, through the length of an over-generous program, in holding the listener spellbound. Neither Mike nor Peggy is so spectacular a performer that he or she can take, for example, a twelve-stanza ballad like *The Romish Lady* and turn it into anything more than the bore it is.

P. K.

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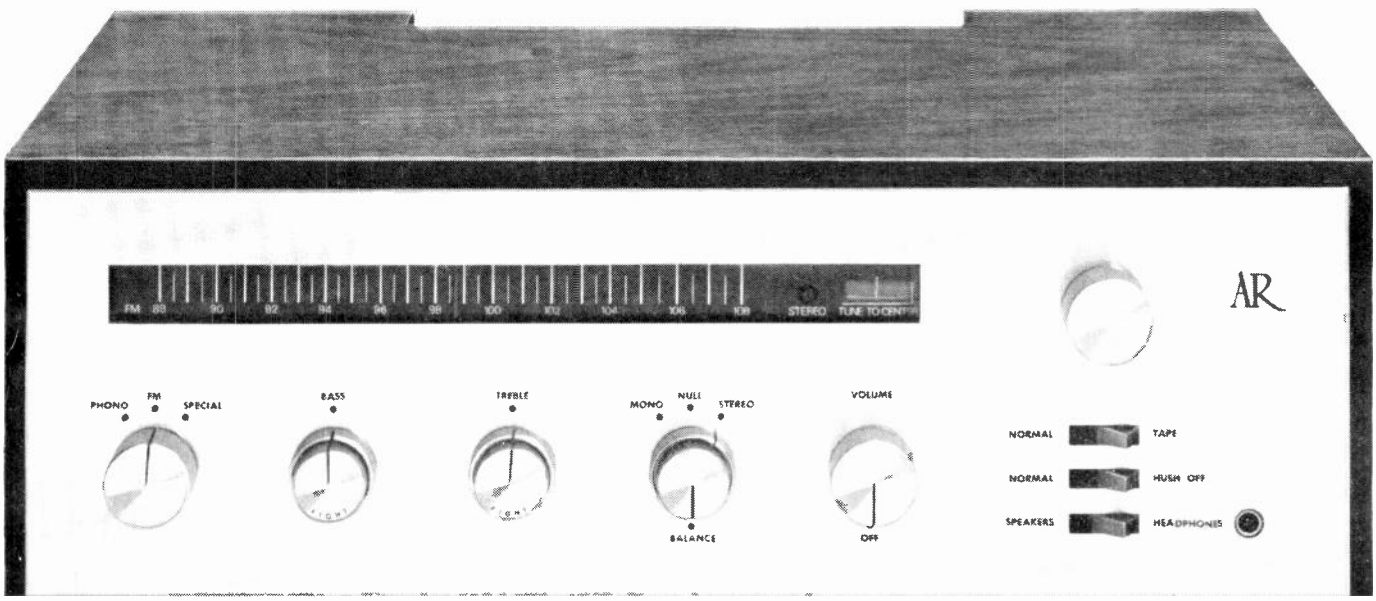

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CIRCLE NO. 1 ON READER SERVICE CARD

JAZZ

GARY BARTZ: *Another Earth.* Gary Bartz (alto sax); Charles Tolliver (trumpet); Pharoah Sanders (tenor sax); Stanley Cowell (piano); Reggie Workman (bass); Freddy Waits (drums). *Another Earth; Dark Nebula; U.F.O.; Lost in the Stars; Perihelion and Aphelion.* MILESTONE MSP 9018 $4.98.

Performance: Brisk modern jazz
Recording: Very good
Stereo Quality: Very good

Gary Bartz couldn't have chosen a more appropriate theme for his debut on Milestone. I suspect this will be only the first of a torrent of releases deeply affected by the breakthrough to the new space frontier.

I had not cared much for Bartz's playing in the past and was pleasantly surprised when I found this to be a fascinating recording. On this date he plays about as well as—or better than—any young player I've heard since the arrival of Ornette Coleman.

One side is filled with a long—almost twenty-four minutes—Bartz composition in which he is joined by tenor saxophonist Sanders and trumpeter Tolliver. Bartz brings an unusual degree of structure and cohesion to the work, principally because of his fine sense of compositional sectionalization. He is one of the rare young jazz composers who are not hypnotized by the seemingly limitless expanse of the full LP side. My only criticism is that his melodic invention does not always reach the level of his excellent sense of structure. The playing is adequate—sometimes more than that—but neither Sanders nor Tolliver gets into the material in the way that Bartz does.

The second side consists of three more Bartz originals and the Weill-Anderson classic, *Lost in the Stars.* Accompanied only by the rhythm section, Bartz has plenty of room to stretch out. In his best moments he reminds me of a rejuvenated Jackie McLean, playing with the fire and *élan* so typical of McLean's playing in the early Fifties. Bartz does not yet have his playing completely together, with his rhythmic articulation sometimes faltering in the face of the heavy demands he makes upon it. But he is a player who is aiming high. More often than not he hits his mark. *D. H.*

LARRY CORYELL: *Lady Coryell.* Larry Coryell (guitars, bass, vocals); Bobby Moses (drums); Elvin Jones (drums); Jimmy Garrison (bass). *Herman Wright; Sunday Telephone; Two Minute Classical; Love Child Is Coming Home; Lady Coryell;* and five others. VANGUARD APOSTOLIC VSD 6509 $5.79, ④ 6509 $5.95.

Performance: Unsettled Coryell
Recording: Very good
Stereo Quality: Very good

Larry Coryell turned a lot of minds around in the jazz community when he first appeared on the scene. At that time (several years ago) an awareness of rock music had not yet seeped through the self-righteous hard shell of many jazz followers, and Coryell's work was considered amateurish at worst and ill-conceived at best. Since then, Coryell has convinced a lot of people by the sheer power of his playing; but, in addition, the temper of the jazz community is now considerably more receptive to the eclecticism typified by Coryell's music.

Unfortunately, this first release under Coryell's name is a little *too* eclectic, and rarely comes together in the way one might have hoped. Despite Coryell's familiarity with, and use of, the elements of rock, he is a player who needs the open spaces and complex musical stimuli provided by the jazz environment. *D. H.*

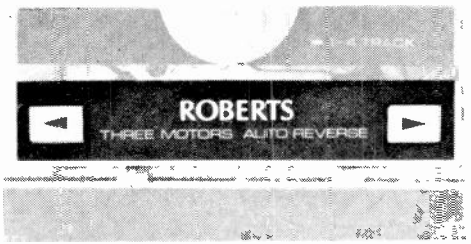
GARY BARTZ
A fascinating jazz program

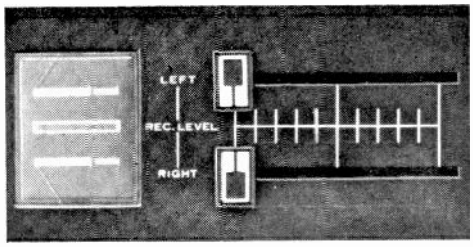
THELONIOUS MONK: *Monk's Greatest Hits.* Thelonious Monk (piano); various groups. *Well, You Needn't; Misterioso; Bemsha Swing; 'Round Midnight; Epistrophy;* and four others. COLUMBIA CS 9775 $4.98, ⑧ 18100616 $6.98.

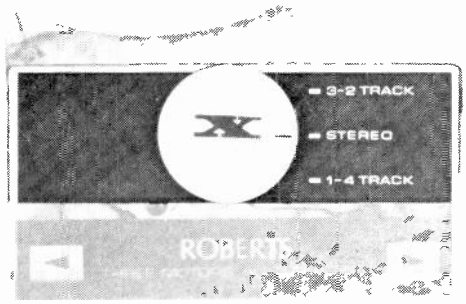
Performance: Uneven, but with high spots
Recording: Generally good, but usually "live"
Stereo Quality: Acceptable

I suppose it's foolish to expect the kind of creativity from Thelonious Monk today that bubbled and flowed through his music in the early Fifties. He has, after all, paid his dues, and should be permitted a few of the indulgences of success.

What we have here is a typical sample of Monk tunes, mostly the product of "live" performances; he is accompanied on nearly all by his long-time compatriot, Charlie Rouse. The pieces are indeed "Monk's Greatest Hits," but they are not necessarily the best versions. The classic interpretations of most, in fact, were recorded by Monk before he came to Columbia. Still, these versions are better than what he has been producing lately. Surprisingly, Monk is not always at his best before audiences, but there are a few of those rare and freaky moments in which the characteristic Monkisms—weirdly inappropriate licks; long, silent pauses; disjunct rhythmic accents—come bursting through. Good Monk, then, but not great. *D. H.*







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SPOKEN WORD

LORD BUCKLEY: *The Best of Lord Buckley.* Lord Buckley (monologist). *The Nazz*; *Gettysburg Address*; *The Hip Gahn*; and three others: ELEKTRA EKS 7-40-17 $4.98.

Performance: **Strong**
Recording: **Adequate**
Stereo Quality: **Questionable**

Lord Buckley was a predecessor and, I suspect, a principal inspiration for Lennie Bruce, Mort Sahl, and the numberless other sophisticated comedians who have followed. He was the first of the white monologists to successfully translate the colorful jargon of black jazz musicians into a comedy routine. Buckley never became as notorious as Lennie Bruce or as celebrated as Sahl, even though he was probably more talented than either. But, like Bruce, he received more than his share of vilification from professional moralists, for his black (pun intended) humor and occasional "happening"-styled antics were well ahead of their time. (God knows what might have happened if the blue-noses had known where he *really* was at.) His sudden death in late 1960 may well have been hastened by the difficulties he was experiencing at the time with the New York City Police Department.

Buckley was essentially a moralist, and a religious one at that. His stories about Christ (*The Nazz*), Ghandi (*The Hip Gahn*), and his utterly hilarious description of the manner in which Jonah gained courage to deal with his unusual predicament ("Jonah!" says the whale, "What in the world is you smoking in there?") reveal a benign humanism resting just beneath the surface of the hip jargon. And unlike virtually any other public entertainer who comes to mind, Buckley used a remarkable historical sagacity as an intrinsic element in his efforts to amuse. He was, I would say, a great teacher, in the truest sense of the word.

This collection of Buckley classics was culled from discs released in Los Angeles nearly two decades ago by Vaya Records. Elektra is to be congratulated for having made such rare and extraordinarily valuable performances available. Be sure to hear, and enjoy, Lord Buckley. *D. H.*

DICK GREGORY: *The Light Side: The Dark Side.* Dick Gregory (comedian). *Introduction*; *Black Progress*; *Young Moral Dedication*; *Assassinations*; *Property Rights—Human Rights*; *Draft Resisters*; *Learning to Live*; and ten others. POPPY PYS 60001 two discs $6.98.

Performance: **Nag, nag, nag**
Recording: **Good**
Stereo Quality: **Depressing**

Before he came to regard himself as one of the new messiahs on the black scene and put himself up as a presidential candidate, Dick Gregory was one of the most devastating comic commentators in the business. He wounded with well-aimed darts; now he's an ax-wielder, his aim is off, and he's swinging wild. Every once in a while, in the course of the four very long sides that make up this angry sermon, Mr. Gregory shows signs of the old adroitness as he compares public condemnation of youthful demonstrations at the Chicago Democratic Convention of 1968 with benign tolerance of aimless disorders in Ft. Lauderdale, or speculates on the violence that might greet a reading of the Declaration of Independence in some parts of the country today if people didn't know what they were hearing. Most of the time, though, the preachment is a grab-bag of second-hand thoughts from the stock in trade of today's Black Militant party line—shrill, gruff, bullying, and implacable; if the black community is not appeased, "we'll burn this damned country down to the ground." "We tired of your insults." And on and on.

The white purchaser who spends his money on this stuff had better be prepared for several hours of unrelenting abuse in return. Actually, the whole harangue was recorded at Southampton College in Southampton, New York, where the student body apparently ate it up, punctuating Mr. Gregory's threats, insults, and entreaties with applause and cheers, and greeting even his wobbliest jabs at "the establishment" with reverberating laughter. At the close he calls for unity in a sudden-switch *non sequitur* ending to a paean of hostility. If simply reveling in white guilt can bind up the nation's wounds, then Dick Gregory may well be the doctor we've all been waiting for, and his rhetoric of outrage the exact prescription for our ills. The album comes with a free wall-sized poster of the evangelist, suitable for framing. *P. K.*

RECORDING OF SPECIAL MERIT

SLAPPY WHITE: *The First Negro Vice-President.* Slappy White (comedian). *Story Tellin'*; *Revival*; *Drinking Man's Diet*; and *The First Negro Vice-President.* BRUNSWICK BL 754146 $4.79.

Performance: **Clean black inside**
Recording: **Good theater job**
Stereo Quality: **Makes the rafters ring**

Mr. White, a fast-talking fellow from Baltimore, is heard here performing on the stage of the Apollo Theater in Harlem, where his remarks on current topics, delivered mainly in the form of responses to imaginary interviews, are greeted with more than just enthusiasm by a knowing audience. He knows the conditioned responses of his audience well, as he instructs a clothing-store clerk to fit him out with a $400 suit and put it in the window to be "picked up next Friday night," offers a turn as a white minister from the South addressing a black God, and explains that the "UN can't recognize the Chinese because they all look alike." Asked where he stands on the draft, he replies: "At the end of the line on crutches with my slip showing and my purse in my hands." And on unemployment? "Right up front." It brings down the house. With an unflagging pace, a winning way, and a fat bundle of fast gags at his disposal, Mr. White is a comic in the old Dick Gregory tradition. He has already made the "Tonight" show, and is bound to go onward and upward from there. *P. K.*

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The principle of equalization is depicted in the accompanying block diagram. An input signal X passes first through an equalizer and then component S (a speaker, for example) to reach the output Y. Component S is said to be equalized when the response of the equalizer is complementary to that of component S, to create the desired uniform response of the overall system from input X to output Y. When we consider that this concept is used throughout engineering from (all) phonographs and tape recorders to complicated television and communication systems, we naturally wonder why every speaker doesn't have an equalizer.

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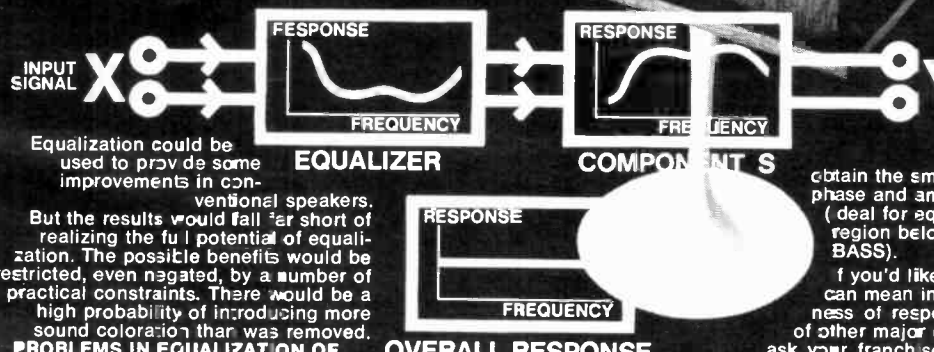

Equalization could be used to provide some improvements in conventional speakers.

But the results would fall far short of realizing the full potential of equalization. The possible benefits would be restricted, even negated, by a number of practical constraints. There would be a high probability of introducing more sound coloration than was removed.

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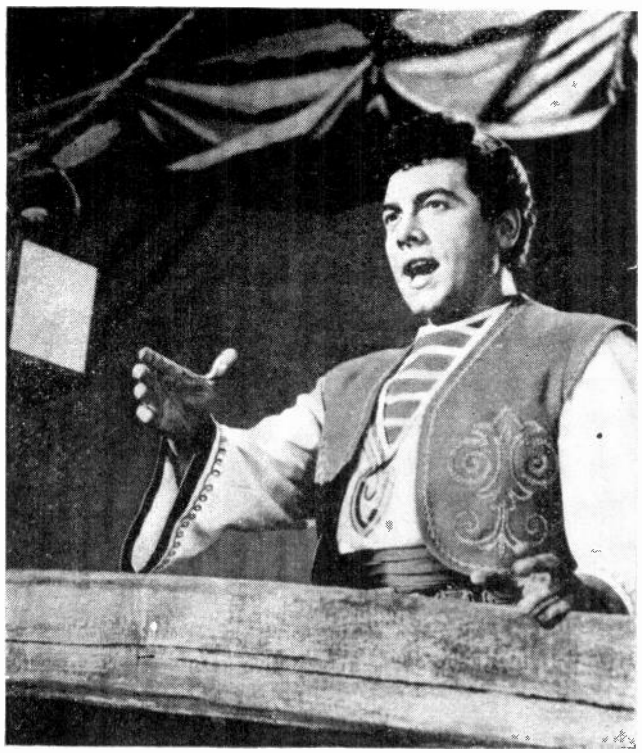
CIRCLE NO. 9 ON READER SERVICE CARD

The Great MARIO LANZA

A retrospective by William Flanagan



RCA

A congenital movie buff (when I was a child, my mother used to arrive at Saturday matinees at the Riviera Theatre in Detroit to drag me home screaming because I'd only gotten to sit through the double feature three times), I hold to this day a special nostalgia for the Golden Age of the MGM musical. When *I* think of the MGM musical, of course, the films of Fred Astaire, Gene Kelly, Mickey Rooney, Judy Garland, Lena Horne, Eleanor Powell (for that matter, even a couple of *Jane* Powells) and—don't ask me why—June Allyson come to mind.

But I block out L. B. Mayer's penchant for mounting lavish spectacles selling the dubious vocal resources of Jeanette MacDonald, Nelson Eddy, Kathryn Grayson, Miliza Korjus, or, toward the end of the MGM musical's road, Mario Lanza, with whom this three-disc memorial retrospective is involved.

Mayer was, by more or less common consent, the originating genius of the Star System (that is, a given studio's exclusive-contract stable of highly paid slaves). And Mayer, it appears, had a literally clinical hang-up on the cornball musical, which he evidently regarded as high art. As a matter of fact, there is a possibly apocryphal (I *hope* not) story of his having gone onto the sound stage while Jeanette MacDonald was rehearsing for a take of *Ah! Sweet Mystery of Life*, or something, while descending a staircase, or something. Mayer, who of course knew better than *anyone* how such numbers ought to groove, interrupted abrasively, forcing Miss MacDonald to stand sweetly, studiously, and earnestly aside while she observed for literal imitation the rotund producer's choreographic and vocal performance of the scene and song.

I repeat this anecdote less because it may or may not be amusing, but because it illustrates a point I'm winding up for about the newly issued Lanza memorial albums: namely, that Hollywood (in the sweet yesteryear when it was concerned with such innocences) presented a fixed, stereotyped and, barring a couple of exceptions, grossly false image of what both "legitimate" singers and the world in which they struggle are like in reality. The "operatic" voice that emerged from the box behind the silver screen, moreover, frequently bore little resemblance to the actual vocal instrument before the wizards in the sound department had their turn with it.

For example, when I was about seventeen or so I was shocked to discover that Jeanette MacDonald's soprano voice, which so delighted her countless screen fans, was in actuality a Flagstadian amplification of the itsy-bitsy squeak I heard in a sort of Canadian road-show performance of Gounod's *Romeo and Juliet*. (There was much talk of Miss MacDonald's having a go at the Met during this period, but the production got no nearer to the U.S.A. than Windsor, Ontario, Detroit's neighbor.) Live concerts without mike were so mysteriously rare among many of Hollywood's very own high-brow singers that I soon learned to question both the quality and nature of the voice of any singer exclusively employed by the film medium, whether it was Deanna Durbin or Alan Jones.

When I first saw my review assignment for the month and realized I would be writing about Mario Lanza's singing, even before I went near my phonograph I thought, "Oh, my God! How can I even be 'objectively' subjective if nightmare recollections of horrendous films like *The Great Caruso* or *That Midnight Kiss* are going to come back to haunt me?" But as I dutifully began to listen, I was fascinated to realize that I wasn't hearing a "singer" in any real sense of the word, but a movie star—one who appears to have had a highly promising, primitive tenor voice—acting out a comic-strip, L. B. Mayer fantasy of what an opera singer sounds like. Any critical points that might be made about the singing of one number on this polyglot triple recital could be made about almost any other with differentiations so minor they aren't worth noting. Whatever Lanza's pre-Hollywood promise when Koussevitzky discovered him and brought him to Tanglewood, what the Great Public experienced as charisma (and undoubtedly Lanza's lust for fame and his lack of seriousness) put him on the sound stages of Culver City with substandard schooling—both vocally and stylistically. Except for his disarmingly casual way with the obligatory pop ballad (I'm sure one would have been written for a film bio of Chaliapin), or in a weirdly unsuitable song like *The Roses of Picardy*, the actual singing on one band of these three records is pretty much indistinguishable from that on any other.

The ambitious operatic excerpts are genuinely classic illustrations of Hollywood musical style rather than even an attempt at singing idiomatic Verdi or Bizet. A duet from Puccini's *La Bohème* is followed immediately by an aria from Richard Strauss' *Der Rosenkavalier*. The recorded results indicate that someone should have been present at the recording session to tap Lanza discreetly on the shoulder and break the news to him that the two pieces are by two different composers of more than mildly disparate musical personalities.

Truth to tell, Lanza is most convincing in the commercial popular songs—at least in those that weren't written to exploit (but in actuality mock) the range and breadth of the operatic voice. It's just a conventionally pretty tune, but *You Can Tell* is sung with a sweet, throw-away simplicity that gave me just about the only unqualified pleasure I got from these discs. Whether it's Eileen Farrell singing *The*

Man That Got Away, or Grace Moore singing Irving Berlin, or Risë Stevens, Lily Pons, and heaven knows how many others, an opera singer raising an elegantly trained voice in a popular song has always been a harrowing experience for me—not because I feel the *singer* involved is degraded, but because good popular music is being shamelessly cheapened and exploited. Mario Lanza sang popular music more convincingly than any "opera singer" I can think of. If there is any substance to this opinion, it may tell us far more about the man behind the legend than so simple an observation would suggest.

It would have been interesting had RCA supplied the dates of each recording. The singing is of a generally even quality, but some of the pieces hint at a deterioration in Lanza's voice that may have paralleled the sordid personal decline that prematurely terminated both his career and life. Mayer had an unassailable genius for spotting star material, grooming it and exploiting it for mass consumption and enormous profit. But, for reasons that have given rise to more published speculation than one could keep track of, he appears to have had an even more formidable genius for grooming his stars for emotional disaster. The most publicized of them all, that very weary and recently departed lady, Judy Garland—speaking of a generation earlier than Lanza's—once remarked, "All of us came out of it a little ticky."

More than most, Mario Lanza appears to have had the makings of a singer. But Hollywood simply added him to its long list of What Might Have Beens.

MARIO LANZA: *Mario Lanza in Opera.* Verdi: *Il Trovatore: Di quella pira; La Traviata: Brindisi—Libiamo, libiamo* (*with Elaine Malbin, soprano*); *Otello: Dio ti giocondi* (*with Licia Albanese, soprano*). Puccini: *Madama Butterfly: Love Duet—Stolta paura* (*with Elaine Malbin, soprano*); *La Bohème: O soave fanciulla* (*with Jean Fenn, soprano*); *Turandot: Nessun dorma.* Bizet: *Carmen: Flower Song.* Meyerbeer: *L'Africana: O Paradiso!* Flotow: *Martha: M'appari.* Strauss: *Der Rosenkavalier: Di rigori armato.* Giordano: *Fedora: Amor ti vieta.* Mario Lanza (tenor); RCA Victor Orchestra, Constantine Callinicos, Ray Heindorf cond. RCA LSC 3101 (e) $5.98.

MARIO LANZA: *Memories. The World Is Mine Tonight; There's Gonna Be a Party Tonight; Temptation; Jezebel; Memories Are Made of This; When the Saints Go Marching In; Come Dance with Me; Make Believe; Torno a Surriento; Core 'ngrato; Fools Rush In; Do You Wonder; Never till Now.* Mario Lanza (tenor); orchestra. RCA LSC 3102 (e) $5.98.

MARIO LANZA: *Speak to Me of Love. Parlami d'amore; Mavin; Wanting You; My Destiny; When You're in Love; Ay-Ay-Ay; Serenade; Roses of Picardy; Love in a Home; Softly as in a Morning Sunrise; I Know, I Know, I Know; Earthbound.* Mario Lanza (tenor); orchestra, Ray Sinatra, Ray Heinsdorf, Henri René cond. RCA LSC 3103 (e) $5.98.

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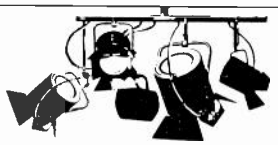

THEATER • FILMS

RECORDING OF SPECIAL MERIT

DAMES AT SEA. (George Haimsohn-Robin Miller-Jim Wise). Original-cast recording. David Christmas, Steve Elmore, Tamara Long, Joseph R. Sicari, Sally Stark, and Bernadette Peters (vocals); orchestra. COLUMBIA OS 3330 $5.98, ® OQ 1196 (7½) $9.98.

Performance: **Perfect pastiche**
Recording: **Nostalgic tap-shoe camp**
Stereo Quality: **Okay**

Dames at Sea, the off-Broadway hit, is a miniscule happy satire of all those big, corny, tippy-tap-toe (mostly nautical) movie musicals of the Thirties. The show is caught between *Hair* and *Oh! Calcutta!*, with all thirteen buttons of its old-fashioned sailor pants *buttoned*. This should make the anti-nudity, anti-permissive set very happy. Both the show and the album have made *me* happy, but somehow *Dames at Sea* is disappointing as well. The disappointment stems from the fact that the Thirties as a musical epoch in America became a satire of itself almost as soon as it was over—or, at least, as soon as the Great Depression subsided.

Television, records, movies, and museums constantly inundate us with Busby Berkeley-Ruby Keeler-Dick Powell originals. We can all hoot and holler at the real thing almost any day we choose. So the satiric bite and the bee-sting of *Dames* is not as refreshing as it should be. In 1952, Broadway gave us *The Boy Friend*, a pastiche of Twenties stage musicals. I still enjoy playing that album, largely because of the absence of any original Twenties material on the Fifties or Sixties scene. The form being satirized in *The Boy Friend* existed only in memories older than mine. *The Boy Friend* not only inspired a rare and special nostalgia, but it stood on its own as a curiosity for those too young even to realize that there had *been* musicals in the Twenties. Because there are so many campy Fred and Ginger epics on *The Late Show*, *Dames at Sea* merely seems like a tiny time capsule floating in a sea crowded with the flotsam and jetsam of the real thing.

This is unfortunate because the album invests a lot of energy and talent in capturing all that high camp trashy fun in less than an hour's entertainment. The cast is superb, both vocally and when tap-shoeing their way through the show-within-a-show numbers—the stock in trade of so many Thirties musicals. In fact, no cliché has been ignored. All of them are here, carefully cut down to size and brightly polished so you couldn't miss the point even if you wanted to.

Dames at Sea is every bit as perfect a pastiche as *The Boy Friend*; unfortunately, its competition on *The Late Show* is a lot more fun. However, if a surfeit of this sort of thing is your passion, you will love this album because, for what it is, it is not only great fun but quite perfect. *R. R.*

GILBERT & SULLIVAN: *The Pirates of Penzance* (see Best of the Month, page 106)

RECORDING OF SPECIAL MERIT

MIDNIGHT COWBOY (John Barry). Original-soundtrack recording. Nilsson, The Groop, Leslie Miller, and Elephants Memory (vocals). *Everybody's Talkin'*; *Joe Buck Rides Again*; *A Famous Myth*; *Fun City*; *He Quit Me Man*; *Jungle Gym at the Zoo*; *Midnight Cowboy*; *Old Man Willow*; *Florida Fantasy*; *Tears and Joys*; *Science Fiction*. UNITED ARTISTS UAS 5198 $5.98.

Performance: **The sum total of many talented parts**
Recording: **Varied and versatile**
Stereo Quality: **Excellent**

If you haven't seen *Midnight Cowboy*, the soundtrack may hit you as wildly diversified, swinging the gamut from the fabulous perfection of Nilsson, to the earth-rock sound of the Groop and Elephants Memory, to the lush, Manhattan-skyscraper cocktail lounge sophistication of John Barry. There is also an interweaving theme of harmonica loneliness, evoked by composer Barry, who has written five originals here, including the title song.

Diversification seems to be a new trend in movie scores, and that may well be a good thing. While Barry supervised the entire proceedings, he wisely employed other already famous talents and blended their work and his own into a cohesive whole. His coup in this regard was using Nilsson's incredible song *Everybody's Talkin'* as a *leitmotif* for the film. The song was written over a year ago, but it seems to have been just waiting to attach itself to *Midnight Cowboy*. (RCA lent its Aerial Ballet star Nilsson to the film. Thank you, RCA.)

Cowboy's score herds you musically from the way-down-home guitar clusters of Big Springs, Texas, out of the Big Bend Country into the lush strings and sad muted jukebox blues of Manhattan, and through the wild, funky acid rock of its after-hours psychedelic parties. But it does so gently. It is never disappointing. You can start with either side of this soundtrack disc and simply listen all night as if someone had selected a wonderful group of twelve records for you. Someone has. His name is John Barry, and a wise and wonderful man is he not to have tried to carry all the shifting musical moods of *Midnight Cowboy* on his own shoulders.

The work Barry has done on *Joe Buck Rides Again*, *Fun City*, *Midnight Cowboy*, *Florida Fantasy*, and *Science Fiction* is quite enough to proclaim his talent and versatility as a musical chef. The icing on the musical cake is his willingness to bring in other composers and singing groups. And the cherry on top is snagging Nilsson. Yippee for *Midnight Cowboy*! *R. R.*

36 GREAT MOTION PICTURE THEMES & ORIGINAL SOUNDTRACKS. VOLUME II. Various groups. Themes from *Star!*; *The Night They Raided Minsky's*; *Umbrellas of Cherbourg*; *The Way West*; *Joanna*; *Revolution*; *Inspector Clouseau*; *Hannibal Brooks*; *Yours, Mine and Ours*; *Oliver*; *The Devil's Brigade*; *Hang 'Em High*; *To Sir, With*

Love; *Bonnie and Clyde*; *The Big Gundown*; *The Young Girls of Rochefort*; *The Sandpiper*; *The Ten Commandments*; *Chitty Chitty Bang Bang*; *Play Dirty*; *Sweet Charity*; *Return of the Seven*; *Valley of the Dolls*; *When the Sun Sets*; *Black Orpheus*; *The Train*; *Africa Addio*; *Buona Sera, Mrs. Campbell*; *The Odd Couple*; *For Love of Ivy*; *Cuando Tú No Estás*; *Alfie*; *The Thomas Crown Affair*; *The Scalphunters*; *Funny Girl*; *The Charge of the Light Brigade*. UNITED ARTISTS UXS 69 two discs $5.79.

Performance: **Ordeal of the ordinary**
Recording: **Good**
Stereo Quality: **Passable**

If you'd rather stay home and listen to movie music than go out to the movies, this is the ideal package for it. This two-record set actually does contain music from thirty-six movies, it's as long as a movie, and there's no plot or dialogue to stand in the way of your luxuriating in its manifold banalities. The proceedings open with a pleasant, indifferent little tune from *Star!* and proceed through all the mannerisms that mark the moment: stylish little folk-rockish passages from *Joanna* and *Revolution*; misterioso fragments from *Inspector Clouseau*; a march from *The Devil's Brigade*; outdoorsy western stuff pilfered shamelessly from the works of Aaron Copland to grace the soundtracks of *The Way West*, *Return of the Seven*, and *The Big Gundown*; a period piece from *Bonnie and Clyde*; musical soap bubbles from *Chitty Chitty Bang Bang*; psuedo-soul from *For Love of Ivy*; pop hits such as *The Windmills of Your Mind* from *The Thomas Crown Affair* and *Don't Rain on My Parade* from *Funny Girl* in a drizzled-down version by Nelson Riddle. Italian interludes, too, out of Ortolani and the Neapolitan ballad. A blue, velvety seductive interlude by André Previn from *Valley of the Dolls*. An Elmer Bernstein super-screen pseudo-Hebrew passage from *The Ten Commandments*. A saucy bit of lewdness out of *The Night They Raided Minsky's*. And, as they say, much much more! A veritable W.T. Grant's of cinemusical delights. As with volume one in the same series, the virtues are mostly in the original soundtrack excerpts, which constitute about a third of the total contents, and at least retain their original personalities. The rest is a series, in the main, of more or less sluggish performances by dance bands and piano teams, whose mediocre efforts infuse an additional pallor in material that suffered from a certain amount of musical anemia in the first place. At two records for the price of one, though, the album is a bargain. *P. K.*

WINNING (Dave Grusin). Original-soundtrack recording. DECCA DL 79169 $5.79, ⑧ 69169 $7.95.

Performance: **A winner**
Recording: **Excellent**
Stereo Quality: **Excellent**

If you haven't yet seen *Winning*, you should, because it demonstrates how much can be done with a pedestrian movie idea. Race-car driver meets girl with teen-age son; they marry, and break up; the son is torn between them; they realize their mistakes and get together again in the last scene. Nothing of any importance in that, yet in the hands of Paul Newman and Joanne Woodward it becomes vivid and suspenseful and contemporary and vital. And much of its success is attributable to a musical score by Dave Grusin which underlines the film's excitement, humor, and freshness.

Moved to the living room, the score seems as dramatically important as it did in the theater. I first became aware of Dave Grusin ten years ago when he was playing piano for singer Julie Ward in a posh ski lodge in Aspen. He moved on to California, where his name cropped up on Peggy Lee's record albums and, later, among the credits on "The Andy Williams Show." Now he's making it big in movies, and we're all lucky to have him there. He seems to know the functions of a movie score—to supply a reflection of the emotions on the screen without intruding on the action and dialogue, and to set up easy-to-live-with background music. One particular bit called *California Montage* is as lovely and lyrical an arrangement for voices as I've heard in any film in years. There are flights of nostalgia, jazzy blues, Dixie beats, romantic pulsating strings, and even some wild, moody paranoid stuff using horns playing scales. No mood is left unexplored. Consequently, *Winning* has a score that should quench every musical thirst. The only jarring effect is an occasional squeal from burning rubber at excess speed, taken from actual tapes made at the Indianapolis Speedway. *R. R.*

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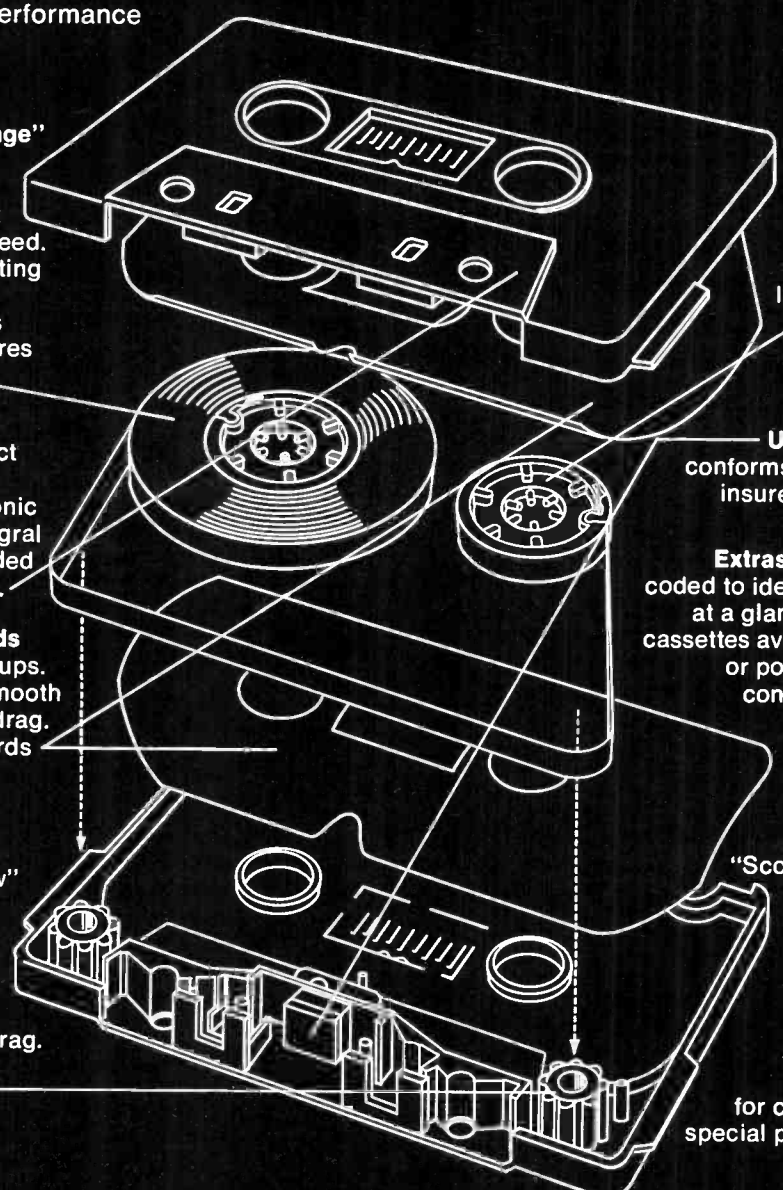

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STEREO TAPE

Reviewed by WILLIAM FLANAGAN • DON HECKMAN
IGOR KIPNIS • PAUL KRESH • PETER REILLY • ERIC SALZMAN

RECORDING OF SPECIAL MERIT

BERLIOZ: *Roméo et Juliette (Op. 17).* Patricia Kern (contralto); Robert Tear (tenor); John Shirley-Quirk (baritone); John Alldis Choir; London Symphony Orchestra and Chorus, Colin Davis cond. PHILIPS Ⓡ 909 $11.95.

Performance: **Stupendous**
Recording: **Gorgeous**
Stereo Quality: **Beautifully balanced**
Speed and Playing Time: **3¾ ips; 96'25"**

I once saw a movie about Hector Berlioz in which he was portrayed by the light of an oil lamp, if I remember correctly, in the throes of frenzied composition, his quill pen racing across the music paper as he dashed off page after page of *The Damnation of Faust* (or maybe it was the *Symphonie fantastique*), and sheets of foolscap fell to the floor while the music raged in his head and on the soundtrack, too. *Roméo et Juliette* must have been written in some such way. Berlioz's twin passions for the genius of Shakespeare and the person of the Irish actress Harriet Smithson—whom he had once seen play Juliet and later married—impelled Berlioz to compose a "dramatic symphony" both exalted and exhausting. The text by Émile Deschamps is not so much a paraphrase in French of scenes from the play as a kind of running commentary on the action ("Unforgettable first raptures, first avowals, first promises of lovers . . ."). It even takes time out for a few kind words about the author: "First love, are you not above all poetry? Or rather are you not, in this vale of tears, that poetry itself of which Shakespeare alone had the secret, and which he took with him to heaven?" Such claptrap did not faze the moonstruck Berlioz for a moment. He accorded the silly text a full-scale treatment in the form of a choral prologue, strophes, choruses and semi-choruses, the spectacular and spine-tingling *Queen Mab Scherzo*, a complete serenade, a love duet and death scene for orchestra alone—the works. Even the idiotic finale of the text, in which Friar Laurence addresses the Capulets and Montagues with a lengthy sermon on the evils of their feud, spurred Berlioz to conclude his musical marathon with a whole cantata. By this time all but the most committed Berlioz habitué is likely to have been done in by the splendor of it all. Yet there really isn't a dull stretch in the whole show; it's simply that, taken in one dose, there's so *much* of it.

If anybody can pull it all together into a plausible whole, it is Colin Davis, who is rapidly becoming one of the most masterly of living conductors, and who turns in a performance here that is well beyond mere description in its resounding vitality and loyalty to every nuance of the composer's stupefying conception. Mr. Davis runs a taut ship, and every fragment of the grand design is held in place. He is aided in this formidable accomplishment by a trio of superb soloists—especially the contralto Patricia Kern—and a remarkable response from the gigantic choral and orchestral forces. *P. K.*

Bibliotheque Nationale

Charles Kemble and Harriet Smithson in Shakespeare's Romeo and Juliet. *1827.*

BRUCKNER: *Symphony No. 7, in E Major.* TCHAIKOVSKY: *Symphony No. 6, in B Minor, Op. 74, "Pathétique."* Philadelphia Orchestra, Eugene Ormandy cond. RCA Ⓡ TR 3-5040 $17.95.

Performance: **Like a well-oiled clock**
Recording: **Often dazzling**
Stereo Quality: **First-rate**
Speed and Playing Time: **7½ ips; 102'26"**

It is unquestionably a personal failing, but the overall ambiance of the music of Anton Bruckner gives me the pip—and likewise his arbitrary coupling, by critics and musicologists, with Gustav Mahler, who, whatever else he may be, is never an epic, sententious bore like Bruckner. I hastily concede that Bruckner could write a gorgeous, long-lined melody, and that, take him or leave him, he has his moments. But the static harmonic rhythm, the paucity of contrapuntal interest, the aura of humble universality that is by its nature a disguise for an underlying sense of his own grandeur, and, perhaps more than any of these, the lack of the theatrical sense that has entrenched Mahler in the standard repertoire as Bruckner may never be—these shortcomings, or, if you prefer, undeniable characteristics, have turned me off since my first exposure to Bruckner's work.

As for Tchaikovsky, I haven't checked it out with the In Crowd recently, so I don't know whether his work is still in the state of disrepute among more experienced listeners that it was when I was a boy, or whether Stravinsky's affection for much of his music—embarrassing as it must have been to the snooty young disciples of Stravinsky—has by now made Tchaikovsky's work *le dernier cri* among the young Turks.

Anyhow, although I've always thought the Fourth neatly, if simplisticly, organized but constructed out of musical materials that are appalling trumpery, and the Fifth a sprawling, throbbing blob of Moon Love, I always have and still do regard the Sixth as a masterpiece of the hyper-Romantic genre. It's one of those rare works that, dislike as you may or may not what it has to "say," you must allow that is would be a fruitless analytical search of the score to try to find a comma, as it were, that could profitably be altered.

Give the Philadelphia Orchestra and Eugene Ormandy music of the ilk of either of these works, and the results just have to be something about which tastes will differ sharply. An orchestra that can and invariably does play with the glossy perfection of the Philadelphia will inevitably deprive music like Bruckner's of some of the rough-and-tumble that might in fact help it; and turn the flawless technique and the legendary "Philadelphia Sound" loose on the *"Pathétique,"* and the composer's uncontrolled, undisguised statement of despair, depression, and grief—lightened only by moments of sad gaiety—is likely to come out packaged far too neatly in a carefully, super-professionally gift-wrapped package.

This is not to say there aren't lots of people, maybe even this reviewer, who get a charge out of the golden-sheened beauty of this sort of orchestral performance. I am merely describing it for those who don't. *W. F.*

CAGE: *Concerto for Prepared Piano and Orchestra (1951).* FOSS: *Baroque Variations (1967).* Yuji Takahashi (piano, in Cage); Melvin Strauss (harpsichord, in

Explanation of symbols:
Ⓡ = *reel-to-reel tape*
④ = *four-track cartridge*
⑧ = *eight-track cartridge*
Ⓒ = *cassette*
Monophonic recordings are indicated by the symbol Ⓜ; *all others are stereo*

Foss); Buffalo Philharmonic Orchestra, Lukas Foss cond. NONESUCH ® 1202 $4.95, ⑧ 81202 $6.95.

Performance: **Authoritative**
Recording: **Excellent**
Stereo Quality: **First-rate**
Speed and Playing Time: **3¾ ips; 46'28"**

Cage's Concerto, which is considered by some to be an important work in his output, is to a large extent aleatory, and, as those familiar with the later Cage might surmise, is full of silences. On first hearing, I don't find that it really "says" anything significant. More impressive are Lukas Foss' Variations, in which the composer works over Handel, Scarlatti, and Bach. Some may find this outrageous, but, in contrast to the very quiet Cage, the Variations at least have a great deal of variety, color, and rhythmic interest. In the long run, the work may be considered little more than a novelty, but it at least does have something to "say"; whether one appreciates Foss' putting Bach smack in the middle of the twentieth century and discovering the chaos around him is quite beside the point. Personally, I found this music intriguing and curiously exciting, although far from momentous. The recording has excellent stereo placement, is slightly dry, and pinpoints the instruments with remarkable clarity. Ampex should be taken to task for not having included the excellent notes Bernard Jacobson supplied for the disc. *I. K.*

RECORDING OF SPECIAL MERIT

SIBELIUS: ***Symphony No. 6, in D Minor, Op. 104; Symphony No. 7, in C Major, Op. 105.*** Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON ® DGC 9032 $7.95, ⑧ 89032 $6.95.

Performance: **Very good**
Recording: **Very good**
Stereo Quality: **Okay**
Speed and Playing Time: **7½ ips; 51'59"**

As Sibelius' star wanes in English-speaking lands where his music was long popular, it shines brighter than ever in the German-speaking world, where it has long been ignored. This is largely due to the advocacy of Lorin Maazel and, surprisingly, Herbert von Karajan. The case made here is persuasive, and even the awful Berlin first oboe (who, along with one or two other weak winds, spoils for me what would otherwise be a great orchestra) does not succeed in ruining the impact. Here is a serious, lyrical, high-type Sibelius. Karajan is extraordinarily convincing with the rarely heard No. 6, and his No. 7 is competitive with anything available. Good sound with not-too-annoying tape-hiss levels. *E. S.*

TCHAIKOVSKY: ***Symphony No. 6, in B Minor, "Pathétique"*** (see BRUCKNER)

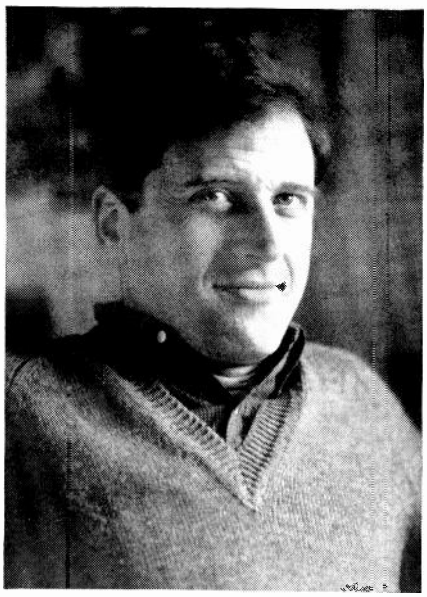
ENTERTAINMENT

JOSÉ FELICIANO/JEFFERSON AIRPLANE/NINA SIMONE/NILSSON: ***The Soul Rock Blues Bag.*** José Feliciano (vocals and guitar): *The Star Spangled Banner*; *Sunny*; *Since I Met You Baby.* Jefferson Airplane (vocals and instrumentals): *Crown of Creation*; *Somebody to Love*; *Schizoforest Love Suite: Two Heads.* Nina Simone (vocals); orchestra: *Do I Move You?*; *Do What You Gotta Do*; *I Loves You Porgy.* Nilsson (vocals); orchestra: *Everybody's Talkin'*; *Cuddly Toy*; *She's Leaving Home.* RCA TP3 1014 $5.95, ⑧ P8S 1422 $6.95.

Performance: **All good**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: **3¾ ips; 32'54"**

RCA has gathered up selections from the albums of its top artists and released this tape under the compendium title of "The Soul Rock Blues Bag." It is a good selection from the various artists, but I don't quite understand why it was necessary to excerpt complete albums. If you like the particular artist you won't be satisfied with the smattering offered here. If you dislike one or another of the artists, then their performances simply come as intrusions. This omnibus format seems more suitable to those promotion albums or tapes that are issued in conjunction with some sort of merchandise—and they are always offered at a reduced price. (The title is a misnomer, in that one could hardly include Nilsson in any "soul rock bag.") The only excuse I can find for this release is that it might serve as an introduction to a particular artist. But being introduced to the work of any of these artists is not very difficult—just turn on any pop-music radio station. *P. R.*

Epic



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BARNEY KESSEL, SHELLY MANNE, AND RAY BROWN: ***Poll Winners Three!*** Barney Kessel (guitar); Shelly Manne (drums); Ray Brown (bass). *Mack the Knife*; *Raincheck*; *Minor Mystery*; *I'm Afraid the Masquerade Is Over*; *I Hear Music*; and five others. CONTEMPORARY ® CYX 7576 $5.95, ⑧ M 87576 $6.95, © X 57576 $5.95.

Performance: **Slick, technically adept modern jazz**
Recording: **Very good**
Stereo Quality: **Very good**
Speed and Playing Time: **3¾ ips; 39'07"**

Here's a collection of pleasant, cool, well-performed West Coast jazz. Kessel, Manne, and Brown are indeed poll-winners, and among the finest jazz technicians that the art has yet developed. The music ranges from standards to originals (especially fine in the case of Billy Strayhorn's little-heard *Raincheck*). That the performances are sometimes so competent and accurate that they verge on background-music blandness may not bother some listeners. But if you are in the habit of expecting more visceral stimulation from your jazz, the poll-winners will not be to your taste—as they really are not to mine. *Don H.*

ALBERT KING: ***King of the Blues Guitar.*** Albert King (guitar and vocals); instrumental accompaniment. *Cold Feet*; *You're Gonna Need Me*; *Born Under a Bad Sign*; *I Love Lucy*; *Crosscut Saw*; *You Sure Drive a Hard Bargain*; and five others. ATLANTIC ® ALX 8213 $5.95, ⑧ 88213 $6.95, © 58213 $5.95.

Performance: **Straight ahead blues**
Recording: **Very good**
Stereo Quality: **Very good**
Speed and Playing Time: **3¾ ips; 34'19"**

Albert King is a pretty fair musician, but "king of the blues guitar"? I'm afraid not. The title's already been assumed by his namesake (but not a relative) B.B. King. This was Albert King's first release on Atlantic; it appeared as a disc several years ago. It's a fine debut album, highlighted by a collection of King riff tunes and Booker T. Jones' much-recorded *Born Under a Bad Sign*. In his better moments—and there are many in this set—King can be a marvelously entertaining performer. Not up to the royal level, but a member of the aristocracy, to be sure. *Don H.*

WES MONTGOMERY: ***Willow Weep for Me.*** Wes Montgomery (guitar); Wynton Kelly (piano); Paul Chambers (bass); Jimmy Cobb (drums); with some instrumental accompaniment. *Willow Weep for Me*; *Impressions*; *Portrait of Jennie*; *Surrey with the Fringe on Top*; and three others. VERVE ® VVX 8765 $5.95, ④ FTI 8765 $5.98, ⑧ B 88765 $6.95, © X 58765 $5.95.

Performance: **Good basic tracks; dumb accompaniment**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: **3¾ ips; 43'15"**

The late Wes Montgomery's most financially productive days came at a time when most musicians felt he had passed his creative peak. His last years were dominated by studio recordings in which he stated and restated the melodies of bland popular hits. In the summer of 1965 he played a now legendary engagement at the Half Note in New York City with the old Miles Davis rhythm section listed above (and in the interim Paul Chambers, too, has died). An earlier recording of selections from that engagement has already been issued by Verve. These seven tunes, recorded at the same time, are previously unreleased.

Regrettably, producer Esmond Edwards has expanded four of the tracks with post-dubbed woodwind and brass arrangements by Claus Ogerman. It's hard to see why. Montgomery and his rhythm section play with great joy and enthusiasm; the horn "sweetening" simply gets in the way of their unfettered stretching-out. None of this information, by the way, is included on the tape release, which omits the liner notes that were on the original disc. Be warned. *Don H.*

By CRAIG STARK

TAPE HORIZONS

THE NEED TO BE BIASED

TO MOST people, the word "bias" connotes some undesirable personal prejudice or eccentricity. Technically inclined audiophiles, however, are aware that the same term is used to refer to a voltage or current applied to tube or transistor elements, without which these devices would not operate as intended. In tape recording, bias has this same purpose and effect as regards the magnetic tape itself, although different means are used to achieve it.

Tape-recording bias consists of an extremely high-frequency signal—normally above 50,000 Hz (50 kHz)—that is applied (usually) to the recording head together with the desired audio information. Typically, the bias-signal strength is about ten times as great as that of the audio signal, although its frequency makes it inaudible. This frequency should be as high as possible, both to minimize hiss and to prevent the production of whistles or other audible tones on the tape. When such spurious signals occur, they are the result of the bias current's interacting with the upper harmonics of the signal being recorded, or with the remnant of a stereo FM subcarrier. One professional recorder uses a bias frequency of 5 million hertz (5 MHz), and high-speed duplicating machines for making prerecorded tapes often employ bias frequencies between 500 kHz and 2 MHz. Such high frequencies involve costly equipment, however, so most good-quality home and studio recorders settle for a bias frequency between 80 and 180 kHz. A further requirement: to minimize hiss, the bias waveform must be as nearly perfect a sine wave as possible.

But why not simply feed a very strong audio signal to the record head without any ultrasonic bias at all? The reason lies in the fact that recording tape, like other magnetic materials, does not retain its magnetism in direct proportion to the signal applied to it. As all recordists know, if too high a recording level is used, the tape will "saturate," clipping off the signal peaks and so creating distortion. Much more serious, however, is the fact that in the region of very low level magnetization through which *every* audio signal passes in the course of its positive-to-negative excursions, the tape distorts similarly. The function of record bias, then, is to provide a constant signal at a sufficient amplitude so that the variations of the desired audio information can, as it were, ride "piggy-back" without ever reaching the near-zero magnetization region where the tape will distort them.

Up to a point, increasing the bias signal reduces recording distortion, but the optimum amount of bias current fed to the head depends both on the type of tape being used and on the electrical characteristics of the recorder. The NAB specifies that at 7½ ips the proper bias level is that which produces maximum recorded output using a 400-Hz tone, though many tape-recorder manufacturers use a slightly different standard. In any event, bias adjustment is critical, and best left to experts. Too little bias produces distortion, but too much will turn the record head into a potent eraser, causing a loss of recorded signal, particularly at high frequencies. That is why, when you are recording, the bias generator is also connected to the erase head. There it plays another role—supplying the ultrasonic current that produces the erase signal.

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STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

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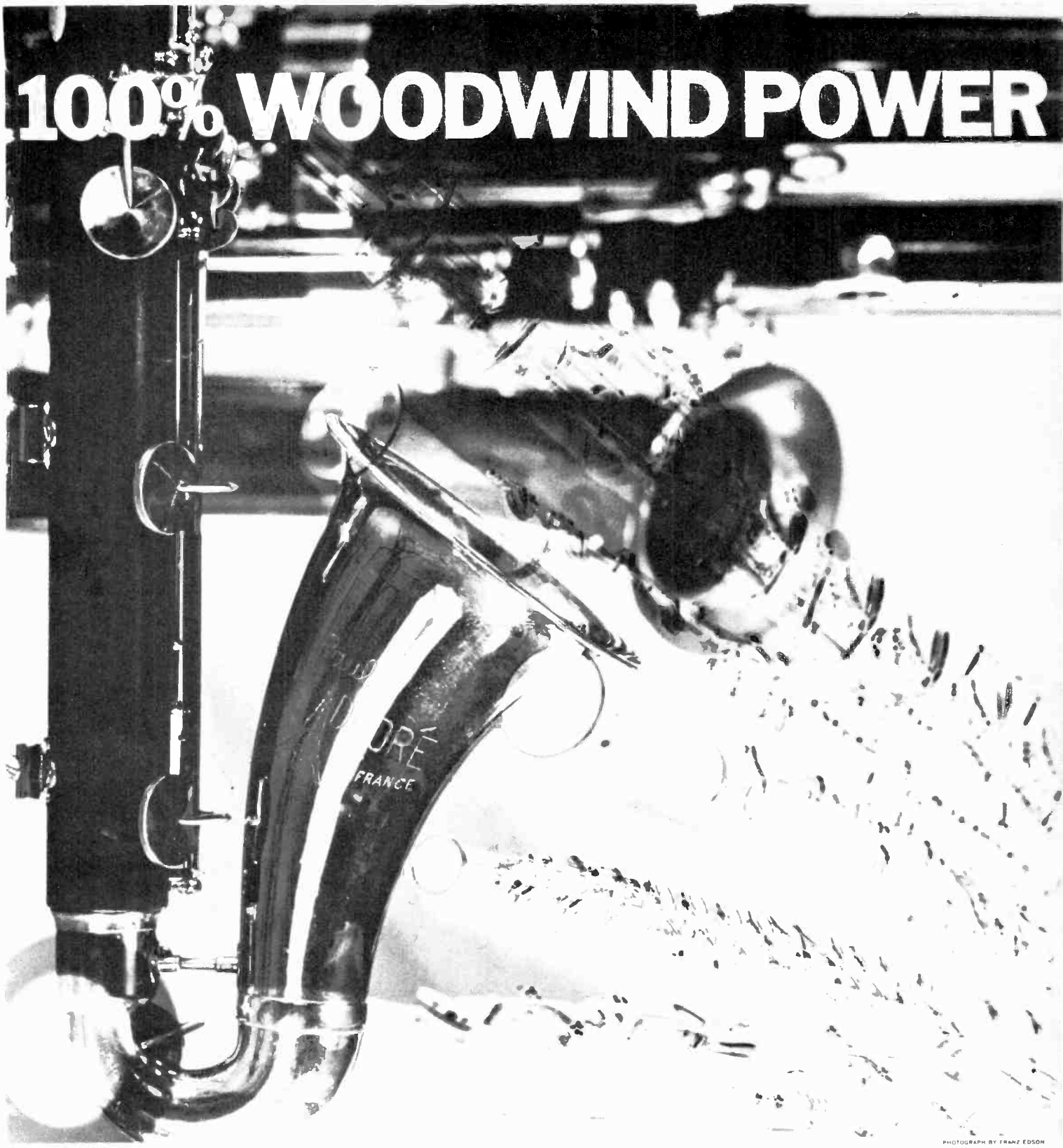

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