

FORMERLY HI FI/STEREO REVIEW

Stereo Review

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DECEMBER 1969 • 60 CENTS

HEADPHONES: WHAT THEY CAN AND CANNOT DO FOR YOU
GREAT AMERICAN COMPOSERS SERIES: DUKE ELLINGTON
SELECTING A RECORD PLAYER FOR YOUNGER LISTENERS



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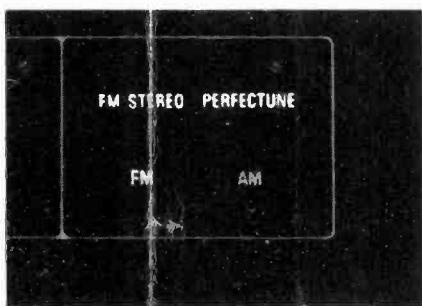


Stereo Receiver

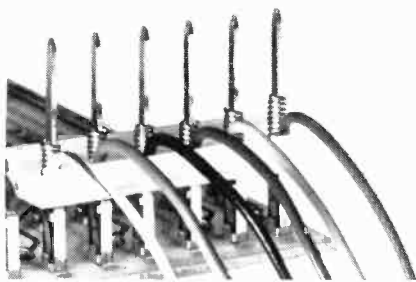


techniques that guarantee superb performance over periods of time previously thought unattainable.

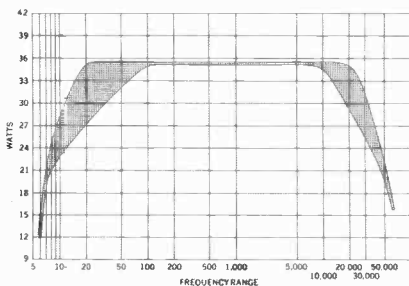
Shown below are just a few of the space-related devices you'll find in Scott's new 386... high fidelity's first legacy from moon-walk technology!



Computer-activated "Perfectune" light: Perfectune, a computer logic module, scans the essential tuning circuits, decides when you've reached the point of perfect tuning and lowest distortion, then snaps on the "Perfectune" light... a signal that you are receiving absolutely perfect sound every time.



New solderless connection techniques: Wire-wrap terminal connections plus plug-in printed circuit module construction result in the kind of reliability usually associated with aerospace applications. This eliminates the soldered connection, for years the most failure-prone area of electronics assembly.



Power where you need it: Compare Scott's amplifier section performance to that of competitive units. Scott's new space-inspired circuits give you high power at lower distortion through the entire audible frequency range. The shaded area indicates where competitive receivers tend to rob you of full response in the extreme lows (organ, bass drum) and highs (flutes, triangles, etc.)

386 Specifications

Total power (± 1 dB) 170 Watts @ 4 Ohms. IHF Dynamic power, 67.5 Watts/channel @ 4 Ohms; Continuous power, both channels driven, 42 Watts/channel @ 4 Ohms, 35 Watts/channel @ 8 Ohms; Distortion $< 0.5\%$ at rated output; Frequency response (± 1 dB), 15-30 KHz; IHF power bandwidth, 15-25 KHz. FM usable sensitivity (IHF), $1.9 \mu\text{V}$; FM selectivity, 42 dB. Price, \$349.95.

SCOTT®

For detailed specifications, write: Dept. 245-12
H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass. 01754
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It took \$21 billion
to put man's
footprint on the moon

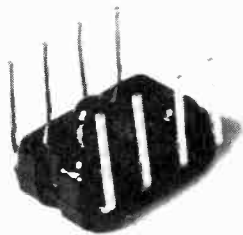
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most advanced
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Scott's Powerful 386 AM/FM S

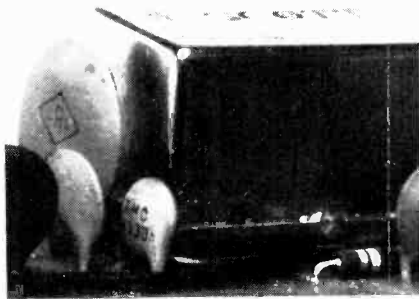
Six space-related electronic developments help the 386 serve you better, longer

The billions of research dollars expended towards America's race to the moon helped foster the development of many entirely new electronic devices. Alert Scott engineers realized that the adaptation of some of these devices could result in significant advances in the performance of high fidelity components . . . a realization that inevitably led to the de-

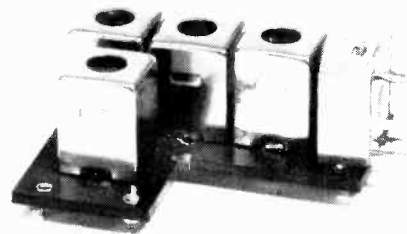
velopment of the 386 AM/FM stereo receiver. The 386 represents a level of sound quality and performance characteristics that is a giant-step ahead of any stereo component ever before available . . . utilizing entirely new features that help you control incoming signals with a degree of accuracy never before possible . . . incorporating new assembly tech-



Ultra-reliable Integrated Circuits: There are 7 IC's in the 386 . . . more than in any other receiver now on the market. These 7 circuits-in-miniature are included in the FM IF, AM IF, Perfectune circuit, stereo amplifier, and multiplex sections . . . and actually include a total of 91 transistors, 28 diodes, and 109 resistors!



Quartz crystal lattice filter IF section: This feature, never before found in a receiver in this price class prevents your 386 IF amplifier from ever needing realignment. In addition, you get the extra dividends of very low distortion and high selectivity.



Improved Integrated Circuit AM: New Scott pre-tuned 4-pole LC filter improves AM selectivity; IC's and Field Effect Transistors in the AM section give better signal/noise ratio, lower distortion, and better signal handling capacity.

Other advanced 386 features include:

Instant-acting electronic overload protection, which, unlike conventional thermal cutouts, releases the drive when too much current flows through the output transistors. A circuit-breaker will also trip under prolonged short conditions at high power. New illuminated dial, resulting in increased visibility. Muting circuit, eliminating noise between FM stations. Plug-in speaker connectors, eliminating phasing problems. Patented Silver-plated Field Effect Transistor front end, for clearer reception of more stations. Integrated Circuit IF strip, for virtual elimination of all outside interference. Integrated Circuit preamplifier, for reduction of distortion to inaudible levels. Automatic stereo switching which instantly switches itself to stereo operation when stereo is being broadcast. Instant-information panel lights, which let you know at a glance whether you're receiving AM or FM, stereo or monaural broadcast. Perfectune indicator lights up when you're perfectly tuned for best reception.



Some people think cassette decks have no place in a sophisticated stereo system.

Until now, perhaps it was true. Because there just haven't been any sophisticated cassette decks around. Until the new Ampex Micro 52 stereo cassette deck.

Is it good enough to match your system? Judge the features for yourself. Features like precision sliding mixing controls found only in the expensive open reel decks. Defeatable automatic level control that delivers virtually distortion-free recordings, switches out for full dynamic range. Two VU meters. Digital counter. Quick response pushbutton cassette controls.

Famous Ampex hysteresis synchronous motor for perfect speed regulation and negligible wow and flutter regardless of voltage variation. Recording in stereo with mike and live mixing.

And look at the specs. 40-12,000 Hz frequency response; 45 db signal/noise ratio; 0.25% w.r.m.s. wow and flutter; 2 mike inputs and 2 line inputs; 2 line outputs.

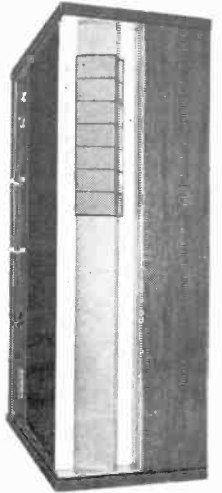
Will the sound be as good as your open-reel deck? Probably not. But, most people won't be able to tell the difference.

So think of it as the part of your system you let your wife use (women who never would touch open reel go crazy over cassettes because they're so easy to use). Or take advantage of the interchangeability it will give you with your car or portable

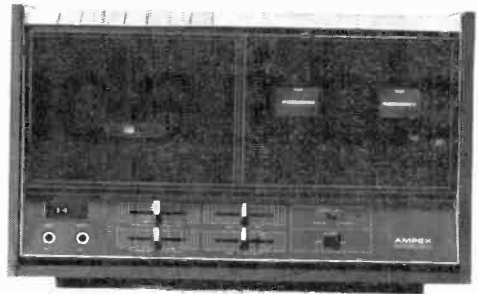
cassette unit (if you don't already have one, you will soon).

But however you think of it, it's a nice thing to have in your system. Because of ease of operation, good sound, convenience and versatility.

All very sophisticated reasons to find a place in your system for the sophisticated cassette deck, the Ampex Micro 52.



TOP



FRONT

AMPEX

CONSUMER EQUIPMENT DIVISION
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FORMERLY HI FI/STEREO REVIEW Stereo Review

DECEMBER 1969 • VOLUME 23 • NUMBER 6

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COVER: "KING DAVID PLAYING THE HARP"—STAINED GLASS BY P. VON ANDIAU (LATE FIFTEENTH CENTURY); COURTESY WÜRTEMBERG MUSEUM, STUTTGART, GERMANY

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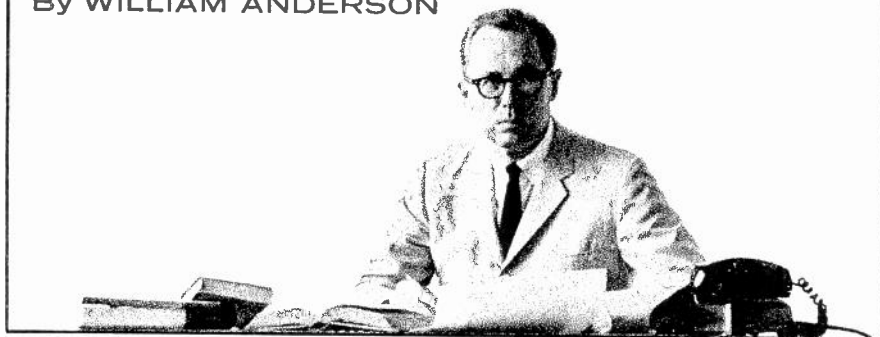
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By WILLIAM ANDERSON



EDITORIALLY SPEAKING

LISTENING TO CHRISTMAS

I HAVE a Spanish friend who swears that all the classical repertoire sounds to him like funeral music, and Managing Editor William Livingstone once met a peripatetic Turk to whom the Beethoven symphonies were only so many military marches. And I, working against an inexorable press deadline, have just struggled through a mid-October week with nothing on my turntable but Christmas discs—only to arrive at the sorry conclusion that they all sound alike. It is, of course, difficult to work up much Christmas spirit so far from the winter solstice, and for that reason a part of my reaction may be written off as occupational hazard. Beyond this, however, lies the conviction that in Christmas music, as in so much else, it is not only possible but easy to have too much of a good thing—and *more* simply comes to mean *less*.

There is some evidence that record companies (for a change) are of a mind to agree with me. In past years it used to seem that everybody out of jail had cut a Christmas disc, most of them (there were some glorious exceptions) bearing unmistakable evidence of having been thrown together, some hot Saturday in July, as hastily and unenthusiastically as a mud pie. This year's crop of Christmas music is markedly less bumperish than last year's, and last year's was thinner than the year before. That is progress on the quantity front, but what we need next is more quality. If I may play a &-r man for a moment, I would like to put forward a modest proposal: that someone be appointed at each of the producing companies to be "in charge of next year's Christmas record(s)", and that it be his responsibility to make a pest of himself at every pertinent recording session throughout the year until he has collected enough first-class material to put together a maximum-effort prize-winner or two that Santa Claus could be proud of. Instead of a whole album of lackluster run-throughs of standard carols by one singer, a company could assemble a memorable Christmas garland featuring a number of its stellar talents singing or playing old favorites (but in fresh arrangements), new songs (composers might even be encouraged to write some), and new *old* songs that haven't already worn grooves in our sensibilities. And this would not rule out larger efforts—Montserrat Caballé doing her spectacular best on an album of Spanish *villancicos*, for example.

A Bach *Christmas Oratorio* and Rheinberger's *Star of Bethlehem* are reviewed elsewhere in this issue, and for the rest I have three recommendations. Argo is offering "Glad Tidings" (Baroque Christmas music from England, Germany, Italy, France and Spain), a satisfying album throughout, but particularly memorable for one high point: Andreas Hammerschmidt's *Allelujab!*, which has more of Christmas in it than a month of *Jingle Bells*. Reprise's "The Sinatra Family [Frank, Frank Jr., Tina, and Nancy] Wish You a Merry Christmas" has the merits of good planning and production—though not enough of Frank Sr. for my taste. And Columbia's "Wishing You a Merry Christmas" is a spirited pot-pourri of items culled from previous albums. Andrew Kazdin's brilliant arrangement of *The Twelve Days of Christmas* for the Philadelphia Brass Ensemble deserves praise, but the secular *Sheep May Safely Graze* is hardly for Christmas. Does someone over at Columbia hear all of Bach as religious music?

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Flip-Levers* (8 of them). Slim and long, not stubby and short. Positive action, not pushbutton dubious or slide-switch flimsy. Aside from their grand design, our Flip-Levers have a "touch appeal" that's almost erotic!

Two meters for FM tuning. One for AM. Two is one more than competition has. How come?

Three tone controls: treble, bass, and mid. Anybody can hear the difference. But only Realistic* gives it to you! Maybe that's why The Shack* is the biggest audio dealer in the country?

Push-push AC button. We just plain hate to put the power switch on a tone or volume control.

Glide-Path* volume controls give you visible level and a big "plus" we call Perfect Loudness Control. You get the correct compensation at every volume setting. P-L-C is our invention, an audible bonus, a real advance—not a gimmick. Only the STA-120 has it.

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CIRCLE NO. 63 ON READER SERVICE CARD



LETTERS TO THE EDITOR

Music at the Movies

● Who is Emily? What is she? Is moviegoer Paul Kresh holding out on his biographer, William Livingstone, who calls him a bachelor (September)? Is Emily a resident WBC—without benefit of clergy? Is she a nice girl, the kind of girl you would take to a movie, as Mr. Kresh's article on movie music would indicate, or is she *sub rosa* like Arlo Guthrie's "constant companion"? There is a credibility gap here, and I think that Mr. K. should come to the rescue of the lady's reputation.

JOHN C. HANSEN
Roslyn Heights, N. Y.

Once married and once divorced, Mr. Kresh now shares his bachelor pad (quite without benefit of clergy) with Emily, the devoted young female companion whose decidedly intellectual interests are revealed in the photograph below (right).

● Paul Kresh should spend less time munching popcorn at the movies and pay more attention to the films he is seeing. His article "Music at the Movies" (September) revealed gross ignorance of film history and film music. I'm sure it was hastily thrown together, with little or no research.

Kresh put the cart before the horse in his explanation of early film music. Classical music was used long before original themes were composed for films. As the inherent deficiencies of using classical music were discovered, large music houses sprang up to supply original scores. One of the first original film scores was for *Birth of a Nation* (1915).

I suggest that if Mr. Kresh did not understand the technology behind the optical sound system, he should have omitted mention of it. The "Vitaphone" system was not replaced a few years later" by Lee De Forest's optical sound system—the latter had been around a few years already, and the success of the "Vitaphone" forced people to take DeForest's system seriously. This system did not consist of "putting the sound on a strip running along the side of the film itself," as Kresh says, but made use of light impulses of varying density or area which passed through the edge of the film: the light hit a photo cell, which then transformed the impulses into an electrical current. The soundtrack was photographically printed

onto the edge of the film, assuring economy, perfect synchronization, and better fidelity than the "Vitaphone" system.

The fact that Mr. Kresh committed many errors reinforces my conviction that his knowledge of film music is limited. Mr. Kresh and Emily might never have forgotten the great oceanic passages in *Old Acquaintance*, but they certainly forgot that Franz Waxman, not Max Steiner, composed the music.

Kresh's final deprecatory remarks summed up his feelings about film music—*i.e.*, that film musicians should not aspire to write good music. As the late Franz Waxman said once in an interview, "You can write awfully bad music for an opera produced at the Met or La Scala, and you can write an awfully good score that is heard in a motion picture theater. No matter what medium you write for, it is the way you write and what you write that is important."

RICHARD H. BUSH
Long Island City, N. Y.

● I am shocked! How could Paul Kresh have written an article on film music's great men and have omitted Franz Waxman (*Brute Force*), Hugo Friedhofer (*One-Eyed Jacks*, *Best Years of Our Lives*), Victor
(Continued on page 8)

Emily the publicity hound



STEREO REVIEW

The world's fastest bookshelf speaker.

That's not a joke. The new **Rectilinear X** is at least four times faster off the line than its closest competition. And you're not reading a drag-racing magazine.

But let's begin at the beginning.

A few months ago, we announced the **Rectilinear X** (that's a ten, not an ex) as the world's first high-fidelity loudspeaker. We explained that it was the first speaker system to pass a signal more or less unaltered, in the same sense as a minimally acceptable amplifier. (We didn't say, as a few people seemed to interpret us, that our new \$199 bookshelf speaker made all costlier systems obsolete. There will probably always be a need for larger, more expensive speakers for reasons of power, efficiency, versatility, special acoustical problems, etc. But not accuracy.)

What we want to point out in this ad is the specific reason for the superior accuracy of the **Rectilinear X** as a listening device.

Not the frequency response, although it happens to be beautifully flat and smooth. Nor the absence of harmonic distortion, although the 10-inch woofer with its one-inch linear travel won't distort a 50 Hz signal at 10 watts any more than a medium-priced stereo receiver. Nor even the transient response, although the exceptionally low-mass tweeter follows steep wave fronts with great alacrity.

No. The truth is that all of today's top speakers have reasonably smooth frequency response, low harmonic distortion and good transient response. And it would be utterly impossible to predict their individual sound quality or their relative ranking from these data alone.

However, as we have discovered, there is a measurable quantity that corresponds very closely to audible differences in speaker performance. *Time delay distortion.*

In our introductory advertising, we referred to this much-neglected criterion by the more specialized mathematical term of envelope delay distortion, a concept with many ramifications in network theory. A sophisticated ex-

planation would require a very involved discussion of loudspeaker phase response as distinct from amplitude response, but the basic idea is quite simple.

Sound waves travel through air at the rate of approximately 1135 feet per second (at room temperature). Therefore, if you're sitting let us say $11\frac{1}{3}$ feet from a speaker, you'd expect a signal to reach your ear one one-hundredth of a second (10 milliseconds) after the amplifier feeds it to the speaker terminals.

Not so. It will reach your ear more slowly.

It seems that speakers don't speak the instant they receive a command from the amplifier. Between the entry of the electrical signal and the exit of sound, there's a time delay. Not just a slow-down of the rate at which pressure amplitude builds up (i. e., transient response), but an actual moment of silence. Dead silence.

What's more, the length of this moment is frequency dependent. Generally speaking, lower frequencies are delayed longer than higher frequen-

cies. Which means that the low and high frequency components of a signal that enter a speaker at the same instant don't arrive at your ear at the same instant. There's a smearing effect. This accounts, in part, for the gutsy, canned sound of some popular speakers, which many people like although its bears no resemblance to live music.

Now, time delay distortion is least audible at low frequencies and becomes more and more obvious going up into the midrange. Woofers, with their massive moving parts and complex networks, are the worst offenders, so it becomes important to keep them out of the midrange. The only speaker system that goes all the way in this respect is the **Rectilinear X**.

Although the specially designed 10-inch woofer has remarkably little time delay to begin with, it's crossed over at 100 Hz to a 5-inch midrange driver with phenomenally low time delay distortion. Thus the entire midfrequency band has the benefit of minimum time delay. And you can hear it.

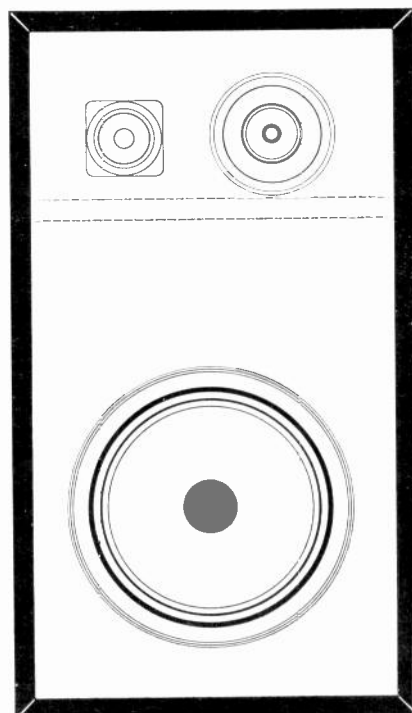
At 500 Hz, for example, the **Rectilinear X** has a time delay of less than 0.2 millisecond. By comparison, the top-of-the-line model of the most famous name in bookshelf speakers has a delay of approximately 0.8 millisecond at the same frequency, mainly because most of the output is still coming from the woofer. The **Rectilinear X** is literally faster off the start line.

Since no other speaker system cuts off the woofer at 100 Hz, and no moving-coil speaker is faster in the lower midrange than our 5-inch driver, the **Rectilinear X** is the world's speed king.

At which point we can't resist borrowing a phrase from the underground. "Speed kills." Our competition.

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

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Young (*Golden Earrings, Around the World*...), and especially Alfred Newman (*Captain from Castile*), who is still very active and now scoring *Airport*?

STAN KAMEN
Woodside, N. Y.

Mr. Kiesb replies: "If Mr. Bush could have been around during the months when we were tripping over 'original soundtrack' albums, fat scholarly books, old magazine articles, and photocopies of documents on film music, or pawing through the files in the Museum of Modern Art film library, I'm sure he wouldn't have had the heart to speak of an article 'hastily thrown together, with little or no research.' And after all those preliminary drafts, too!"

"Alfred Newman got left out, along with composers like Victor Young, only because it didn't seem to us that his name resounded intoxicatingly enough—the way Daniele Amfitheatrof's does, say, or Erich Wolfgang Korngold's. As for Maximilian Roud Steiner, I was certainly sorry to learn that Franz Waxman wrote his score for *Old Acquaintance*. It was a typically Steinerevque performance, and I had been under the impression that Mr. Steiner wrote his own scores. So positive was I that nobody except Steiner was allowed to score a Bette Davis feature that I never even bothered to look that one up.

"It is good, however, to have the principles of 'Vitaphone' explained by a lucid mind, although Emily and I still don't understand it. Finally, I should like to correct the impression Mr. Bush seems to have gained from my piece that 'filmmusicians should not aspire to write good music.' It is pretentious music that saddens us. Surely there must be a difference."

● The article "Is There Any Music at the Movies?" covered one of my pet interests. I was especially elated by the mention of Erich Wolfgang Korngold! I have been a fan of his for some time, principally of his movie music. If I'm not mistaken (it seems I read it somewhere), he received the first Academy Award for a motion picture score, namely *Anthony Adverse* (1936). Of Korngold's many gifts as a Hollywood composer, one was his ability to infuse into the music an atmosphere that was perfectly suited to the action on the screen.

Admittedly, in much of the music for *Captain Blood* (1935), there are note-for-note borrowings. Perhaps Korngold felt that parts of some neglected symphonic poems of Franz Liszt would never be noticed if inserted discreetly into the score and practically drowned out with the noise of two seventeenth-century warships blowing one another apart. It has been only by chance over a period of years that I have made these discoveries—not so startling, I suppose. I was familiar with the soundtrack long before I had ever heard *Prometheus* or *Mazepa*. The music for the scene in the first half of the movie when the Spanish pirates attack Port Royal (Jamaica) is definitely Liszt's *Prometheus*. Korngold again finds part of *Prometheus* useful to support a duel scene. And somehow the music fits. Or is it because I have become accustomed to it? Like being unable to hear the *William Tell* Overture without seeing the Lone Ranger or the *Donna Diana* Overture without seeing Ser-
(Continued on page 14)

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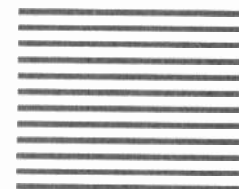
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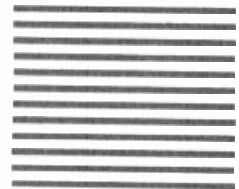
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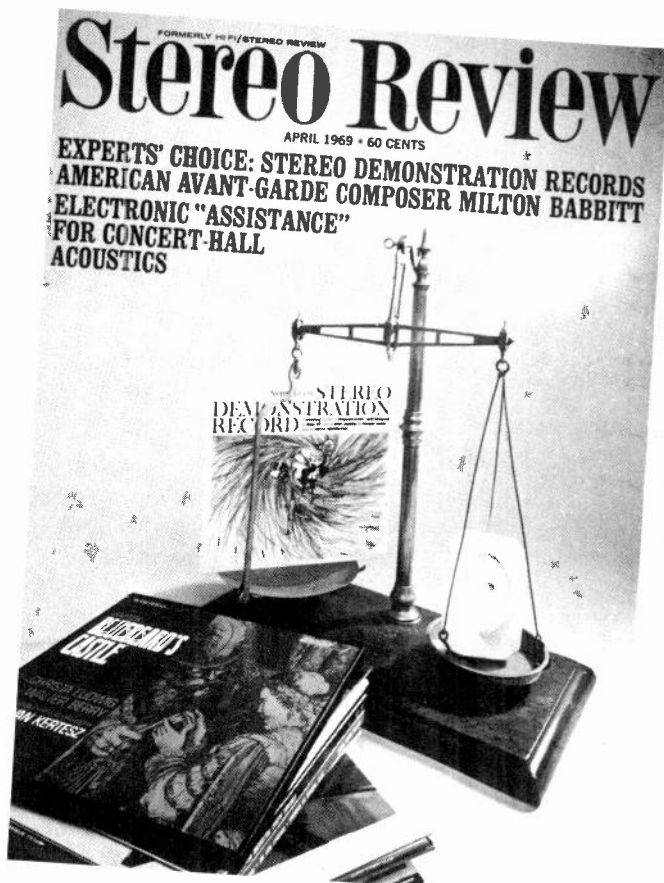
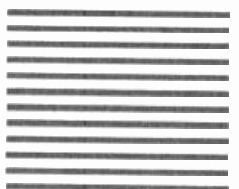
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**Why an
automatic turntable
from Swindon, England
has made it big
in the States.**





H. V. Slade (1889—1961)

At the risk of seeming immodest, we've had a smashing success in the United States.

There are more Garrards being used in component stereo systems here than all other makes combined.

Even we find this curious.

But the die was cast thirty-odd years ago.

Not parity, but superiority

H. V. Slade, then Managing Director of Garrard Limited, decreed, "We will sell a Garrard in the U.S. *only* when it is more advanced than any machine made there."

A commitment to, not parity, but absolute superiority.

That policy has not changed to this day.

Spurred by it, Garrard of England has been responsible for every major innovation in automatic turntables.

In the thirties, Garrard pioneered the principle of two-point record support. Still the safest known method of record handling. Oddly, still a Garrard exclusive.

In the forties, we introduced the aluminum tone arm. Today, widely used by makers of fine equipment.

By 1961, increasingly sensitive cartridges had led us to adapt a feature originally developed for professional turntables: the dynamically balanced tone arm, with a movable counterweight to neutralize the arm and an adjustment to add precisely the recommended stylus tracking force.

In 1964, we added an anti-skating control, and patented the sliding

weight design that makes it permanently accurate.

Then, in 1967, Garrard engineers perfected the Synchro-Lab motor, a revolutionary two-stage synchronous motor.

The induction portion supplies the power to reach playing speed instantly. The synchronous section then "locks in" to the 60-cycle frequency of the current to give unvarying speed—and unvarying reproduction — despite variations in voltage.

"We're bloody flattered"

This year one of our competitors has introduced a copy of our Synchro-Lab motor on its most expensive model.

To quote Alan Say, our Head of Engineering, "We're bloody flattered.

"After all, being imitated is a rather good measure of how significant an innovation really is."

The new Garrard SL95B features still another development we expect will become an industry standard.

Some years back we pioneered viscous damped tone arm descent for gentler, safer cueing. Ever since, we've been troubled by the logic of offering an automatic turntable with a damped tone arm that wasn't damped in automatic cycle.

This year we've added a linkage system between the changer mechanism and the damped tone arm "jack."

So, for the time being at least, Garrard has the only damped tone arm that is also damped in automatic.

Other 1970 Garrard refinements include a counterweight adjustment screw for balancing the tone arm to within a hundredth of a gram. A window scale on the tone arm for the stylus force gauge. And a larger, more precise version of our patented anti-skating control.

Un-innovating

At the same time, we've eliminated a feature we once pioneered. A bit of un-innovating, you might say.

Garrard's disappearing record platform is disappearing for good.

We've replaced it with a non-disappearing record platform. A larger, stronger support with an easy-to-grasp clip that fits surely over the record stack.

A small thing, perhaps.

But another indication that H.V.'s commitment remains with us.

\$44.50 to \$129.50

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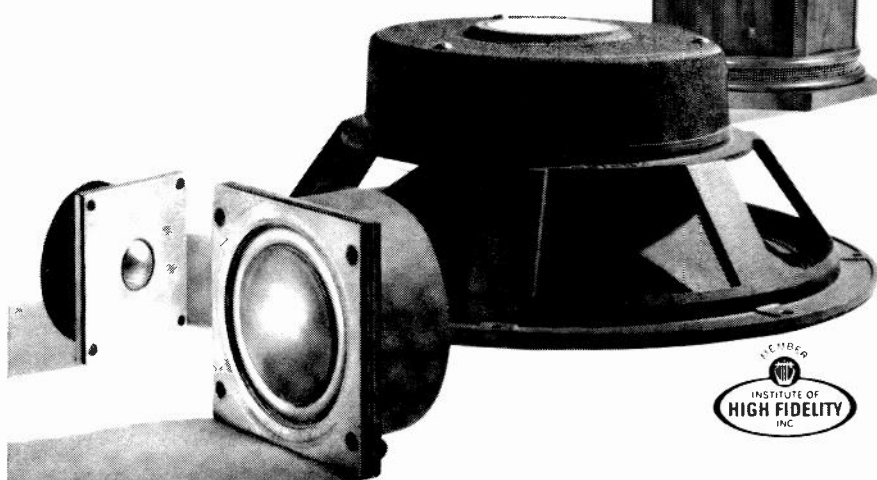
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geant Preston of the Yukon, I'm afraid I see nothing but attacking warships or ducks when I hear *Prometheus*.

JAMES D. MAFFETT
Lakeland, Fla.

Music and Money

● A hearty bravo for James Goodfriend's "Going on Record" column entitled "Music and Money" (September). It is rare and refreshing to read a discussion of the state of the arts as morally praiseworthy as his.

I must admit that when I saw the title, I was afraid I was going to read that Money is Vulgar, that its influence is abhorrent to True Art, and that our musical life would be immeasurably improved if only we would elevate it above the petty haggling of the marketplace and provide it with (more) public funds.

Happily, he spared us readers these bromides, offering instead a persuasive argument for the thesis that the health of music in the long run depends on the "passionate involvement" of the consumers of music. Such involvement naturally requires the exercise of judgment—taste—rather than the evasion of that responsibility, which Mr. Goodfriend justly condemns.

But, most importantly, the more passionate a man becomes about the things he loves, the more differentiated and well defined his tastes become. The man with undifferentiated tastes likes "just about everything" musical, but is unable to name any single work he would pay \$20 to hear if that were his only chance. But the man who has studied music, listened a lot, and maybe played some himself likes specific pieces and performers; he can name them without hesitation. Since his desire to satisfy his musical passions becomes more specific and not less, he becomes less and less responsive to "vague appeals for cash to spread the cause of culture" as his love for music increases.

The result is that Arts Commissions, Symphony Associations, etc., are populated by those with the least love for music and the greatest willingness to turn over to others the responsibility for artistic judgment, or to submerge their own tastes in that of the group.

Mr. Goodfriend's article contains an implicit compliment to the tastes of the listening public which I think should be made explicit: the taste of the public, rather than a thing to be feared for its uniformity, can be relied upon to foster diversity, so long as artistic decisions are rendered in the general manner he advocates. If musical institutions are reorganized in accordance with the principle that men must pursue their own values, not the values of others, then money will surely talk. But its voice will be that of the dedicated music lover rather than the passionless patron of the arts.

(Name withheld)
Berkeley, Cal.

Borodin's Third

● I would like to correct Martin Bookspan in connection with his statement, in his October "Basic Repertoire" column, that Ernest Ansermet's performance of Borodin's Third Symphony is the only recording ever made of the work. The Third Symphony was also recorded, together with the Second, by the late Nikolai Malko and the Philharmonia Orchestra for the HMV Plum

(Continued on page 16)

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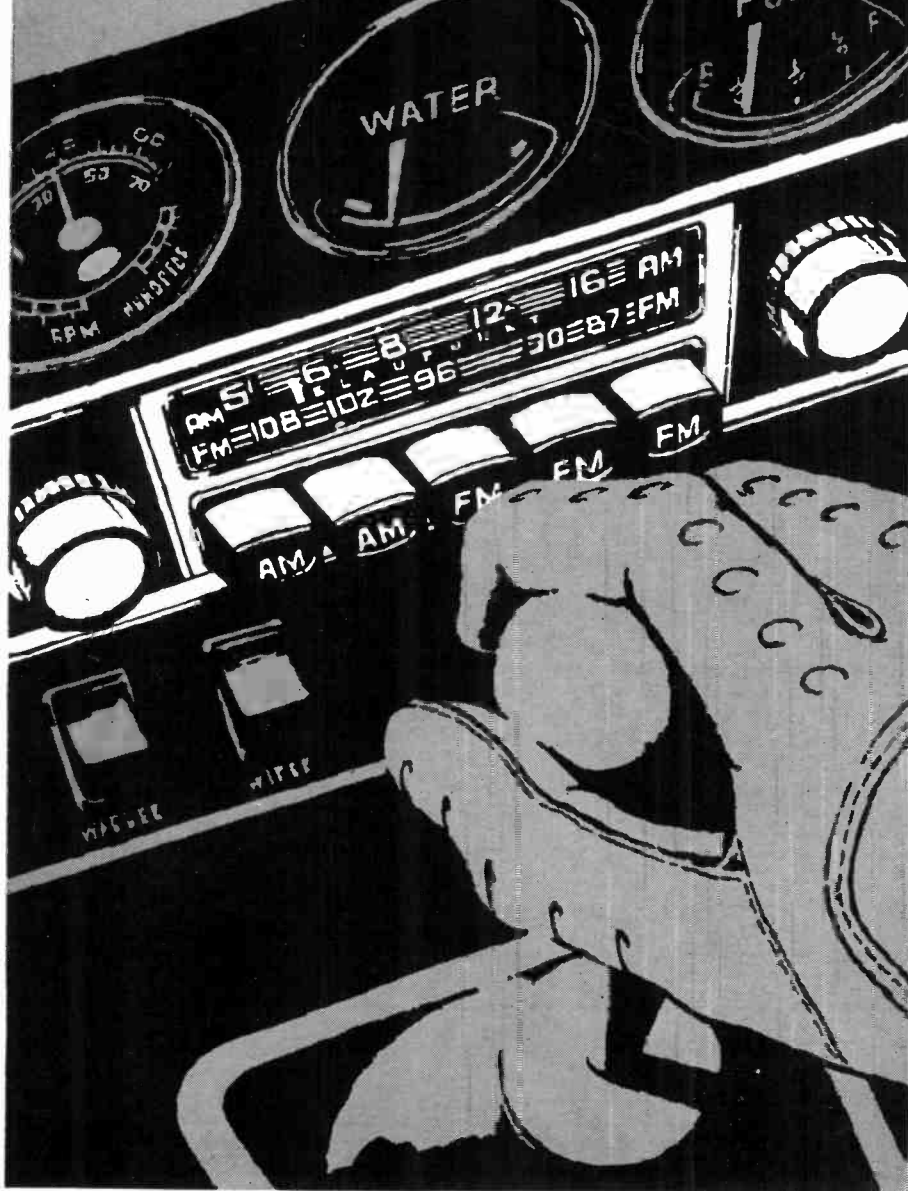
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Label series. I cannot recall exactly the date of this recording, but I believe it was between 1955 and 1957.

EDWARD S. WILKS
Pennsville, N. J.

Mr. Bookspan replies: "Reader Wilks is quite correct—there was a Malco recording of Borodin's Third Symphony made in the Fifties. I am glad his memory in this regard is better than mine; my grateful thanks to him."

Ringing the Changes

● Since I belong to those who are fascinated by bells, I enjoyed reading Fritz Kuttner's article in the September issue. I only regret that he said so little about English bell ringing, especially in comparison with the coverage of carillons.

The playing of transcribed conventional music on the carillon rarely brings out the true wealth of sound possible from bells. Moreover, bells seem to be poorly suited to the harmonic and melodic demands made by most musical works, apparently because of their irregular overtones: they sound dissonant when played simultaneously, and unrelated when played in well-paced melodic succession; but when they are played in *close* succession, they unfold a fantastic, ever-changing spectrum of clash and consonance.

This rapid succession is characteristic of English bell ringing. Using six, eight, ten, or even twelve bells, a pattern of sound is rung and repeated, and then modified by a series of changes, until the original pattern returns after some time—perhaps hours! The effect is overwhelming: a rush of rich, vibrant sound, alive and modulating, containing all the primitive beauty of the bells, yet sophisticated and musical.

There exists quite a repertoire of such "peals," consisting of the specification of the original sequence of bells and the systematic scheme of changes applied to this sequence. I don't know of any recordings which are available, although the recorded documentation of famous bells, like that of exquisite organs, would certainly be valuable.

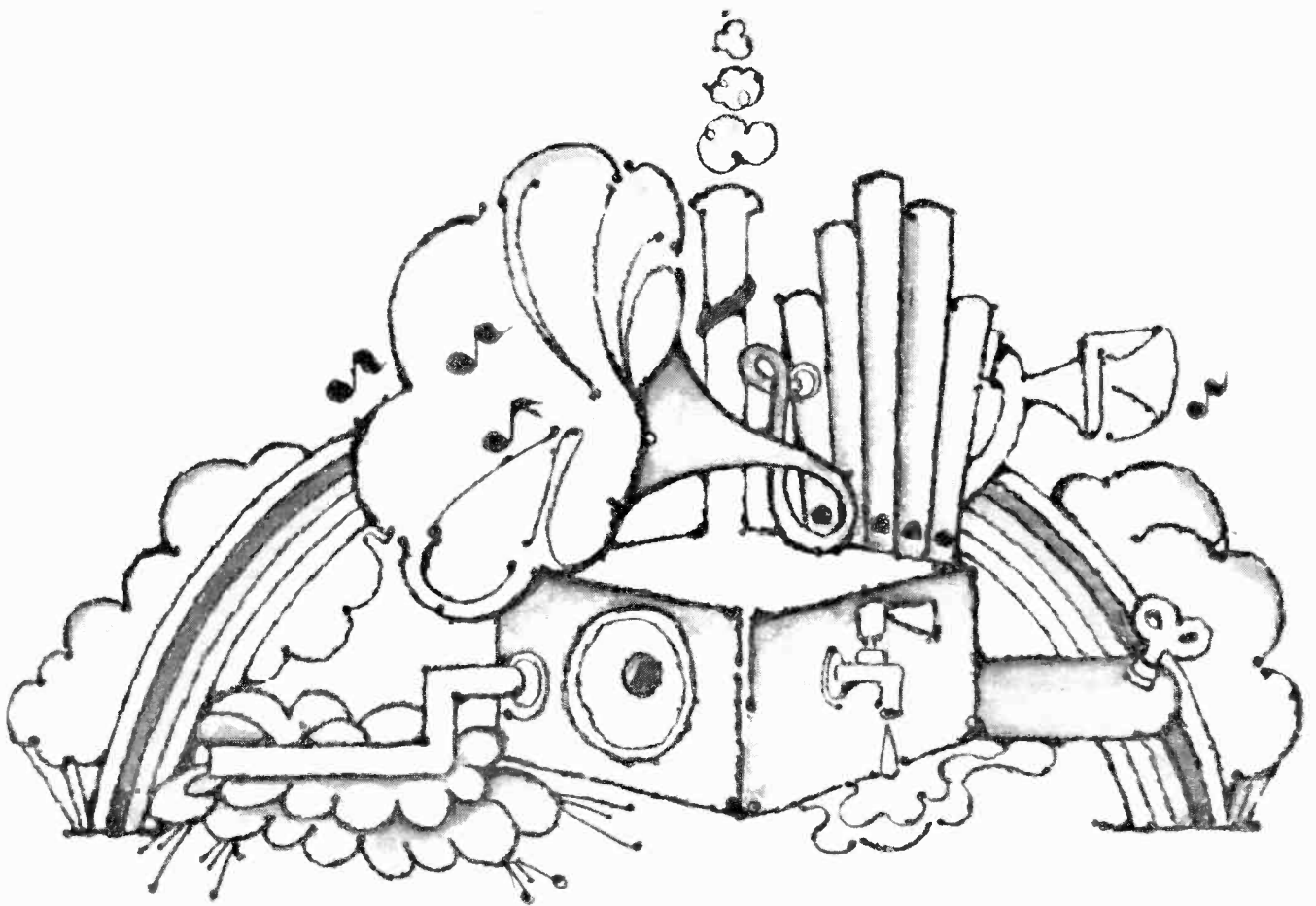
PETER M. MORELLI
Murrysville, Pa.

Readers interested in exploring this aspect of bell-ringing further could do worse than read Dorothy Sayers' detective novel Nine Tailors (a "tailor" being one of many possible sequences to be followed in ringing the bells), though it might tell them more about the subject than they care to know.

Leinsdorf

● Re Eric Salzman's review of the Leinsdorf-B.S.O. recording of the Beethoven F Major Symphony (September): I too have the feeling that "it does not seem to be in style these days to like Leinsdorf," but I do not know why. A recent conversation I had with someone who has performed as soloist with Leinsdorf revealed that he thought the conductor was too much of a "perfectionist" and hence a "crushing bore," that although Leinsdorf was a formidable musical scholar and eminently qualified to lead Boston's great orchestra, "Mr. Munch and his mistakes" were preferable. And the soloist seemed to think his view typified that of the Boston audience as well as that of other performers.

Frankly (and maybe, as Mr. Salzman suggests) (Continued on page 18)



HG HUM

Another major breakthrough

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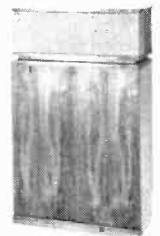
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gests, the rub lies in being frank), during the six or seven years of Leinsdorf's tenure, I have been greatly satisfied with his performances, both live and recorded, particularly of Prokofiev and Mahler—although the latter have been overshadowed by the Bernstein performances. But I am not a performer, and perhaps I lack the esoteric knowledge with which to judge. However, I am very curious to know the nature of Mr. Leinsdorf's ill repute among those who know."

RICHARD W. KEISO
New York, N. Y.

Major Americans

● I am writing to protest a statement made by Wilfrid Mellers in his review of H. Wiley Hitchcock's *Music in the United States* (September). In it, he says, "Mr. Hitchcock properly devotes a whole chapter to Charles Ives, who is the first, and probably still the only, major composer in American history."

I am fed up with the snobbish attitude of many Europeans which this remark exemplifies. Professor Mellers is typical of so many outside of this country who feel that America is incapable of producing major figures in the arts. Yet I dare say that, in the light of historical perspective, America will probably have produced more major artistic figures in this century than any other nation. I am confident that Copland, Cage, Babbitt, Hovhannes, Schuman, Sessions, Ruggles, Rochberg, Wuorinen and quite a few others will emerge as major composers born and raised in this country. Meanwhile, whom would Professor Mellers nominate as major compositional forces in his country? Perhaps Malcolm Arnold?

C. C. ROUSE
Baltimore, Md.

Well, for starters, how about Ralph Vaughan Williams, Benjamin Britten, and Michael Tippett?

Last Link

● I was very interested in Henry Pleasants' article "Musical Methuselahs" (August), for my mother, Frieda Siemens, is the very last living pupil of Clara Schumann. Until last year she was the head of the piano department at the San Francisco College for Women; after she retired, she taught at home. She is quite old now—she claims she was born in 1889—but her mind is clear despite a recent stroke.

LECHEL BLISS
San Francisco, Cal.

Rockology

● I would like to call your attention to an error Don Heckman made in his review of the new Ultimate Spinach album (September). Mr. Heckman said that this latest disc was the group's second. It was really their third, following their first, "Ultimate Spinach," and their second, "Behold and See." Also I think Mr. Heckman should have mentioned that Ian Bruce-Douglas, the former leader, has left the group. I feel that Mr. Bruce-Douglas was responsible for the success of the group, and his leaving depleted its potential. Ultimate Spinach has lost its former originality, too, by redoing old songs which should never have been unearthed.

A. FEINBERG
Brockton, Mass.

CIRCLE NO. 39 ON READER SERVICE CARD→



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
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- 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!

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

NEW! **Jensen** **STEREo** 

**THE FIRST FREE SPACE SINGLE
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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[®].

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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

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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, 21³/₄" W, 11-9¹/₁₆" 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 SUM (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 the real stereo LEFT and RIGHT components, with virtual sources extending well beyond the actual enclosure.

JENSEN MANUFACTURING DIVISION

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

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Stereo Magic's** TS 404 portable tape player is a monophonic reproducer for eight-track stereo tape cartridges. It can be powered internally by six "C" cell batteries, or externally through optional adaptors for a 120-volt a.c. line or 12-volt d.c. from an automobile battery (the d.c. adaptor is plugged into a car cigarette lighter). Controls for volume and tone are at the top of the unit. Channel switching is done manually, and playback is through a built-in 3-inch speaker. An earphone jack is provided. The TS 404 has a plastic case that measures $9\frac{3}{4} \times 6\frac{1}{4} \times 3\frac{1}{4}$ inches. Price: \$39.95. The a.c. and d.c. adaptors are \$4.98 each.

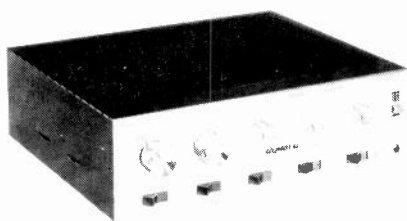
Circle 146 on reader service card

● **Switchcraft** is offering free a 24-page catalog (No. A-401) describing their current line of audio accessories. These include controls, input- and speaker-switching systems, jacks, plugs, and cables for foreign and domestic equipment, audio adapters, and microphone mixers.

Circle 147 on reader service card

● **Dynaco** has introduced the SCA-80, a solid-state stereo integrated amplifier available in kit or factory-assembled form. Power output is a continuous 40 watts per channel with both channels driven into 8-ohm loads. Full power is available from 20 to 20,000 Hz at less than 0.5 per cent harmonic distortion and 0.1 per cent intermodulation distortion. The power bandwidth is 6 to 50,000 Hz. Hum and noise are -60 dB for the phono input and -80 dB for high-level inputs.

The SCA-80 has bass, treble, balance, and volume controls and a five-position input selector switch. There are two pairs of low-level inputs, one of which can be equal-



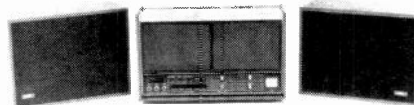
ized for dynamic microphones or to provide an additional magnetic phono input. A three-position rocker switch controls the filter function, providing bass-and-treble cut, bass cut, or flat response. Two other such switches control the mode and selection of two pairs of speakers or headphones. In its central BLEND position, the mode switch provides power for a center speaker. Tape monitor and loudness switches are of the two-position rocker type.

The SCA-80 can be wired for operation with a wide variety of a.c. line voltages. Its overall dimensions are $13\frac{1}{2} \times 4\frac{1}{4} \times 10$ inches. Price in kit form is \$169.95; factory-wired, \$249.95. (Prices are \$5 higher in the West.)

Circle 148 on reader service card

● **Ampex's** Micro 87R, a stereo cassette tape player/recorder and AM/stereo FM receiver, is designed to be the center of a complete home music system. The recorder section has a frequency response of 40 to 12,000 Hz, with

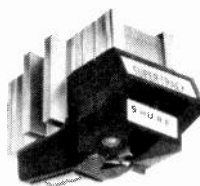
a signal-to-noise ratio of 45 dB and wow and flutter of 0.15 per cent. The FM tuner section has an FET front end. The power amplifiers are rated at a combined output of 25 watts music power and have a frequency response of 40 to 12,000 Hz. The bass, treble, and individual channel-level controls are of the sliding type. An automatic recording-level control may be switched in if desired. Pushbuttons control the record-playback functions and cassette



eject. There are recording-level meters for each channel and a stereo FM indicator light. Inputs are for microphones, magnetic phono, and auxiliary. A stereo headphone jack is provided.

The Micro 87R comes with two dynamic microphones and a pair of 6 x 9-inch dual-cone speakers in walnut cabinets. The cabinet of the unit is in walnut and smoky plastic, with dimensions of $16\frac{1}{4} \times 10\frac{1}{4} \times 5\frac{3}{4}$ inches. Speaker-cabinet dimensions are $11\frac{1}{2} \times 9 \times 7\frac{1}{2}$ inches. Price for the Micro 87R complete: \$259.95.

Circle 149 on reader service card



● **Shure** has developed an improved replacement stylus assembly for its V-15 Type II cartridge. Designated the Model VN15E Improved Elliptical Stylus, the assembly is capable of tracking higher velocities in the bass and mid-frequency ranges than the previous model. A stylus force of $\frac{3}{4}$ gram is said to be adequate for the majority of records, including those containing heavily modulated transients and sustained passages in the deep bass region. The new stylus is distinguished from its predecessor by the manufacturer's name appearing in red rather than black lettering on the stylus grip. The V-15 Type II (improved) cartridge with the new stylus assembly costs \$67.50. The VN15E stylus can also be purchased separately for updating older V-15 Type II cartridges. Price: \$27.

Circle 150 on reader service card



● **3M** is producing a 30-minute tape cassette, the Scotch C-30 cassette, for short-duration recordings such as tape correspondence. It uses 3M's Dynarange low-noise tape, and can be purchased in a file album for \$2.25, or in a Post Office-approved mailing container for \$2.35. In addition, 3M's entire line of cassettes is being offered in color-coded cases: C-30, clear; C-60, green; C-90, orange; and C-120, blue. All are available in file albums or, except for the C-120, in Post Office-approved mailers. In file albums: C-60, \$3.09; C-90, \$4.65; C-120, \$5.34. In mailers: C-60, \$3.20; C-90, \$4.76.

Circle 151 on reader service card

● **Scott** has brought out the 3610 Casseiver, an AM/Stereo FM receiver with built-in cassette deck. The cassette deck will record from the tuner section of the 3610, from external

(Continued on page 26)



The new Nocturne Eight Twenty solid state receiver has 140 Watts of power and perhaps the most sophisticated FM stereo tuner ever built.

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.

At \$299.95 we had to choose between an AM radio and better performance. We left out the AM radio.



Newly designed integrated circuits and crystal filters in the I.F. strip make FM tuning as precise as switching the channel selector of a television set. The tuner accepts only the station to which it is tuned, regardless of how close an alternate or adjacent station may be. An FET front end coupled with a four ganged tuning capacitor assures unprecedented sensitivity and selectivity. Crossmodulation has been reduced to the vanishing point.

The new Harman-Kardon Nocturne Eight Twenty doesn't have an AM radio. But it has everything else you could possibly want in a receiver. And at an amazingly low price. Hear it soon at your Harman-Kardon dealer.

For more information, write: Harman-Kardon, Inc., Dept. SR-12, 55 Ames Court, Plainview, N.Y. 11803.

harman kardon

A subsidiary of Jervis Corporation

140 Watts, ± 1 db; 110 Watts, IHF

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NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

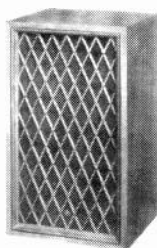
sources (record player, tape recorder) plugged into the receiver's inputs, or from microphones, for which there are input jacks on the front panel. There are separate high-level and microphone recording-level controls for each channel, two recording-level meters, and a three-digit resettable tape counter. The transport functions are controlled by six piano-type push-keys and include cassette-eject. The deck's specifications include a frequency response of 50 to 12,000 Hz and less than 0.2 per cent flutter and wow.

The FM tuner section has 2.5 microvolts sensitivity (IHF), a capture ratio of 2.5 dB, selectivity of 56 dB, and 30-dB stereo separation. Its cross-modulation rejection is 80 dB. A center-channel tuning meter and stereo-broadcast indicator light are located on the sides of the tuning dial.



The continuous-power output of the amplifier section is 22 watts per channel into 4 ohms with both channels driven (18 watts per channel into 8 ohms). Distortion at full output is 0.8 per cent. The frequency response is 20 to 20,000 Hz ± 1 dB, and the signal-to-noise ratio is 55 dB at the phono input. The controls include separate bass and treble for each channel, and an input selector switch for AM, FM, and phono. The tape sources are switched by a separate tape-selector switch (cassette/external) and the pushbutton tape monitor switch. Other pushbuttons control loudness compensation, stereo/mono mode, noise filter, power, and main/remote speakers. There is a front-panel headphone jack. The 3610 comes with an oiled walnut cabinet and measures 22 $\frac{3}{4}$ x 5 x 12 $\frac{3}{8}$ inches overall. Price: \$399.95. The 3600 Casseiver (\$369.95) is the same unit without an AM tuner.

Circle 152 on reader service card



● **Pioneer's** Model CS-66 air-suspension speaker system has a 10-inch woofer, an acoustically isolated 6 $\frac{1}{2}$ -inch mid-range, and a 3-inch cone tweeter. A three-position toggle switch on the back of the cabinet permits the tweeter level above 6,000 Hz to be set 3 dB above or below a normal position. Crossover frequencies are 1,850 and 6,850 Hz. The rated frequency response of the CS-66 is 35 to 20,000 Hz. It has a nominal impedance of 8 ohms and a 40-watt power-handling capacity. Its oiled walnut cabinet is approximately 12 $\frac{1}{4}$ x 22 x 11 $\frac{3}{4}$ inches, and has a removable lattice-work grille. The speaker weighs 29 pounds and is recommended for shelf or wall installation (a wall-mounting bracket is supplied). Price: \$109.

Circle 153 on reader service card

● **TDK** is marketing the C-60SD cassette, incorporating tape manufactured with an oxide coating denser than that previously available. The new tape is said to have improved frequency response, signal-to-noise ratio, and dynamic range, as well as a smoother surface for minimal head wear. A new binder system reduces the possibility of drop-out. Playing time is 30 minutes per side. Price: \$3.75.

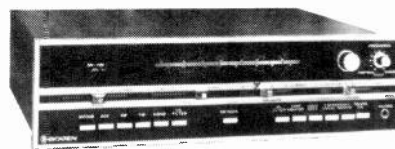
Circle 154 on reader service card



● **Eico** has introduced an a.c.-operated solid-state sine/square-wave generator that is available factory-wired or as a kit. Designated the 379, the generator uses a field-effect transistor in its feedback circuit. Sine-wave frequencies are available from 20 Hz to 2 MHz; square-wave frequencies (derived from a Schmitt trigger circuit) are from 20 Hz to 200 kHz. A five-position rotary switch selects the desired frequency decade. The sine-wave section has an adjustable output of zero to 7.5 volts into high-impedance loads (up to 6.5 volts into 600 ohms). The separate square-wave output is adjustable from zero to 10 volts (peak to peak) into high impedance. The frequency accuracy is within 3 per cent between 100 Hz and 1 MHz. The maximum distortion across the audio range is 0.25 per cent. The square-wave rise time at 20 kHz is better than 0.1 microsecond. Dimensions of the generator are 7 $\frac{1}{2}$ x 8 $\frac{1}{2}$ x 8 $\frac{1}{2}$ inches. Price: \$54.95 in kit form; \$74.95 factory-wired. Other Eico transistorized test instruments available as kits or factory wired include a signal tracer (150), two a.c. voltmeters (240 and 242), and a radio-frequency signal generator (330).

Circle 155 on reader service card

● **Bogen's** Model BR360 is an AM/stereo FM receiver with a total music-power output of 100 watts into 4 ohms (40 watts per channel continuous into 4 ohms). The power bandwidth is 20 to 20,000 Hz; frequency response is 20 to 35,000 Hz ± 2 dB at 1 watt output. Harmonic and IM distortion are 0.5 and 0.7 per cent, respectively, at rated output. The signal-to-noise ratio is better than 66 dB at the high-level inputs. The IHF sensitivity of the FM tuner section is rated at 1.5 microvolts, capture ratio is 1.9 dB, and harmonic distortion is 0.3 per cent. Stereo separation is 38 dB at 1,000 Hz and 30 dB at both 50 and 10,000 Hz. Frequency response is 30 to 15,000 Hz ± 2 dB. The tuner section uses integrated



circuits (IC's) and field-effect transistors (FET's); the i.f. section has ceramic filters.

An unusual feature of the BR360 is a "Crescendo Control" that permits continuously variable expansion or compression of the dynamic range of program material over a 10-dB range. The control is effective for signals from the preamplifier exceeding a 100-millivolt level, and is located before the tape output jacks of the receiver. Other controls are of the slider type for bass, treble, balance, and volume, and there are pushbuttons for input selection, high and low filters, loudness, tape monitor, FM muting, mono mode, and main or remote speakers. There are a front-panel headphone jack, a stereo-broadcast indicator light, and a tuning meter (center-tune for FM, signal-strength for AM). Overall dimensions are 16 $\frac{1}{8}$ x 4 $\frac{1}{2}$ x 14 inches. Price: \$339.95. An optional walnut cabinet is \$24.95.

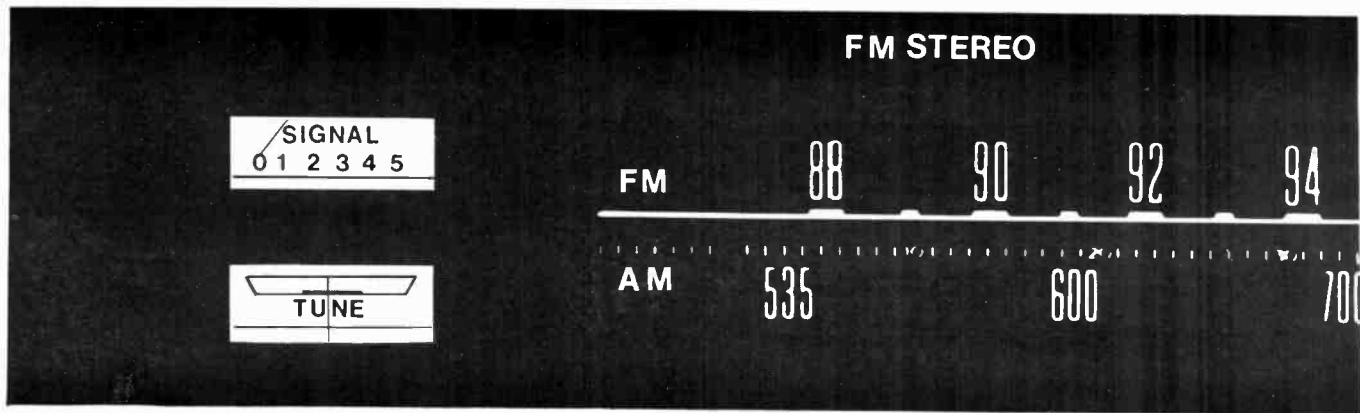
Circle 156 on reader service card

**Do something
nice for Beethoven
this Christmas.**

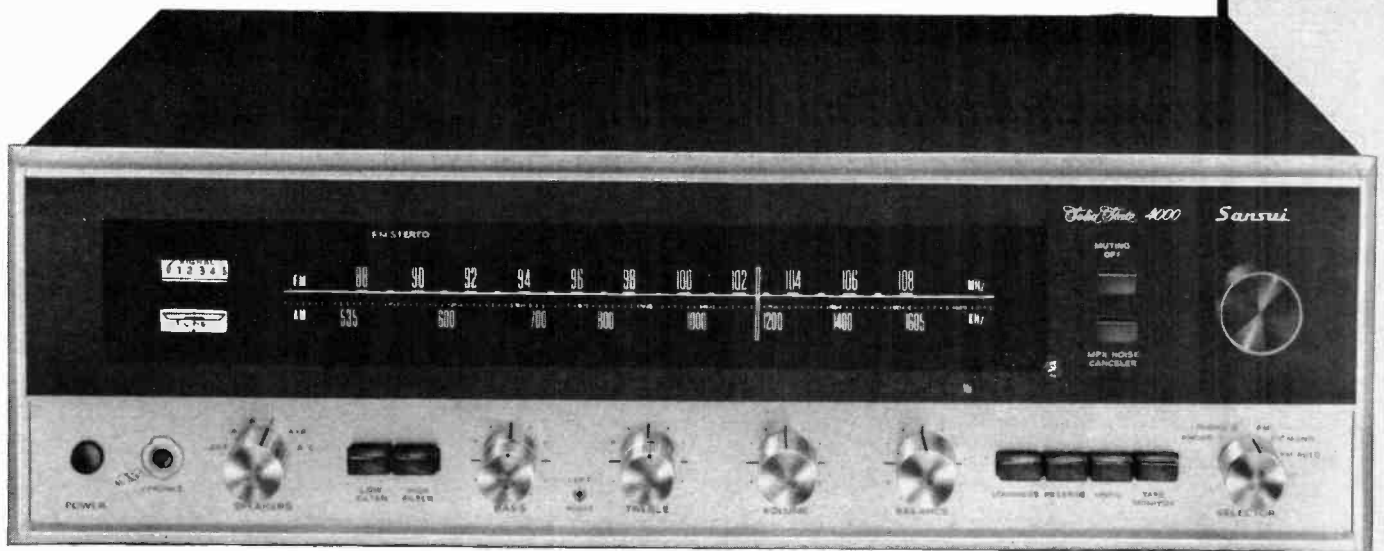


Precision stereophonic sound systems. At your nearest high fidelity specialist.
James B. Lansing Sound, Inc., 3249 Casitas Avenue, Los Angeles 90039

JBL



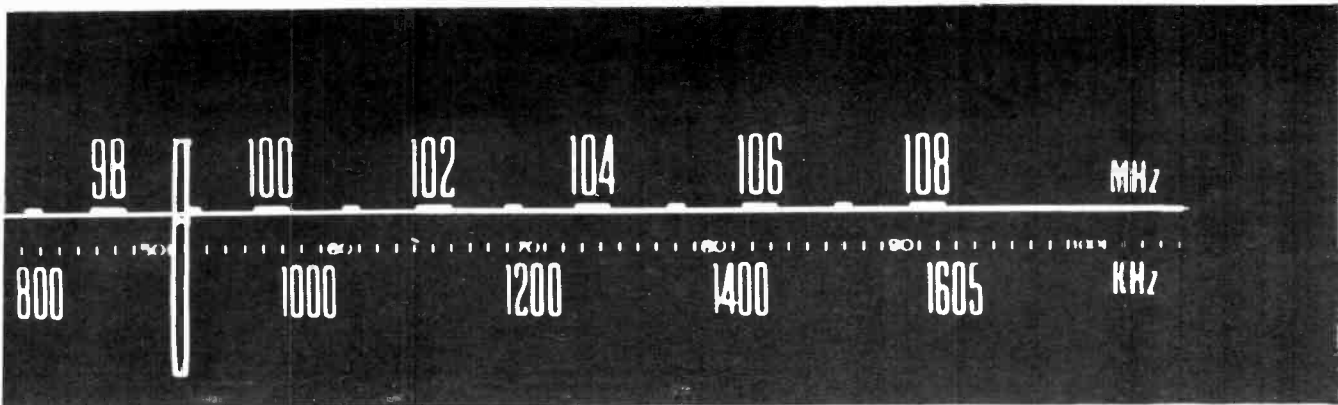
widedialed wonder ... and linear too



the Sansui 4000

Here is an exciting new AM/FM Stereo Receiver with outstanding specifications and features...160 watts (IHF) of music power... 1.8 μ 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.

New FM Stereo noise canceler that eliminates noise on FM stereo broadcasts without affecting high frequency characteristics.

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.

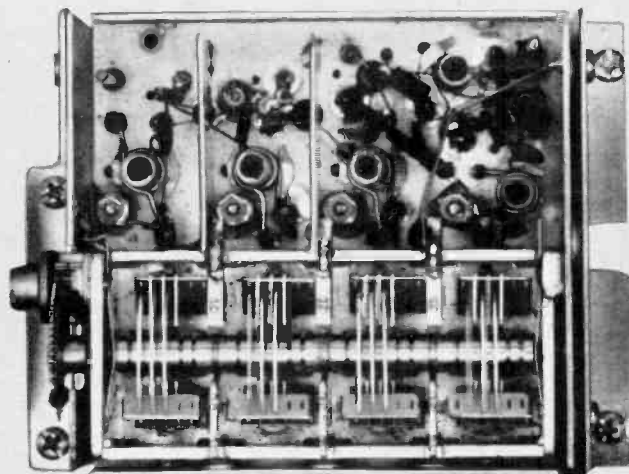
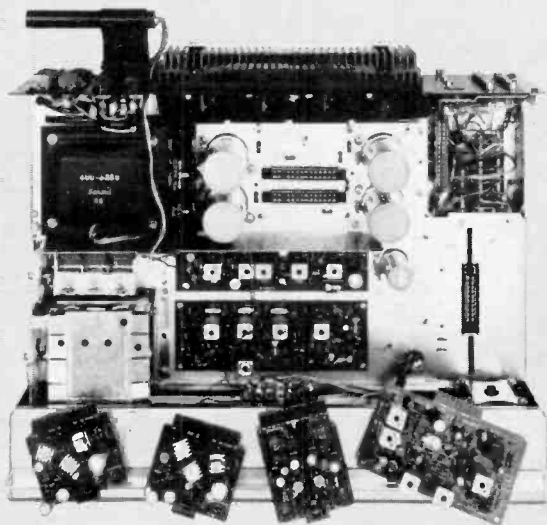
Two phono inputs (47K and 100K ohms) which match most cartridges.

All silicon AM Tuner for greatly improved AM reception.

Distortion-free tone controls with friction coupled design.

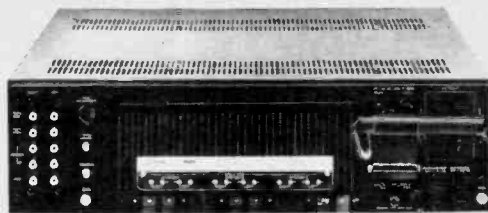
Black window design that is as practical as it is attractive.

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 fly-wheel 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

sansui

SANSUI ELECTRONICS CORP.

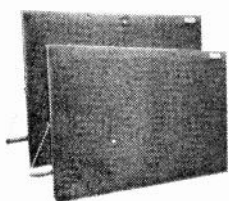
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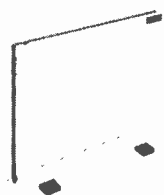
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FAT speakers are out...

Only MAGITRAN's POLY-PLANAR super-thin Hi-Fi speakers fit in where no others can. Hang mount, or stand . . . indoors or out. Install in walls, ceilings, doors, furniture . . . anywhere you want to put them. MAGITRAN's idea is to put the great sound where you want it to be—your home, your car, your factory, your office, your boat . . . your choice! There is a MAGITRAN POLY-PLANAR, space-saving super-thin Hi-Fi speaker system for any thin place (2" or less)—indoors or out!



TWIN XX TWENTY
Decorator's Delight
1 3/4" thin
40 watts
40Hz to 20kHz
\$99.95 a stereo pair



The ALL WEATHER POLY-SONIC
"Anywhere Sound System"
Model E21 20 watts
50Hz to 20kHz
\$19.95 ea. 2" thin
Model E51 5 watts
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\$14.95 ea. 1 3/8" thin



The POLY-PLANAR
Quick Mount Speaker/Grille
G201P 20 watts 40Hz to 20kHz
\$15.95 ea. 1 1/8" thin
G51P 5 watts 60Hz to 20kHz
\$10.50 ea. 7/8" thin
A500 5 watts 60Hz to 20kHz
\$11.95 ea. 7/8" thin



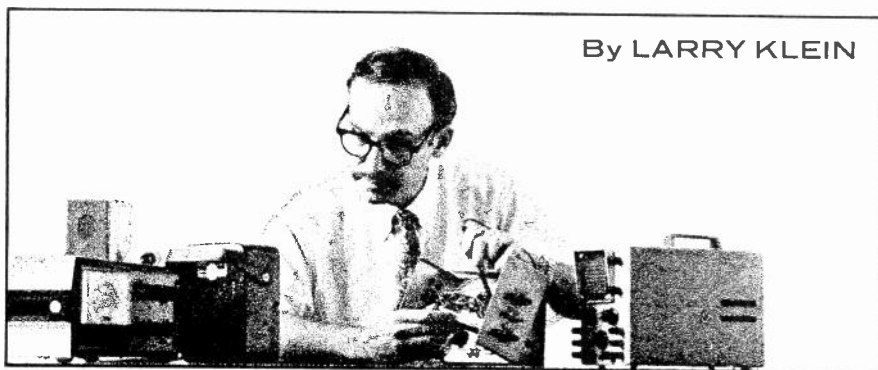
POLY-PLANAR SPEAKER
P20 20 watts 40Hz-20kHz
\$11.95 ea. 1 1/8" thin
P5 5 watts 60Hz-20kHz
\$7.95 ea. 1 3/16" thin

- High performance
- Low Distortion
- Weatherproof
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See your local dealer. Write today for our FREE booklet showing you where and how to install MAGITRAN Hi-Fi super-thin speakers. See how you can turn on a tree, a door or a wall!

Poly-Planar Speakers by Magitran

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CIRCLE NO. 47 ON READER SERVICE CARD



By LARRY KLEIN

AUDIO QUESTIONS & ANSWERS

Quadrasonic Stereo

Q. I have seen several reports on four-channel stereo techniques in your magazine and others. Assuming that you have had a chance to hear it, would you care to comment on the system in use?

IVAN WRIGHT
Detroit, Mich.

A. First of all, for those who have not yet heard of the technique, it is necessary to make it quite clear that quadrasonic stereo requires four independent channels in the same way that ordinary stereo requires two independent channels. These four channels must pass through four separate amplification chains and drive four separate speakers.

As of this writing I have heard two different demonstrations of the technique: one presented by Vanguard Records to interested parties and members of the press, and the other a private demonstration at Acoustic Research's laboratories in Cambridge, Mass. Both use specially made four-channel tapes playing through a pair of normal stereo amplifiers.

I was not quite as taken with the Vanguard demonstration as some other members of the press seem to have been. What I was hoping to hear was not sound coming both from in front of and from behind me (as though I were seated in the midst of a rather scattered group of instrumentalists), but rather a closer simulation of the live concert-hall sound than can be provided by normal two-channel stereo. This to me would mean that while I would still hear the orchestra as if it were spread out in front of me across the concert stage, the sound coming from the right and left rear speakers would embody delay and frequency-response characteristics typical of sounds reflected from those areas in a concert hall. Ideally, the overall effect would be the replacement of the listening-room's acoustics with the reverberation characteristics (the "acoustic ambience") of the concert hall. Such an effect could occasionally be heard with the Vanguard tapes, and, when present, it certainly demonstrated the potential of the four-channel technique. I asked

the Vanguard people how the microphone positions had been established—the answer was by extensive trial and error. But Vanguard repeatedly emphasized that what we were hearing was part of on-going experiments and did not represent any final technique.

My visit to Acoustic Research a couple of weeks later was enlightening for several reasons. Acoustic Research has for some time now been engaged in a computer analysis of concert-hall reverberation in an effort to come up with some hard data usable in determining recording procedures, particularly in the matter of microphone placement for quadrasonic recording. They first played on their specially converted four-channel Ampex studio machine the results of their early experimental recording and continued on through to the latest done at live Boston Pops concerts. The quadrasonic sound produced by their early tapes was, to my ears, neither more nor less successful than the Vanguard efforts. In general, my feeling as of that moment was that the improvement afforded by four channels, though noticeable, was simply not worth the effort required to set them up. Then, however, they played some of their latest Boston Pops tapes, and, to put it mildly, I was overwhelmed! The effect was the nearest to "I am there" that I have ever heard other than when listening through headphones to a true binaural recording—i.e., program material recorded specifically for headphone use. The acoustic ambience of AR's listening room was, in effect, replaced by that of Symphony Hall in Boston. I could hear the champagne corks popping to my right, my left, and from behind me; it was "live," it was "real," it was GREAT!

The two front mikes for the Boston Pops recordings were placed in their "normal" stereo positions, and the two rear mikes were located in positions that were determined by the fact that there were two holes in the ceiling of the auditorium through which the mikes could conveniently be lowered. For playback in the approximately 15 x 20-foot AR listening room, two speakers were

(Continued on page 34)

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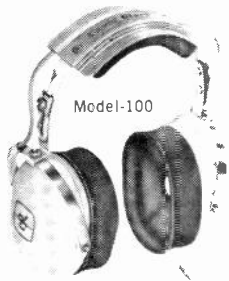
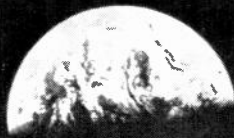
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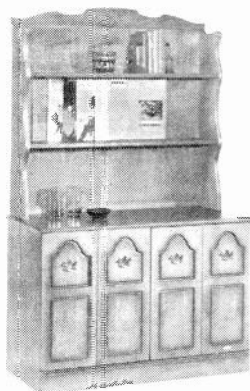
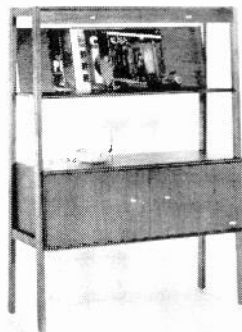
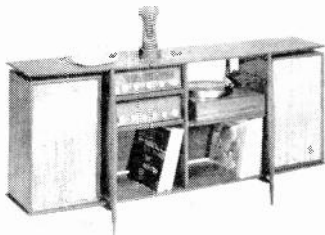
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placed up front against the wall in normal stereo listening locations at about ear level, and two more speakers in the upper rear corners of the room were playing at volumes substantially below those of the front speakers.

By the time you read this, Telex will have a moderately low-cost playback machine available in addition to its professional-level unit, and 3M, Teac, and Crown will have more expensive machines in their lines. Both Michigan Magnetics and Nortronics have four-channel heads available, and Nortronics has various adaptor kits that make it possible to install four-channel heads on almost any standard tape machine. There are also rumors of cassette machines that will be suitable for four-channel use. However, the problem of quadrasonic cassettes is not a technical one: it depends on whether Philips, the company that licenses manufacturers of cassette machines, will allow four parallel straight-ahead tracks to be used or whether it will insist on maintaining the original two-forward-tracks, two-reverse-tracks format. As far as commercial quadrasonic reel-to-reel tapes are concerned, by the time you read this Vanguard will have several releases—both classical and popular—and other companies will surely follow soon. As we go to press, word has come of a compatible quadrasonic disc that does not employ multiplex techniques. I do not have enough information at present to speculate in depth as to what the inventors are doing, but I suspect that a matrixing system would have to be used. I have been promised a demonstration of the disc two weeks from the time of this writing.

Quadrasonic FM broadcasts are being sponsored by Acoustic Research in the Boston area through March of 1970. At least two such broadcasts have already taken place in New York through the cooperation of WNYC and WKCR, and at the time of this writing there is a good chance that the series will be continued. The equipment needed to receive these broadcasts consists of two stereo receivers with their associated speakers.

Although integrated quadrasonic amplifiers will be on the market by the time this appears in print, I see no need for the audiophile to scrap his present equipment, since no special control facilities are required other than those that are provided adequately by two separate amplifiers.

To sum up, while most of the quadrasonic tapes I've heard have not been very impressive, the ones that did do the job left no doubt in my mind that the technique is a very large step forward in sound reproduction. Potentially, quadrasonic recordings for home playback represent as much of an advance as stereo did eleven years ago.



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Seagram's Extra Dry. The perfect martini gin.

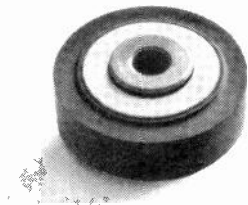
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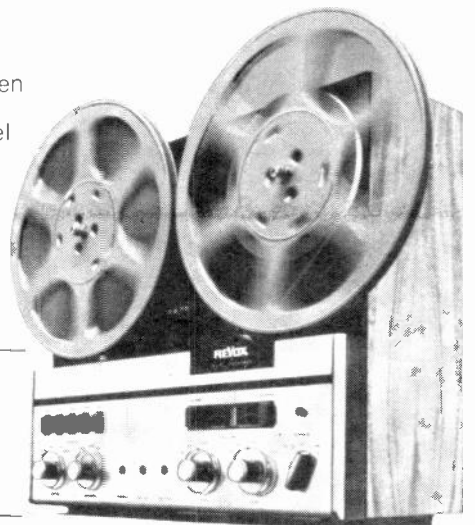
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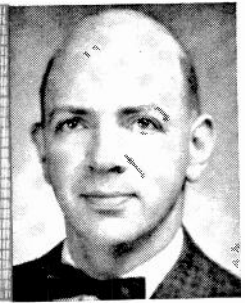
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TECHNICAL TALK

By JULIAN D. HIRSCH



● **SPECIFICATIONS 7—TURNTABLES:** The specifications of record players are limited in most advertisements to a statement of *what* the equipment does, rather than how well (or poorly) it does it. Specific numerical values usually appear only in connection with operating speeds, dimensions, turntable platter weight, and other physical parameters, although some specification sheets provide figures for wow and flutter, and a few go so far as to include rumble. One might ask whether these are the only important turntable specifications, and whether they do, in fact, adequately define the product's performance. My answer to both questions would have to be an ambiguous "yes and no."

Most turntables are driven by four-pole induction motors operating at slightly less than 1,800 rpm. This speed is subject to slight long-term variation with changes in mechanical loading and line voltage, but the seriousness of this variation has often been exaggerated. Some higher-price turntables use hysteresis synchronous motors that will operate continuously at exactly 1,800 rpm. The exact speed of a synchronous motor is important in precisely timed applications such as broadcasting, but most of us would not be seriously inconvenienced by, or even be aware of, a variation of a few seconds in the playing time of one side of an LP disc.

Much more serious are the short-term variations in speed, called "flutter." When flutter occurs at slow rates (less than ten cyclical speed variations per second), it is usually called "wow," a term descriptive of its effect on the reproduced sound. Turntable flutter causes frequency modulation of practically all material on the record. (Percussion is relatively unaffected, which is why that form of program is so favored on tapes used to demonstrate cheap tape recorders.) When present in large amounts, flutter adds a chopped or "gargly" sound, but more often it merely muddies the sound without showing up as an obvious distortion of the program material.

Turntable flutter is measured by playing a test record with a 3,000-Hz tone recorded with very low flutter. The pickup output is connected to a flutter meter. Since flutter manifests itself as a frequency modulation of the recorded signal, an FM discriminator (whose character-

istics are defined by an NAB standard) is used to detect the FM component of the signal. The percentage of FM (which corresponds to the flutter) is read directly on a meter: switchable filters make it possible to measure wow and flutter separately or together.

It is difficult to say how much wow and flutter is tolerable, since auditory offensiveness is a function of frequency as well as magnitude. The NAB standard calls for "unweighted" flutter measurement, in which equal emphasis is given to all frequencies within the range of 0.5 to 300 Hz. There is considerable evidence that this is not realistic. But as yet there is no universally accepted flutter weighting curve.

We have heard some very acceptable sound from systems with as much as 0.2 per cent measured flutter, but this is probably the upper limit for serious music listening. Typically, moderate-price turntables and record changers have about 0.1 to 0.15 per cent flutter, and somewhat less wow. In our view, most such turntables are quite satisfactory, at least from the standpoint of flutter. A few of the best units have flutter as low as 0.05 per cent, and wow of 0.02 per cent. It would be difficult to prove that this results in an audible superiority, but we look upon flutter much as we do a dose of radiation—the less of it, the better! We feel the same way about distortion.

Rumble is caused by mechanical vibration from the motor and other rotating components of the turntable. It is strongly affected by the motorboard and the mounting springs in many units, which sometimes makes it difficult to correlate measurements with other testers who may be testing the unit with a

different mounting. This is also a good reason to use the turntable manufacturer's own base if possible, although in some instances we have found that this actually increased the rumble.

Rumble manifests itself as a very low-pitched "hum" during quiet recorded passages. Its audibility depends on its frequency. Motors operating at 1,800 rpm have a basic vibration frequency of about 30 Hz. Therefore, most of the measured rumble is at 30 Hz, but the higher-frequency harmonic components of the rumble, even if weaker, are much more audible. Some turntables use low-speed motors, operating at 600 rpm, 300 rpm, or even

TESTED THIS MONTH

●
Dual 1219 Automatic Turntable
Tandberg Model 11 Tape Recorder

below 100 rpm. Rumble originating from these motors is well below the low-frequency limits of any loudspeaker, or even of the human ear.

The old NAB standard for rumble measurement specifies a playback-equalization characteristic that is a slightly modified form of the standard RIAA characteristic. The reference level is a recorded velocity of 1.4 centimeters per second at 100 Hz. A test record with this level is played, and the output meter connected to the output of a preamplifier is adjusted to read 0 dB. Then, with the turntable playing a quiet band, the meter is read, and the noise level is expressed as "-X dB" referred to the standard level. Since -35 dB of rumble at 60 Hz may be quite audible, and the same -35 dB at 10 Hz completely inaudible, it would be highly desirable to weight the measurement to conform to the relative importance of the various frequencies. Several weighting curves have been developed, but none has any official industry sanction or acceptance, so we continue to use unweighted measurements. We do this not without some misgiving, but, lacking a weighted standard, we have no choice.

However, various manufacturers use their own preferred weighting curves in rating the rumble of their turn-

tables, and no comparison is possible between their specifications and others based on different systems. If the rating is according to NAB standards, and is so stated, comparisons can be made. Another problem becoming more serious as turntable quality improves is the lack of suitable test records. The residual rumble of even the best rumble-test records is higher than that of some of the better turntables now available. This reflects the difficulty of achieving very low rumble in a turntable suitable for use with a disc-cutting lathe.

Using the NAB method, a rumble of -35 dB (which meets NAB broadcast standards) is attained or bettered by a number of the better turntables, both manual and automatic. Some of these are rated by their manufacturers at -60 to -70 dB, using different weighting curves. When you see a rumble figure better than -40 dB you can assume that it is a weighted figure, and therefore not comparable to another manufacturer's figures. Medium-grade turntables frequently have measured rumble of -30 dB, and tolerably good results can be had with some turntables having -25-dB rumble. We would not recommend a turntable with a poorer rumble figure for serious listening.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

DUAL 1219 AUTOMATIC TURNTABLE



● GIVEN their present high level of performance, it is difficult to imagine how the better automatic turntables could be significantly improved. Nevertheless, the Dual 1019, widely regarded as one of the finest record players available, has now been superseded by the new Dual 1219. The 1219 has a 7-pound nonferrous platter 12 inches in diameter, and a nominal ± 3 per cent vernier adjustment for each of its three (78, 45, and $33\frac{1}{3}$ -rpm) speeds. It has a new motor with a "continuous-pole" section to bring the turntable up to speed in half a revolution, and a synchronous section to lock its speed to the line frequency independently of line-voltage variations.

The very accurate and effective anti-skating compensation of the 1019 has been retained in the 1219, with a minor improvement in convenience: it is no longer necessary to look up the proper setting for the compensator in a separate table when an elliptical stylus is being used (they require a different amount of correction from conical styli). The anti-skating dial has two scales, calibrated in grams to correspond to the tracking force in use. One is used for 0.7-mil conical styli, the other for 0.2 x 0.9-mil elliptical styli. A table in the instruction manual provides setting information for other stylus dimensions.

The $8\frac{3}{4}$ -inch tone arm, which is claimed to be the longest presently being used on any automatic record player, is pivoted on low-friction gimbals. The pivots of the 1019 were already about as good as one could wish; the new ones are claimed to be even better (although we don't know how we could measure the improvement). At any rate, the Dual 1219 arm can operate at the lowest force that any cartridge can use, and will in no way limit the user's choice of cartridges, now or in the foreseeable future.

A new feature of the Dual 1219 is its provision for correction of vertical stylus angle for single play or automatic play. When playing single records, a short manual spindle that rotates with the platter is inserted in the turntable center hole. A mode-selector lever next to the arm base is set to SP (single play), and this adjusts the arm height so that the cartridge and arm are parallel to the record surface. If the cartridge is correctly designed and installed (a plastic jig supplied with the 1219 makes this a simple matter), it will have the required 15-degree vertical-tracking angle for lowest distortion. Single-play operation can be initiated either by pressing the START lever, which causes the arm to index to the selected record diameter, or by picking up the arm and cueing it manually (the turntable starts as the arm is moved toward the record).

For automatic operation, an automatic spindle is inserted in the center hole, and the mode selector is moved to MP (multiple play). This raises the entire arm structure so that the 15-degree vertical angle will be obtained on the third record of a six-record stack. The actual variation in vertical angle over the full stack is a negligible ± 1.5 degrees.

(Continued on page 42)

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An interlock system helps to prevent operation of the unit with the mode selector in an incorrect position. If it is set to SP and the automatic spindle is installed, no record will drop, and the arm will not index. If it is set to MP with the single-play spindle installed, the cueing control lever will not function. (This, of course, would not necessarily be detected by the user unless he tried to use the cueing function.) The cueing lever, like that of the 1019, is viscous damped on both lift and drop, and operates with impressive smoothness. Unfortunately, the cueing function does not operate with the mode selector in automatic. This is a slight inconvenience in that it cannot be used to achieve a momentary pause when there is a stack of records on the spindle.

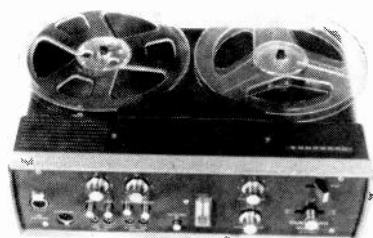
When we tested the Dual 1219, we found its performance to be much like that of the 1019. Its rumble was -37 dB in the lateral plane, and -33 dB including vertical components. Wow and flutter were 0.09 and 0.03 per cent, respectively, at the two lower speeds, and slightly

less at 78 rpm. The arm's tracking-force calibration scale was accurate to within 0.2 gram, and the anti-skating correction was optimum for equal distortion in both channels, which is the criterion for its proper adjustment. The arm tracking error was less than 0.8 degree per inch of record radius, a good figure.

Obviously, the Dual 1219 has a high degree of operating refinement, plus the fine performance that has long been associated with the Dual name. It is quite expensive—\$159.50 plus the base—and undoubtedly will have greatest appeal to those who dislike any compromise in their audio components. Its added cost has gone largely into technical and operating refinements—essentially the same performance is available in the much less expensive Dual 1209, as Dual readily admits. At any rate, the 1219 is a good illustration of how an already superior product can be further improved by intelligent and imaginative design and engineering.

For more information, circle 157 on reader service card

TANDBERG MODEL 11 TAPE RECORDER



● For many years, virtually all new components coming to us for test have been stereo models. In the case of tape recorders, mono models are still very much on the scene, but they are almost never meant for serious listening or professional use. An impressive exception to this rule is the new Tandberg Model 11, a professional-quality portable mono reel-to-reel recorder.



The Model 11 is fully transistorized, and can be operated from a self-contained battery pack from which it draws 2 to 3 watts. If ordinary dry cells are used (ten 1.5-volt D cells are required), the battery life is about 5 to 6 hours in continuous operation, or about 20 hours if the machine is used half an hour per day. Rechargeable nickel-cadmium cells can also be used for long-term economy. For a.c.-line operation, Tandberg provides an optional battery eliminator that physically replaces the internal battery pack. It can also be used externally to recharge nickel-cadmium batteries in the recorder through an accessory connector. We tested the Model 11 with the a.c. power supply installed.

This is a half-track machine that takes 7-inch reels. It has three heads and separate recording and playback electronics for off-the-tape monitoring while recording. The microphone input, for a 200-ohm balanced dynamic microphone, uses a locking professional-type connector. Two line inputs are provided, for high- and low-level signals. Separate recording-level controls for the microphone and line inputs make it possible to mix signal sources.

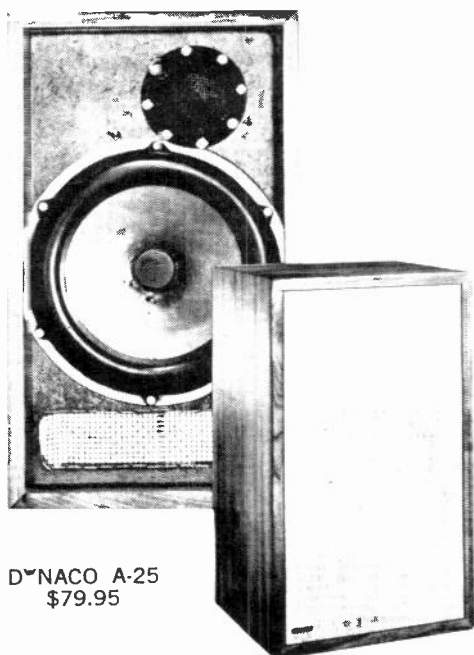
There are two playback outputs using miniature phone jacks. One is a monitoring output for 200-ohm unbalanced headphones; the other is a 600-ohm balanced output. Both are controlled by a single playback-level control. A small built-in speaker can be switched on to monitor either incoming or outgoing signals, but the line outputs are disconnected when the speaker is on. A meter indicates recording level, and when the PLAY button is depressed, it indicates the level at the line output. A battery-test button switches the meter to check the condition of the batteries.

The tape-transport control is a single lever that provides fast-forward and reverse when pushed right or left; normal speed is obtained by pushing it up. A separate recording-interlock button must be pressed simultaneously to record. The STOP lever starts and stops the tape instantly without causing the machine to switch out of the record mode.

The three operating speeds of $1\frac{7}{8}$, $3\frac{3}{4}$, and $7\frac{1}{2}$ ips are selected by a rotary switch that sets the unique electronic speed-control circuits of the Model 11. Precise and consistent speed is a necessity for professional applications, and since when operating on batteries there is no a.c. power line to establish the motor speed, a very effective electronic substitute was developed by Tandberg engineers.

(Continued on page 44)

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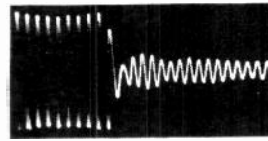
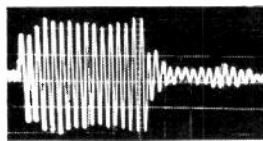
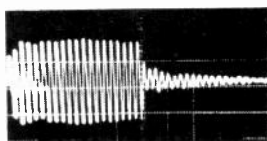
Dynaco introduced the A-25 loudspeaker system because of the great need for improved loudspeaker transient response.

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STEREO REVIEW, JUNE 1969

"... The tone-burst measurements also confirmed our listening tests . . . In the hundreds of tone-burst measurements we have made, we have found a few instances where a speaker was slightly better than this one at specific frequencies, but nothing we have tested had a better overall transient response."

"The excellent overall transient response of the Dynaco A-25 speaker system is shown by the tone-burst response photos at (left to right) 600, 2,000 and 10,000 Hz." (Stereo Review)



AUDIO, OCTOBER 1969

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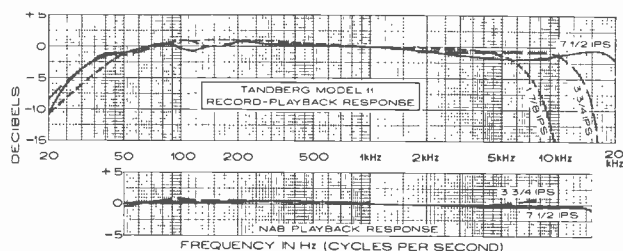
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A tachometer wheel on the capstan drive shaft generates an a.c. voltage in a special pickup head. This voltage is amplified, clipped, and then detected in a ratio detector whose d.c. output is proportional to the frequency or to the motor speed. The output of a separate 20-kHz square-wave generator is integrated to produce a triangular wave shape which is summed with the d.c. output of the ratio



detector. The summed voltage controls a Schmitt-trigger circuit, the output of which is a series of 20-kHz pulses whose width is a function of the motor speed. The average value of these pulses, after filtering, is a d.c. voltage whose value is a function of motor speed. After amplification, it drives the d.c.-operated capstan-drive motor.

This system maintains an extremely accurate motor speed, since any tendency for the speed to change produces a corresponding compensating change in the d.c. voltage that operates the motor. For speed change, the tuning of the ratio detector is changed, and the motor speed then changes accordingly to maintain a balanced condition.

We tested the Tandberg Model 11 with 3M type 150 tape, for which it had been adjusted. Its performance was well within specifications, and was of a fully professional caliber. At 7½ ips, the overall record-playback frequency response was ±1.5 dB from 35 to 20,000 Hz, and the

NAB playback frequency response was ±0.5 dB from 50 to 15,000 Hz. The unweighted signal-to-noise ratio was 60 dB. Wow and flutter were measured as 0.03 and 0.09 per cent, respectively.

At 3¾ ips, the record-playback response was ±2.5 dB from 30 to 12,500 Hz, and the NAB playback response was ±0.4 dB from 50 to 7,500 Hz. The signal-to-noise ratio was 59 dB, and wow and flutter were 0.05 and 0.1 per cent. The 1⅞-ips speed produced very listenable quality, although with a somewhat restricted frequency response of ±2 dB from 40 to 6,500 Hz. The signal-to-noise ratio was about the same as it was for 3¾ ips.

The HIGH line input required 0.12 volt, and the LOW required 3.4 millivolts for 0-dB recording level. At 0 dB, the overall distortion was 2.1 per cent, dropping to less than 1 per cent at -10 dB. The maximum line output before clipping was 3.3 volts. In wind and rewind, about 2 minutes were required to handle 1,200 feet of tape. The normal operating speeds were exact, as determined by a tape stroboscope.

The Model 11 is probably not for the casual hobbyist, but should be an excellent choice for recording interviews for broadcast (the built-in switchable automatic level control will be useful) or other field operations where the weight and bulk of conventional professional recorders would be prohibitive. Its performance, both mechanical and electrical, leaves nothing to be desired for such applications. The unit measures 4 x 10 x 13 inches and weighs 12.1 pounds with batteries.

The Tandberg Model 11 sells for \$449.50. A full-track unit and a pilot-tone version for motion-picture sound synchronizers are also available. The optional a.c. power supply is \$14.95, and a leather carrying case with shoulder strap is \$29.95.

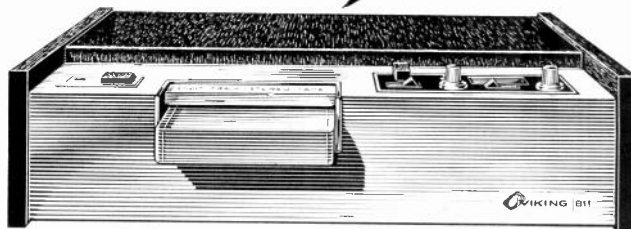
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BOSE on SOUND LOCALIZATION

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

When you stop to think, it is really demanding to expect a few microphones in the concert hall, and two speakers in a living room even to begin to recreate the listening experience provided by a wide stage on which perhaps 100 instruments are playing. Yet we try.

It is easy to show that no two speakers (even ours) can recreate the live experience exactly. But there are speaker design factors that can be incorporated to produce significant improvements over conventional speakers.

One of these factors (And you may do simple experiments to verify it, using conventional speakers in your own home.) is the proper LOCALIZATION OF SOUND.

In a live performance the wall behind the musicians is one of the most important surfaces in the acoustical design of the hall. It reflects the sound to provide the fullness characteristic of live performances. (Even outdoors, a reflecting shell is a necessary part of good musical performances.) It is for the same reason that speakers should be designed to use one wall of a room to simulate the stage of a live performance. Since home rooms and speakers are smaller than stages and orchestras, good simulation requires that each

speaker be capable of presenting a sound image that is broader (physically larger) than the dimensions of the speaker itself.

But how can a speaker accomplish this? Try the simple sequence of experiments indicated in Figure 1 and you will discover the answer. In experiment 1 you will localize the source of

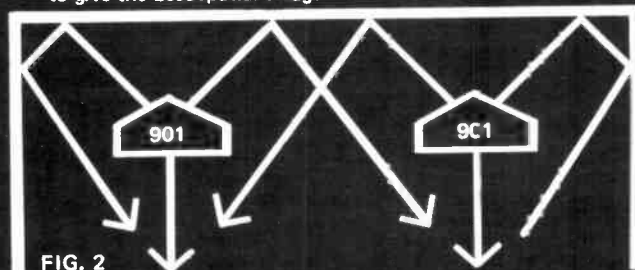
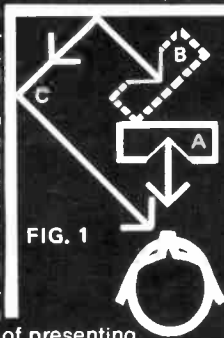
the sound to point A, the speaker. Experiment 2 results in your localizing the source of sound primarily to point C on the side wall. Experiment 3, when both speakers are played together, results in your localizing the sound source as an area between points A and C. The experiment is fascinating; try it. After doing these easy experiments you will understand, in part, how the direct/reflecting principle of the 901 creates a sound image much

larger than the speaker and causes your ear to localize the source of sound as if it originated from a stage. Add to the direct/reflecting design factor a multiplicity of full-range speakers, active equalization, and the criterion of flat spectrum of power radiation* and you are in for a most pleasant surprise when you A-B the 901 with any conventional speaker, regardless of size or price. Your franchised Bose dealer can arrange the A-B experiment.

*See 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS', Dr. A. G. Bose, a paper presented at the 1968 convention of the Audio

Engineering Society. Copies of the complete paper are available from the Bose Corp. for fifty cents.

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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.

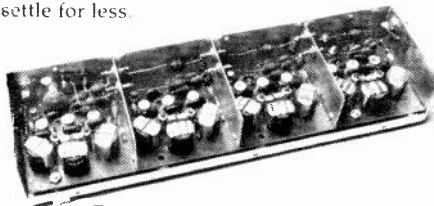
What The Competition Said

The chief design engineer of a major competitor once said that no one even tries to compete with many of Marantz' sophisticated features; it would be just too expensive. Marantz designs its circuits the same way the aerospace industry designs missiles and jet planes—for utmost performance and reliability.

Butterworth Filters

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

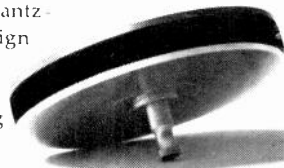


maximum signal strength (clarity) even from the weakest stations.

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 because you rotate the actual tuning flywheel. This results in the smoothest, most precise tuning possible.

And this Marantz-exclusive design requires considerably fewer moving parts than conventional systems used by other manufacturers. The benefits? Reduced friction, wear, and service problems. We call this patented feature "Gyro-Touch Tuning."

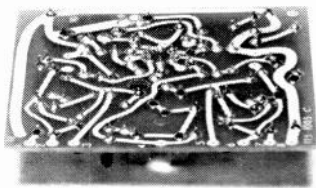


Built To Last

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 highly sophisticated waveflow soldering machine—the type demanded by the military. The result: perfect, failproof connections every time.

Worth Filters!

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



military specifications, ensuring ruggedness and dependability.

Marantz Power Ratings Are True

When someone tells you he has a "100-watt amplifier," ask him how the power was rated. Chances are his 100 watts will shrink to about 75 or 50 or perhaps even as few as 25. The reason is that most manufacturers of stereo amplifiers measure power by an inflated "peak power," or "IHF music dynamic power."

Marantz states its power as "RMS continuous power" because Marantz believes this is the only method of measurement that is a true, absolute, scientific indication of how much power your amplifier can put out continuously over the entire audible frequency range.

For example, if Marantz were to use the unscientific conventional method, our Model Sixteen 80-RMS-80 power amplifier could be rated as high as 320 watts per channel!

Moreover, you can depend on Marantz to 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.

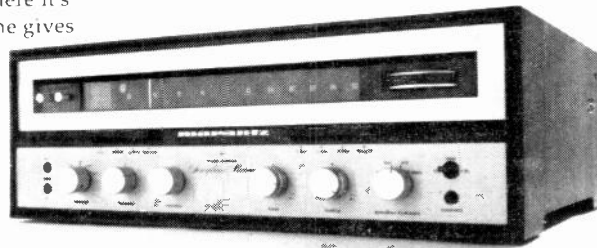
Now In All Price Ranges

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 budgets. 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.



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CIRCLE NO. 35 ON READER SERVICE CARD

By HANS H. FANTEL



AUDIO BASICS

POWER SUPPLIES

AS ITS NAME implies, the "power supply" of your amplifier or receiver is responsible for supplying the proper voltages and currents (power) to the various electronic circuits. Most of the resources of the power supply are drawn by the amplifier's output stages, which have the task of raising the audio signal to a strength sufficient to drive loudspeakers.

It is not always easy for the power supply to keep up with the demands of the rest of the amplifier, for high-powered amplifiers do not draw a constant amount of current from their power supplies. Their demand varies according to the level of the signal being amplified. The louder the sound the speakers are called upon to make, the more current is required. Deep organ notes, crashing kettledrums, heavy piano chords—all these represent high concentrations of power, and they are the real tests of an amplifier's power supply.

For example, a kettledrum beat or a loud orchestral chord calls for many times the current drawn during quieter passages. No matter how well it performs during quiet passages, the amplifier cannot cope with such musical emergencies unless its power supply has plenty of reserve current instantly available at such moments. Moreover, the power supply must be able to recover quickly from these sudden drains on its reserves so that its voltage level is restored before the next loudness peak comes along. All this comes under the heading of *power-supply regulation*, a factor particularly important in solid-state equipment because transistor amplifiers are even more dependent than tube units on the stability of the power-supply voltage.

A power supply for a transistor amplifier consists mainly of three elements: (1) a power transformer to change 120-volt a.c. house current to the various lower voltages required within the amplifier; (2) a rectifier (usually a solid-state bridge) to convert low-voltage a.c. to the d.c. needed by the amplifier; (3) filter capacitors to smooth out remaining traces of a.c. ripple and also to act as a storehouse of extra energy for moments of high power demand.

Unfortunately, transformers and capacitors capable of providing ample current reserves for high-wattage output stages tend to be both bulky and expensive. That is why some manufacturers, in the interest of compactness and economy, are forced to skimp a little in this department. Naturally, this narrows the "safety margin" by which the amplifier surmounts critical moments. Depending on your taste in music, how loud you play it, and the efficiency of your speakers, there may or may not be audible deterioration of sound.

A poorly regulated power supply may provide enough current for a rating of, say, 40 watts per channel with a momentary loud note at mid-range frequencies, but when a long, loud bass passage comes along, the amplifier performs no better than a unit with a 15- or 20-watt rating. Here lies one difference between amplifiers rated by "music power" or "dynamic power" and those rated by "continuous power" or "rms power." Music power assumes that the power supply of the amplifier has ideal regulation and is rock stable. But to what degree this assumption is justified—it is never entirely true—depends on the individual power-supply design.



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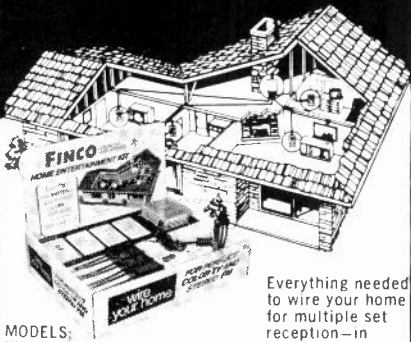
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THE SALZBURG FESTIVAL 1969

By Henry Pleasants

Cavaliere's
Il Rappresentazione di
Anima e Corpo in
Salzburg's Kollegienkirche



MY LAST VISIT to Salzburg was in 1955. I remember it well, for that was the year I swore off festivals, and it was in Salzburg that I made my vow.

I had been covering the central-European festival circuit for the New York Times since 1945—Salzburg, Bayreuth, Munich, Donaueschingen, etc. At Salzburg my wife and I always stayed at the Zistelalm on the Gaisberg, high above the town. One evening, toward the close of our visit in 1955, when it came time to drive down for a performance of *The Marriage of Figaro*, it suddenly occurred to me that I would very much prefer to stay right where I was. Time, I realized, to get off the circuit. So I got off.

I'm still off, and I'm staying off. But that doesn't rule out the occasional indulgence. This year would be just one short of fifteen away from Salzburg and just one short of twenty-five since I had covered the first post-war festival. Another year, and it would be Salzburg's Fiftieth Jubilee; I don't much care for jubilees. A routine season would be more to the point.

Salzburg itself, I found, and the routine of festival attendance have changed very little. But there was hardly a remembered face among the participants. The principal physical change is the new Festspielhaus, now ten years old. And the artistic fare reflects the imperious, pervasive, and impervious influence of Herbert von Karajan, now the festival's artistic director. Karajan is, to be sure, a native Salzburger; but his interests and tastes are cosmopolitan, and the festival, consequently, is rather less Austrian in flavor than it was in the early post-war seasons.

The new house is called the Grosses Festspielhaus to distinguish it from the

old one next door, still in use on alternate nights and now called the Kleines Festspielhaus. The new house is big, all right, particularly its stage, which is ideal for Karajan's Wagner productions at Easter—and far from ideal for anything else.

So many stage directors have come to grief on this stage, and none more happily than Karajan himself, that some local critics are speaking of it as "the tomb of the unknown *régisseur*." Since, unfortunately for them, all the *régisseurs* are more or less famous, "tomb of the well-known *régisseur*" would be more apt. It has been suggested, because of the stage's enormous breadth, that only with ice skates could timely entrances and exits be accomplished.

WELL, the stage is the *régisseurs'* problem. What happens on it, and what happens in the rather too shallow orchestra pit, are the public's problems, especially with the best seats at \$28. Next season they will be \$34.50. At those prices the festival visitor may reasonably expect to hear the best that money can buy. But if that is what he was offered in the productions I attended this summer, then classical music is in a bad way.

It is in a bad way, of course, but I doubt the impossibility of doing better than a *Così* with Walter Berry, Rosalind Elias, Anneliese Rothenberger, Teresa Stratas, Lajos Kozma, and Tom Krause, or a *Rosenkavalier* with Christa Ludwig (Marschallin), Tatiana Troyanos, Edith Mathis, and Theo Adam, least of all with Sena Jurinac cooling her heels on the beach at Dubrovnik prior to singing the Marschallin to Ludwig's Octavian in Buenos Aires.

Casting in the other operas was about
(Continued on page 61)

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just slightly ahead of our time.

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on this order—creditable enough for a German opera house, but not worth \$28, let alone \$34.50. The single exception was *Fidelio*, with Ingrid Bjoner, James King, Franz Crass, and Ingvar Wixell. Böhm conducted, and Gunther Rennert came as close as anyone has come to mastering that cineramic stage. This was what one expects of Salzburg.

The most worrisome aspect of these Salzburg operas was the lackluster character of the singing. Granting exceptions for Bjoner's Leonore, King's Florestan, and Ludwig's Marschallin, there was hardly a performance that was in any way memorable as an outstanding individual accomplishment, not excluding Ghiaurov's Don Giovanni. And the fault may very well not lie entirely with the singers.

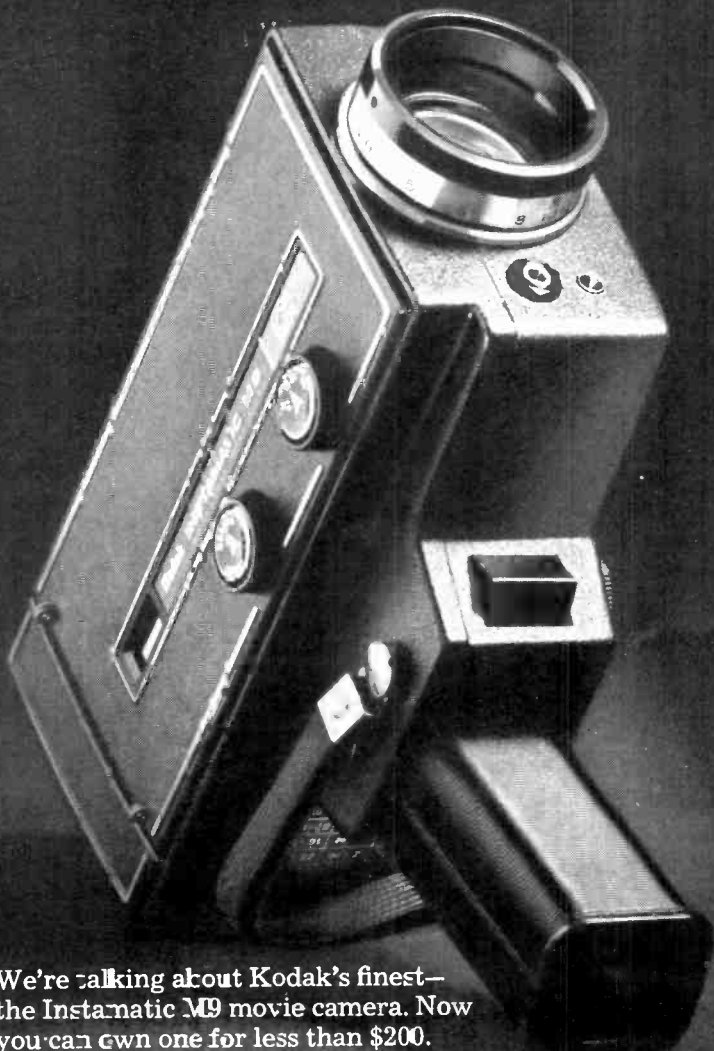
It lies more tellingly, I suspect, with the now fashionable anti-traditional approach to opera production. The problem of a stagnated repertoire, we are given to understand, can be solved only by turning it over to bright young conductors and stage directors who know nothing, or care nothing, for tradition, who are uncontaminated, so to speak, by traditional influence, and who prefer, for obvious reasons, similarly uncontaminated singers.

And so we get Jean-Pierre Ponnelle fussily monkeying around with *Così* and *The Barber*. We get Seiji Ozawa conducting *Così* as the first opera of his career, and Claudio Abbado driving *The Barber* until that war-horse was ready to drop in its tracks. It doesn't work. The singers become puppets dancing to the order of daring young men hell-bent on doing everything differently. They, not the singers, are the stars, however dim. And opera without star singers is a gone gosling—or goose.

THERE were better things. Herbert Graf's staging of Cavalieri's *Il Rappresentazione di Anima e Corpo* (1600) in the Kollegienkirche was a masterpiece of ingenuity and taste. And the orchestral concerts conducted by Karajan, George Szell, and Böhm recalled better times. Other orchestral concerts, according to the local critics (I did not hear them), raised the question of whether Ozawa, Abbado, Serge Baudo, Christoph von Dohnányi, and Eliahu Inbal, gifted as they all may be, were quite ready for Salzburg.

In sum, the larger question would seem to be whether Salzburg is to honor its reputation as the pinnacle of artistic attainment, won for it by Toscanini and Bruno Walter before the war and nourished afterward by Böhm, Furtwängler, Karajan, Knappertsbusch, Kraus, Krips, and Walter, or whether it is merely to be exploited as a prestigious entry in the *curricula vitae* of the up and presumably coming—with the gullible tourist footing the very considerable bill.

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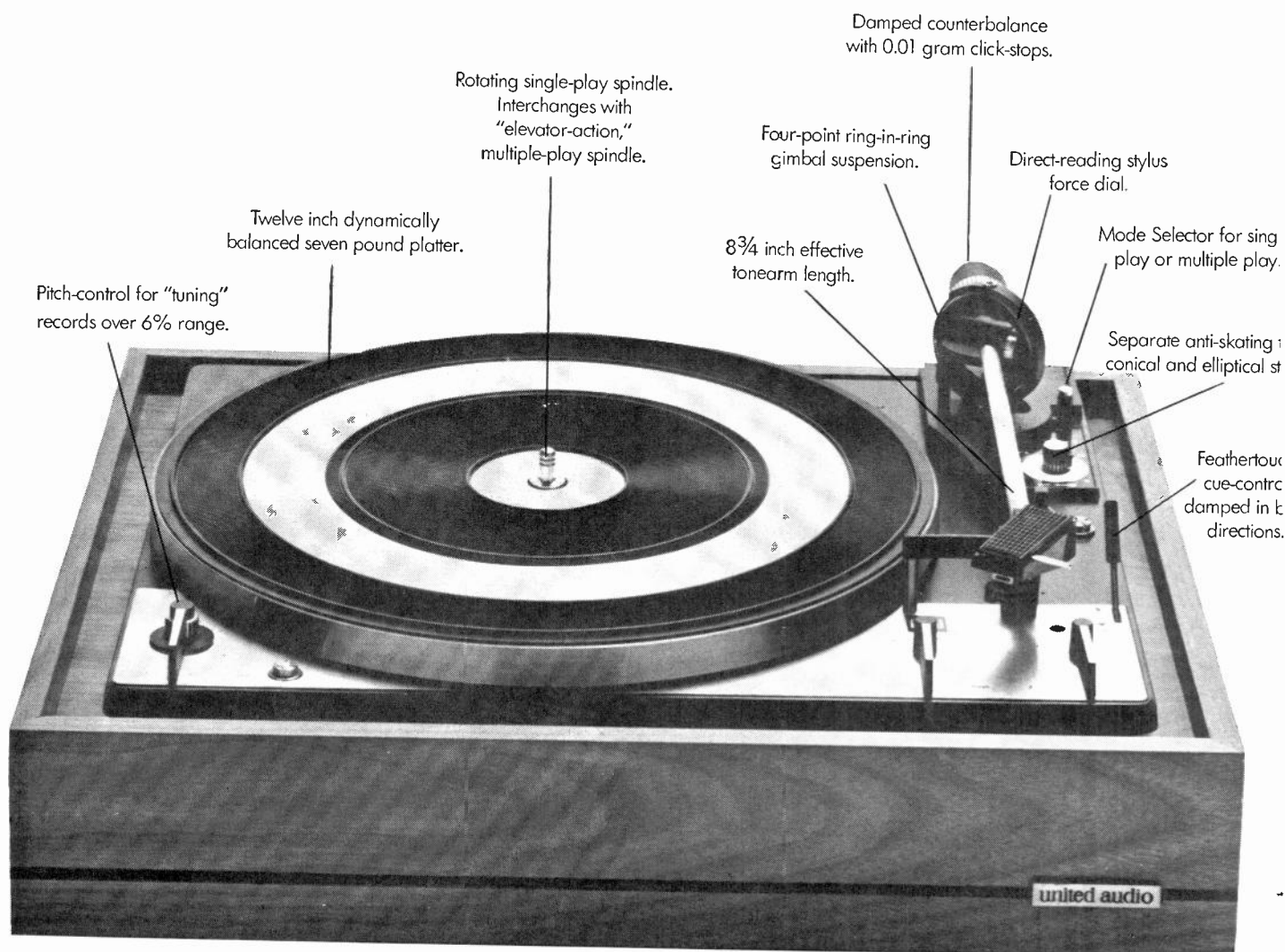
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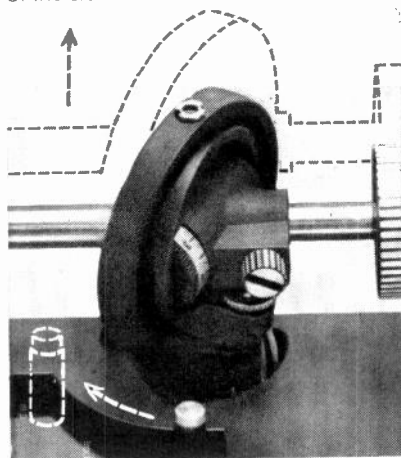
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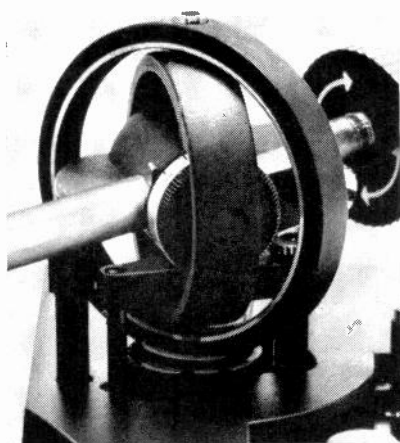
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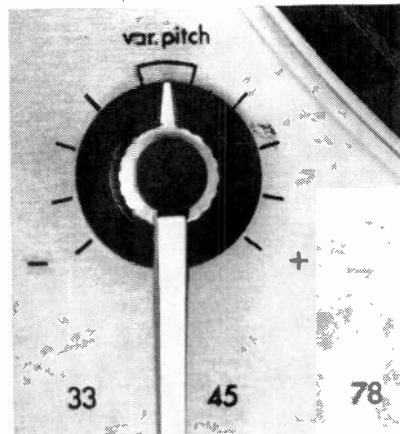
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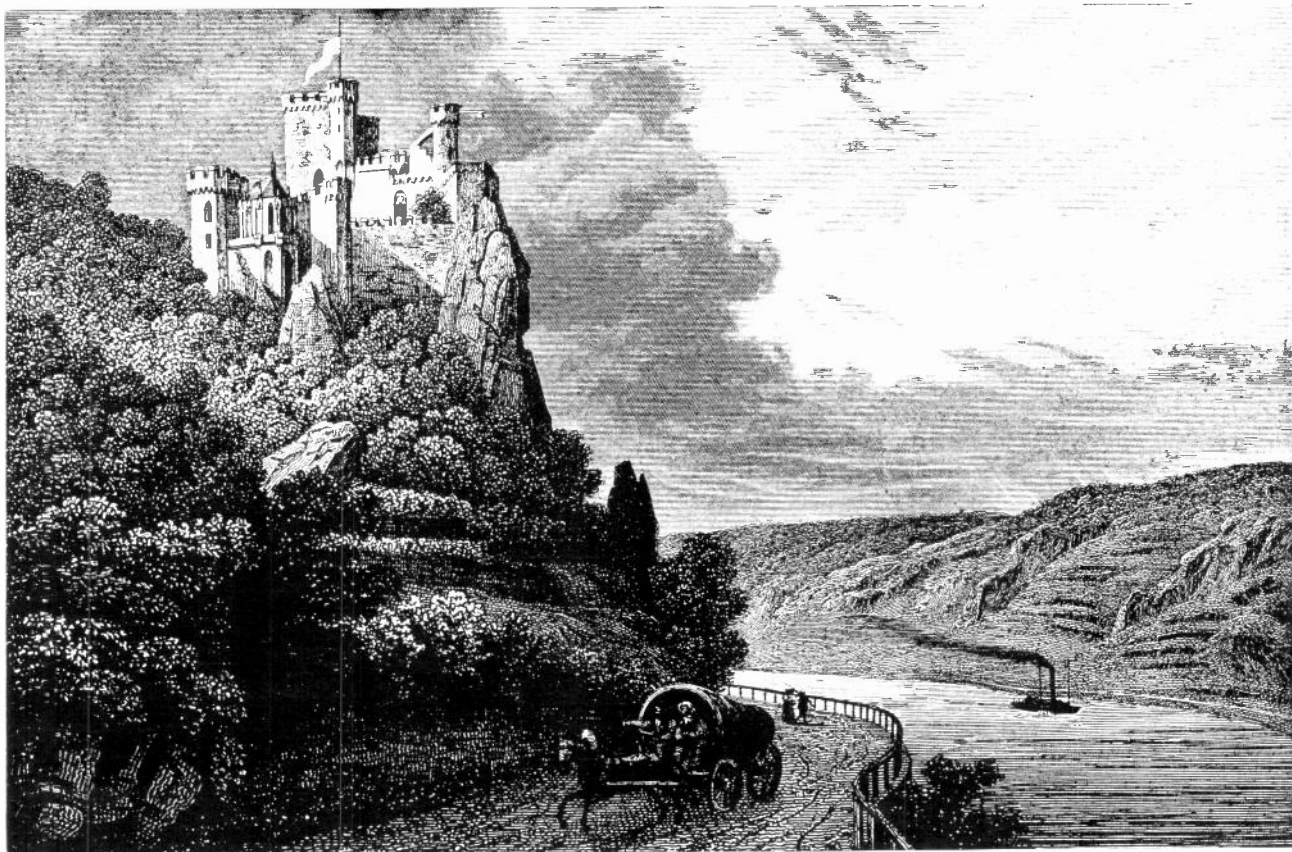
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Castle of Rheinstein on the Rhine River (about 1840)

Schumann's "Rhenish" Symphony



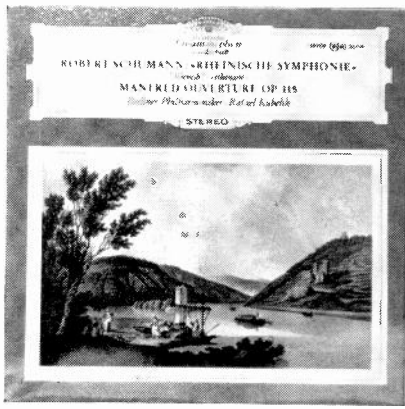
"ROBERT is working at something," wrote Clara Schumann in her diary under the date November 16, 1850. "I do not know what it is as he does not tell me." Two and a half months before, on September 2, the Schumanns had arrived in Germany's Rhineland, where Robert was to assume new duties as music director at Düsseldorf. The new post was not without its problems for Schumann: he had serious reservations about the abilities of the provincial instrumentalists and singers with whom he would be working, and he dreaded what he knew would be the social responsibilities of his new position. It did not take a seer to prophesy that the shy, introverted man would be completely miscast as organizer and administrator of the community's musical activities.

The first orchestral rehearsals, however, served to allay some of Schumann's fears regarding the professional competence of his new "parishioners." He was pleased with the ability, discipline, and responsiveness of the players, who had learned their lessons well from Mendelssohn and from Schumann's predecessor, Ferdinand Hiller. And though his relationship with the community's musical

committee was later to deteriorate, in the beginning all was happy and serene.

In the new surroundings Schumann was able once more to compose. During October, in just one week, he produced his Cello Concerto, and turned almost immediately to another new score. This, the "something" to which Clara referred in her diary entry, was the Symphony No. 3 in E-flat, called the "Rhenish." That the score was born out of a white-hot burst of inspiration can be seen from the dates affixed to the manuscript: the first movement, begun on November 2, 1850, was completed November 23; the second was completed on November 29, the third December 1, and the last two December 9.

On November 12, Schumann had traveled to Cologne for the ceremonies attending the elevation of the Archbishop von Geissel to the rank of cardinal. It was this spectacle, apparently, that inspired the noble fourth movement of this five-movement symphony. The E-flat Symphony, called the "Rhenish" because of the locale in which it was composed, was Schumann's last large symphonic work. It also marked the high point of one of the happiest periods in his life. Not long afterward came



Rafael Kubelik's reading of Schumann's "Rhenish" Symphony (DGG) is capricious and unabashedly romantic, but none the less persuasive for that. George Szell brings a more fluent romanticism to his reading (Epic), and Günter Wand leads an excellent performance for Vanguard's low-price Everyman label. The stereo sound is good on all three recordings.

the friction with the Düsseldorf musical committee that altered Schumann's life. Disturbing signs of Schumann's mental breakdown of five years earlier began to reappear: again he was consumed by periods of extreme depression, and he became obstinate and suspicious. On February 26, 1854, he jumped from a bridge into the Rhine. Luckily, he was rescued, but shortly thereafter he was placed in a private sanatorium near Bonn at his own request. Less than three years later, on July 29, 1856, after a brief period of remission in his illness, he died.

THE first movement of the symphony, *Lebhaft*, opens with a strongly dramatic and highly syncopated theme proclaimed by the full orchestra. The melody is repeated; then the second theme, in G Minor, is heard in the flutes, oboes, and clarinets, and is answered by the violins and the other woodwinds. The major thematic interest of the movement centers on the heroic opening music. The second movement, *Sehr mässig*, is a Scherzo in name only. With its deliberate, measured gait, it is clearly a German relative of the Austrian *Ländler*, a peasant dance. The critic William Foster Apthorp likened the principal theme, announced by cellos and bassoons, to a modified version of the so-called *Rheinweinielied*, the traditional song of the makers and drinkers of the famous Rhine wines. The trio introduces a livelier, more contrapuntal theme in A Minor over a pedal point on C.

The third movement, *Nicht schnell*, has as principal subject a melody first stated by the clarinets and bassoons over an undulating viola accompaniment. The fourth movement, *Feierlich*, is the so-called "Cathedral Scene." Here, for ecclesiastical effect, Schumann introduces into the orchestral texture three trombones that play prominent roles throughout the movement. The exuberant finale, *Lebhaft*, is said by some to portray a festival in the Rhineland. Its mood is set immediately by the gay, folk-like opening theme. Near the end of the movement some of the "Cathedral Scene" music returns and the symphony ends with a brilliant coda.

It has been said that Schumann was essentially a miniaturist who was incapable of true symphonic thought and expression. Some of his larger works give evidence of this,

but the "Rhenish" Symphony does not—it is a score conceived on a grand scale and overflowing with vitality and assurance.

The "Rhenish" vies with the Symphony No. 4 in D Minor as the most often recorded of the Schumann symphonies, with nearly a dozen performances listed in the current catalog. Four of them, in my opinion, stand out: the performances conducted by Leonard Bernstein (Columbia MS 6294), Rafael Kubelik (Deutsche Grammophon SLP 138908), George Szell (Epic BC 1130), and Günter Wand (Vanguard Everyman S 235). Bernstein's is full of felicitous touches: right at the beginning, for example, the pulsating string accompaniment to the principal theme is articulated more clearly than in any of the other recorded performances. There are passages in the Bernstein recording that seem slightly mannered and self-conscious, but overall it is highly recommendable, splendidly played and recorded. Kubelik's is a somewhat more capricious account. He does not hesitate to linger over a phrase, sometimes stretching the rhythmic pulse almost to the breaking point. It is an unashamedly "romantic" approach, but, of its kind, perfectly persuasive. The recorded sound is not as forward as Columbia's for Bernstein, but the aural perspective is satisfying.

Szell, for his part, seems to have the best of both worlds: he delivers the general vigor of the Bernstein approach and some of the poetry of Kubelik's, too. His is a more natural romanticism than Kubelik's, however—the music has greater fluency—and the Cleveland Orchestra is very responsive to Szell's every wish. The recorded sound is quite serviceable. Though recently deleted, this disc is likely still to be in many shops.

Finally, Wand's performance deserves special mention as an excellent low-price account of the score. He is a conductor who would be quite unknown in this country were it not for the excellent recordings he has made for various labels; it might be well for some enterprising impresario to consider booking an American tour for him.

Of the available tape reels of the "Rhenish", my nod would go to Wand's (Vanguard Everyman E 235, 33 $\frac{1}{4}$ ips), well played by the Cologne Symphony Orchestra, with wide-ranging sound and good tape processing.

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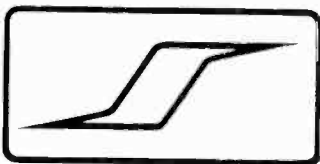
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American Composers Series

DUKE ELLINGTON

*"I am a primitive who has been drawn out of the listening area into
the sounding area. Of course, I think both player and listener serve the same muse."*

By STANLEY DANCE

JAZZ is a label Duke Ellington mistrusts. Besides being essentially restrictive, it has, for him, connotations of a past the music has long since outgrown.

"If 'jazz' means anything at all, which is questionable," he said recently, "it means the same thing it meant to musicians fifty years ago—freedom of expression. I used to have a definition, but I don't think I have one any more, unless it is that it is a music with an African foundation which came out of an American environment."

Although "the rose by any other name would smell as sweet," or sweeter, the world will probably go on obstinately referring to it as jazz for many years to come. It certainly typifies and belongs to the first half of the twentieth century, but it has come a long way in a relatively short period, changing greatly and absorbing many alien idioms while maintaining its own identity. Nobody has done more to elevate this music than Ellington.

The spontaneous character of the music perhaps accounts for the fact that it has produced so few composers of obvious distinction. Duke Ellington, in fact, has absolutely no rivals in terms of quality, quantity, and variety. The composing ability of such earlier piano players as Jelly Roll Morton, James P. Johnson, and Fats Waller was considerable, but their scope has been dwarfed by Ellington's, as has that of their contemporary counterparts Thelonious Monk, John Lewis, and Horace Silver. The jazz repertoire has, of course, been very largely determined by the jazz improvisers. It consists of what they like to play, and it varies from year to year, depending on its adaptability at any moment to current developments and requirements, both technical and stylistic. The better popular songs often prove acceptable, and at one time the works of song writers such as Harold Arlen and George Gershwin were found very sympathetic. W. C. Handy's own blues, and those he codified, are still staples

with bands of the traditional persuasion, and endless permutations of the twelve-bar blues foundation are presented as "originals" by groups specially assembled for recording purposes.

Ellington's achievement is an unusually large body of written and recorded music, most of it conceived primarily for interpretation by his own orchestra, but much of it suitable for performance by others in widely different areas of musical activity. His versatility has enabled him to compose and arrange descriptive pieces that establish moods and atmosphere with little reliance on soloistic invention (*Mood Indigo, Azure*); pieces that depict real and imagined people (*Black Beauty, Old King Dooji*); instrumentals that owe their being to the association of jazz and the dance (*Rockin' in Rhythm, Stompy Jones*), or to the impulse of after-hours improvisation (*C Jam Blues, In a Mellotone*); numbers conceived as songs for specific purposes (*Jump for Joy, I Got It Bad*), and others that resulted from the addition of lyrics to compositions originally designed to showcase his famous soloists (*Do Nothing till You Hear from Me, Don't Get Around Much Anymore*); and the more ambitious "extended works" that met the challenge of broadening opportunities in the concert hall (*Black, Brown, and Beige, The Golden Broom and the Green Apple*).

The circumstances under which all this has been accomplished make it even more impressive. For most of his adult life, Ellington has been pianist, leader, and arranger of his own band, constantly traveling back and forth across the U.S. and Canada, and after World War II, visiting Europe annually. In 1963, at the request of the State Department, he made a triumphant progress through the Middle East, India, and Ceylon, and later toured Japan with similar success. He represented his country again in 1966 when he went to Africa for the first time to perform at the International Negro Arts Festival in Dakar, Senegal. Traveling through South America and Mexico in 1968, he was welcomed with a warmth scarcely paralleled in his career. And in 1969, after President Richard Nixon had fittingly recognized his seventieth birthday with the Medal of Freedom and a dinner at the White House, he showed absolutely no inclination to rest on his laurels.

"Retire to what?" he asked. "To think about too drastic a change of pace could be dangerous. My father put it best when he said he'd rather wear out than rust out."

His pace, indeed, seemed to be accelerating. No sooner did he complete the music for a recent film, *Change of Mind*, than he was engaged in projects involving a ballet, an opera, a musical show, and a book. In October, he set out on a five-week tour of Europe that would take him behind the Iron Curtain for the first time, and he was booked to return to Japan, in January, 1970, before going on to Manila, Hong Kong, Bangkok, and—another

first—Australia. Surrounding all these activities is a domestic routine of appearances on television, in night-clubs and concert halls, at military bases and dance halls, and, with his sacred concert program, in churches, cathedrals, and synagogues.

The kaleidoscope of experience has undoubtedly provided him with much of his inspiration. New associates have consistently given him new strength and new directions. His four essentials for success are "doing the right thing at the right time in the right place before the right people," and in this he believes he has been lucky. "But when you get the lucky break, you've got to protect it," he insists. "That's when you need the skill." Although he likes to describe himself as "a primitive artist who employs the materials at hand," his life is a story of steady and intelligent acquisition of skills, of their application, and—perhaps most important—of hard work.

EDWARD Kennedy Ellington was born in Washington, D.C., on April 29, 1899. Both his parents came from large families, so that aunts, uncles, and cousins figured importantly in the world of his childhood. "I was brought up in the palm of the hand," he often says, "and I didn't touch the ground until I was eight years old." A strong sense of family, responsibility, and loyalty was ingrained in him from the beginning.

His father worked first as a butler and caterer at the White House, and then as a maker of blueprints for the Navy. At home, both parents played the piano—his mother "pretty things like *Meditation*, so pretty they'd make me cry," and his father operatic airs by ear. He had piano lessons from a Miss Clinkscales when he was seven, but at that age he found the hours of study and practice conflicting grievously with those required for baseball and football.

It was on his way home to Washington from what he remembers as the only vacation of his life—at Asbury Park with his mother—that Ellington heard a young pianist named Harvey Brooks in Philadelphia. "He was swinging, and he had a tremendous left hand," he recalled, "and when I got home I had a yearning to play piano."

But he found that he could not learn what the pianists he visited tried to teach him. He had been working part-time as a soda jerk, and during a period when he was confined to the house with a cold he "fiddled about on the piano" and came up with his first composition, *Soda Fountain Rag*. By this time, he had entered Armstrong High School, where his playing at a party won him the approval of the school seniors. To expand his repertoire for such occasions, he composed a second number, *What You Gonna Do When the Bed Breaks Down?* When he was fifteen, he played professionally for the first time in Washington. "By then," he said, "I knew about four numbers, so I played them from eight to one, in all dif-

ferent tempos, on the worst piano imaginable, and I got paid seventy-five cents."

He later took jobs as relief pianist for established musicians, and played in the lesser bands of Louis Thomas and Russell Wooding, who provided music for society functions. "I was getting so big that I had to study music to protect my reputation," he reflected with typically quiet irony. "I had had elementary lessons at school, and I used to slow down James P. Johnson's piano rolls and copy them note for note. Now Doc Perry taught me reading, and I took lessons in harmony from Henry Grant. Then I got so smart I put an ad in the telephone book myself, and became a booker and a bandleader. My ad looked just like those of Meyer Davis and Louis Thomas, and I began to get work. A lot of people were from out of town, war-workers, and the name looked good to them. It got so that I would sometimes send out four or five bands a night, and work in them, too. I had real good business sense then, and I managed to buy a house and an automobile."

His involvement in music, coming gradually and almost accidentally, had overtaken an earlier artistic inclination. At high school, he showed much talent as a painter, and when he entered a poster contest he won a scholarship to the Pratt Institute of Applied Arts in Brooklyn. "Painting was my first interest," he explained. "I even had a sign shop when I got started in music. If someone came in to get a sign for a dance, I'd say, 'Who's playing your music?' If they came in to ask me to play, I'd say, 'Who's doing your signs?'" Although he did not accept the scholarship because of the attraction and the growing rewards of his music, his training and ability as an artist were to make themselves felt in his subsequent career. "He never left color when he switched from painting to music," his son Mercer claimed fifty years later. "The same tone, for instance, represented a different color or shading when played by each of the three individuals in his trombone section." And Ellington's orchestrations have always been richer in tonal color

Ellington, shown here with host Richard M. Nixon, was feted at a White House birthday party in his honor on April 29 this year.



Stanley Duncie

and more subtly endowed with dynamic contrasts than those of anyone else in his field.

It is perhaps also to the point that both father and son express a high regard for Nikolai Rimsky-Korsakov, whose name has seldom been linked with their kind of music. The careers of the two musicians are similar in a number of ways. Like Ellington, the Russian composer gained much of his knowledge of orchestration by practical experience, and he ultimately arrived at a position, again like Ellington, where he could hear his compositions promptly performed—having the St. Petersburg Opera Orchestra virtually at his command was, for Rimsky-Korsakov, like Ellington's being able to call his orchestra into a recording studio to play a new composition and arrangement within hours after they were written. And many of the Russian's compositions had literary or extra-musical ideas behind them.

Ellington recognizes Rimsky-Korsakov as a master of orchestral sound-painting, and agrees with him that certain tone colors are inseparable from a composition in its creator's mind from the hour of its conception—that orchestration is "part of the very soul of the work." Certain keys do not, however, suggest colors to him as they did to the Russian (E-flat Major was blue to Rimsky-Korsakov, and D Major was brown). Blue is Ellington's favorite color. In discussing tone colors recently he made a distinction between "blue" and "the blues":

"In its proper colloquial meaning, having the blues means moaning about someone you have just lost because of a fractured romance. That's the blues. But you can be blue because the weather is bad, or because things ain't what they used to be, or because you're lonely. I think the relationship of key to color is dependent on the person who is seeing it or hearing it. Everyone is more or less familiar with one key than with another. When you get to the blues, in certain keys you slide off and don't play the proper fingering that has normally been taught to schooled pianists. Some keys, or some notes on the piano, are convenient for sliding to reach a certain point. One person may be much at home in E-flat, while another may find it difficult because it has a flat for a fourth. I don't challenge *anything* Rimsky-Korsakov said, but my first thought in this matter is as an instrumentalist rather than as an orchestrator. There are certain keys that I am more at home in, although I do play something in practically every one. The choice of key depends on how far you want to expand yourself in harmonic changes, and how fast you want to go in your digital dexterity where melody is concerned. But then, I am not a natural musician. I am a primitive who has been drawn out of the listening area into the sounding area. Of course, I think both player and listener serve the same muse. We are all in the same world, and I couldn't help being drawn into it. I was standing outside listening. Then I came in and

listened. Before I knew it, I was standing over the piano listening. The next thing that happened was that I found myself seated at the piano. Then I had an obligation, I had to make a noise."

In 1922, when Ellington left his birthplace with a little group of friends, he had already assimilated certain musical characteristics that were to stay with him. A distinctive and quite sophisticated Washington flavor was among them. Within a decade, his music was to be likened to that of Frederick Delius (before he had ever heard of Delius) by the English composer, conductor, and critic Constant Lambert. "I know that when he heard Delius, he took to him right away," Ellington's son remembers, "but I also recall the school that came out of Washington. There was a guy there about the same time by the name of Gump. Although he never amounted to anything professionally, it was amazing how much he and Ellington sounded alike. Music was his pastime, and he remained a chef on the Pennsylvania Railroad. He played piano, had no knowledge of theory, and couldn't read a note, yet the two of them sounded alike." The lyrical approach of two members of Ellington's Washington band was also clearly influential. Artie Whetsol, the trumpet player, and Toby Hardwick, the alto saxophonist, were both melodists who expressed themselves with carefully controlled tone quality. In the parlance of the time, neither could really be considered a "hot" musician, nor was swinging their forte. But each had a personal and graceful quality in his playing. Whetsol could make his muted theme statements decidedly moving, and Hardwick's solos were notable for what Hugues Panassié, the French critic, has described as "a feeling of lightness and joy."

The first descent upon New York by the Washingtonians in 1922 was a failure, but when they returned later that same year at the instigation of Fats Waller they were engaged at Barron's, one of the most popular clubs in Harlem. Operated by Barron Wilkins, it was frequented by both black and white stars of show business. Here the quintet, which consisted of Ellington, Whetsol, Hardwick, banjoist Elmer Snowden from Baltimore, and drummer Sonny Greer from Long Branch, New Jersey, rapidly acquired a reputation in the profession. A better offer led to their moving downtown in 1923 to the Hollywood Café, later known as the Kentucky Club, at Forty-Ninth Street and Broadway, which was patronized by such people as Al Jolson, Harry Richman, Jimmy Durante, the Dolly Sisters, and the famous musicians of Paul Whiteman's famous orchestra. In this period, Ellington began to learn how to devise "oral" or "head" arrangements (unwritten arrangements set up by simply telling each musician what to play when). "There were no small bands then so well rehearsed as ours," Sonny Greer has said of these days. "Most of them played stocks (published arrangements), which we never did.



Ellington and band have toured for decades; a memorable component of its sound in the '30's was bright-voiced Ivie Anderson.

Duke wasn't writing so much, but he would take the popular tunes and twist them, and Toby was doubling on C-melody and baritone (saxophones), so we would sound like a big band, but soft and beautiful."

The character of this little band, which can be estimated from Greer's description, was due, if not for an upset, at least for considerable diversification. When Whetsol decided to return to Howard University to seek a degree in medicine, he was replaced by Bubber Miley. Before this, the group had already been expanded by the addition of trombonist Charlie Irvis. Both of these men were specialists in the use of various mutes, among them the plumber's familiar rubber plunger.

"Charlie Irvis was first," Ellington remembers, "and nobody ever really picked up on him. He used an object that was very effective, and he played in a different register of the horn. There was a kind of mute they built at that time to go into the trombone and make it sound like a saxophone, but he dropped his one night and the darn thing broke into a million pieces. So he picked up the biggest part and started using that. This was *his* device, and it was greater than the original. He got a great, big, fat sound at the bottom of the trombone—melodic, masculine, full of tremendous authority."

Unfortunately, few records were made while Irvis was with Ellington, but the tradition he created was ably carried on and developed by Joe Nanton, alias "Tricky Sam," who took his place in 1928. In contrast to Irvis, Nanton tended to favor the trombone's upper register. The innovations and devices for which he and Miley were responsible exercised a profound influence on Ellington's later music. To be sure, the animalistic cries and explosions that Irvis, Miley, and Nanton could effect with their mutes fit well the "jungle" image that show business was then cultivating, inspired by the vogue for Negro and neo-African artistic idioms led by Carl Van

Vechten. But in the hands of these musicians, the plunger and derby mutes were much more than gimmicks; they were used to portray starkly primitive emotions. The use of unorthodox mutes—coconut shells, beer buckets, and glass tumblers—was not new to jazz, and precedents had been set by such trumpet players as King Oliver, Johnny Dunn, and Joe Smith, yet Miley and Nanton must be credited with developing the expressive use of the plunger in a brilliant fashion. And Ellington incorporated the device with even greater brilliance in his orchestrations. Nearly a decade after Miley had left the band, his influence was apparent in the 1938 arrangement of *The Gal from Joe's*. Even in 1969, the phrasing of the plungered brass could be felt in the lyrics Ellington wrote for *Moon Maiden*, the song with which he made his television debut as a vocalist on the occasion of man's first moon walk.

Miley was not only an extremely imaginative trumpet player, but also one of Ellington's most valuable collaborators. The importance of his contribution is indicated by three of the compositions for which he shares composer credit: *East St. Louis Toodle-oo*, *Black and Tan Fantasy*, and *Creole Love Call*. The first served as the band's theme for many years, and the other two are still—forty years later—regularly performed.

"Everything we used to do in the old days had a picture," Ellington explained. "We used to spend a lot of time in New England, around Boston, and we'd see this sign reading 'Lewando Cleaners,' and every time we saw it we'd start singing, 'Oh, Lee-wan-do!' Out of that came *East St. Louis Toodle-oo*. Everything was like that then. The guys would be walking up Broadway after work and see this old man coming down the street, and

The Ellington roster from Cotton Club days reads like a who's who in jazz: top row, Freddy Jenkins, Cootie Williams, Artie Whetsol, Juan Tizol, Joe Nanton; bass player Wellman Braud at the piano (for the picture's sake). Sonny Greer; in front row, Harry Carney, Johnny Hodges, Barney Bigard, and Freddy Guy.



there was the beginning of the song *Old Man Blues*."

It is clear that not the least of a leader's roles in the early years was that of synthesist. He could incorporate the melodic and rhythmic ideas of his men in informal arrangements and formal compositions in a way they could not do by themselves. Miley and Nanton brought him a new and convincing emphasis on the earthy blues, and a spontaneous quality that contrasted with the more elegant and orthodox vein explored by his Washington friends. Ellington took to the unorthodoxy of the blues so naturally that their character subsequently informed nearly everything he wrote. The effect of the two contrasting elements was well summed up by his son, who said, "He used to love to write those little, pretty things, and then have Tricky Sam come in and slop 'em up!"

Another lasting influence on Ellington's musical thinking came from his association with the Harlem school of pianists, notably James P. Johnson, Willie "The Lion" Smith, and Fats Waller. They practiced a style of playing known as "stride," whose antecedents were in ragtime, the noun-adjective being descriptive of the firm rhythmic propulsion of the accurate left hand they cultivated. They were well-trained musicians who valued precision and technical ability, but whose virtuosity was devoted not merely to exhibitionistic "fingerbusters," but to improvisation and swing in the best jazz sense. In their music, some of the looseness of the vocal blues was com-



Ellington band members, like the band itself, have remarkable staying power: (l. to r.) Johnny Hodges joined in 1928, Cootie Williams in 1929, Lawrence Brown in 1932, Harry Carney in 1926.

bined with the more rigid forms of ragtime with eminently satisfying results. Ellington was especially impressed by the music and forceful personality of "The Lion," who had developed his left hand by playing Bach, and in 1939 he wrote and dedicated to him a graceful tribute entitled *Portrait of The Lion*.

Ellington's first published composition, *Choo Choo* (1924), also suggests an early source of inspiration. His most famous—and superbly descriptive—train pieces are *Daybreak Express* (1933) and *Happy-Go-Lucky Local* (1946), but *Choo Choo* was an attractive thirty-two-bar tune in the customary AABA song form that offered the first clear evidence of Ellington's composing talent.

Nineteen twenty-four, the year of *Choo Choo*, was

also the year Ellington first wrote the music for a show. One afternoon a lyricist he worked with named Jo Trent came to him and said, "You're not working tonight. We've got to write a show." Momentarily astonished, Ellington came back fast: "Yeah? Okay. Let's write it then." They sat down and wrote *Chocolate Dandies* in one night, and obtained an advance of \$500 from publisher Jack Robbins. Although it never reached Broadway, it ran for two years in Berlin and made Robbins a sizable fortune.

The years at the Kentucky Club brought Ellington to the attention of many prominent people in music and show business, among them Irving Mills, who was to become his guide, manager, and publisher during the next eventful decade. The size of the Ellington band at the club had been dictated by the smallness of the room and the cramped stand, but it was often enlarged for recording purposes. When it opened at the Cotton Club on December 4, 1927, the band was increased from six to eleven men. (Four other bands had auditioned for this prestigious job, and lucky coincidence rescued Ellington and his men, who were three hours late for their audition—they arrived at almost exactly the same moment as the owner of the club.) The importance of the Cotton Club engagement and its effect on Ellington's career as a bandleader and composer cannot be overestimated. The club was the most luxurious of the Harlem nightspots at a time when Harlem was a fashionable entertainment center, and the band's broadcasts from the club over the CBS radio network attracted nationwide attention. Lavish floor shows, for which Ellington was eventually to write the music, demanded an orchestral approach different from that of such competitors as Fletcher Henderson's band and McKinney's Cotton Pickers, who played primarily for ballroom dancers. Ellington was well equipped temperamentally to provide the dramatic orches-

trations the club's presentations required, and the "jungle" style lent itself admirably to many of the dance routines.

"Saturday night was the big night for people to come up to Harlem," he has said. "They expected the horns to blow loud and the girls to look wild. When a girl began to wiggle and shake to the throb of that great tom-tom Sonny Greer was beating, they thought she was in the throes, and that the spirit of Africa was upon her."

The bigger band stimulated Ellington's interest in written arrangements. He listened assiduously to the pit bands of almost symphonic proportions that were then to be heard in Broadway movie houses, and he tried to apply what he heard to his own eleven-piece arrangements. "I had no success," he confessed, "but it was a lot of fun, and a couple of devices came out of the attempts which were considered original."

Increasing fame led to the band's being billed with Maurice Chevalier on the occasion of his first American appearance, at the Fulton Theatre in New York. Later it was featured in Florenz Ziegfeld's *Show Girl* (1929), and in 1930 it went to Hollywood to appear in the Amos 'n' Andy picture, *Check and Double Check*. Throughout this period, Ellington derived much assistance from two older established musicians, the veteran composer, conductor, and violinist Will Marion Cook, and the composer and arranger Will Vodery. Cook often solved knotty technical problems for the aspiring young bandleader as they shared a cab uptown, and Vodery, who acted as musical supervisor of many Ziegfeld shows, was able to help him in both the theatrical and musical aspects of his work at the Cotton Club.

Much inspiration continued to come from the musicians, new and old, in his band. When Miley went off to Paris in the spring of 1929, he was replaced by Cootie Williams, a powerful and gifted trumpet player from



Black Star



Stanley Dunne

Maurice Chevalier greets Ella Fitzgerald and Duke Ellington after their 1966 concert in Paris. Near right is a rare photo of Ellington with W. C. Handy, another jazz composer of some accomplishment. Facing page: does the image of Ellington the composer-conductor too often obscure that of Ellington the pianist?

Mobile. The "jungle" sounds at first struck Williams as comical, but when he realized their significance he went on to create his own masterly style on Miley's foundations. Another important "color" had been added to the Ellington palette in 1927 in the form of Barney Bigard's highly individual clarinet. Born in New Orleans, Bigard had the typical skill of that city's clarinetists in improvising counterpoint to the ensemble, a "woody" tone of the kind Ellington has always esteemed, and a unique sense of the contrasts possible on his instrument.

Two young men from Boston, Harry Carney and Johnny Hodges, who joined the band in 1927 and 1928, respectively, and have been associated with Ellington ever since, were to play a vital part in the success of his enterprise. Hodges left for a short time in the Fifties to lead a band of his own, but today both occupy supremely important positions in Ellington's reed section. Carney began on alto saxophone and clarinet, but when he took to the baritone saxophone he soon became recognized as the greatest performer on that instrument jazz had known—and he is today. His strength was such that Ellington, as he arranged, had virtually to compose an independent melodic line for Carney; since what he played would be so audible, it had to be interesting at all times. This meant that he was sometimes taken to the middle of the section from the bottom, where he would normally be expected to be found. The use of baritone *above* tenor saxophones is another instance of Ellington violating rules to good effect. (On some numbers, like *Bakiff*, the tenor saxophone plays the lead with the altos below.)

Charlie Parker once likened Hodges, the nonpareil of the alto saxophone, to Lily Pons. Hodges' lyrical gift is certainly exceptional, but he is much more than a balladist. He is a great blues player whose phrasing possesses a positiveness and an authenticity seldom rivaled in jazz.

"He's the only man I know," Ellington revealed, "who can pick up a cold horn and play in tune without tuning up." No one has ever interpreted Ellington's songs with such beauty and feeling as Hodges, but the serene ease of his improvised solos in rhythmically charged instrumentals is no less impressive.

The two musicians who joined Joe Nanton gave Ellington one of the first trombone trios in jazz to operate independently of the trumpets, and were important to him as a composer as well. Juan Tizol, a Puerto Rican and a well-trained musician who played valve trombone, was not a jazzman in the sense of being a fast and fluent improviser, but he delivered thematic statements handsomely and contributed several popular numbers—usually with Latin-American rhythms—to the band's repertoire. His instrument enabled Ellington to write for the section in a way that would not have been possible had he played slide trombone. *Conga Brava* is an example: after starting high, the trombones end up at the bottom of the staff, moving very swiftly. Lawrence Brown, who was hired in 1932, three years after Tizol, was a trombone virtuoso with a very personal tone and a propensity for pretty or sentimental ballads. He was a flexible musician and capable of undertaking varied roles, but basically he was as dissimilar from Nanton as Tizol was. Yet together the three men formed a team that amazed the profession for the first time—but not the last—with their 1932 performance of *Slippery Horn*.

ANOTHER striking instrumental personality of the Thirties was cornetist Rex Stewart, who joined Ellington in 1934. Whereas Cootie Williams' playing had weight and grandeur, Stewart's, at the outset, offered a volatile and fiery contrast. His use of half-valve effects on the famous *Boy Meets Horn*, and the blazing exhibitionism of *Trumpet in Spades*, won him wide renown, and his scope constantly broadened during his decade with Ellington.

The contribution these men made to their leader's compositions, and his to theirs, is only partially indicated by the credited collaborations. Of the old guard, Whetsol's gentle melancholy informed *Misty Mornin'*, and Hardwick's suave romanticism colored *Sophisticated Lady* and *In a Sentimental Mood*. Bigard and Ellington jointly created *Saturday Night Function* and the band's first really big hit, *Mood Indigo*. The latter owed much of its success to Ellington's grasp of microphone recording techniques, and to the unorthodox voicings for the novel trio of clarinet, muted trumpet, and trombone. Johnny Hodges, the most prolific collaborator, is credited on *Rent Party Blues*, *Jeep's Blues*, *Wanderlust*, *Hodge Podge*, *Harmony in Harlem*, and *The Wonder of You*, among other titles. Other examples of collaboration are Tizol on *Caravan*, *Pyramid*, and *Conga Brava*; Cootie Williams on *Empty Ballroom Blues* and *Swing Pan Alley*; Lawrence Brown on *Transbluency* and *On a Tur-*



Black Star

quiose Cloud; Harry Carney on *Rockin' in Rhythm* and *Demi Tasse*; and Rex Stewart on *Boy Meets Horn*, *Solid Old Man*, *Morning Glory*, and *Kissing Bug*.

The bulk of the band's material, nevertheless, was written by Ellington alone, and it reflected not only the personalities of those around him, but also his own aspirations and increasing technical assurance. More often than not, his collaborator's contribution consisted merely of an arresting phrase or phrases, or a fragment of a melody, blown on a saxophone, trumpet, or trombone. The writing and shaping of it was the leader's work.

"I wrote *Black and Tan Fantasy* in a taxi coming down through Central Park on my way to a recording studio," he remembers. "I wrote *Mood Indigo* in fifteen minutes. I wrote *Solitude* in twenty minutes, in Chicago, standing up against a glass enclosure, waiting for another band to finish recording. But when I wrote *Sophisticated Lady*, it took me thirty days, because I couldn't decide which way I wanted to go in the seventeenth bar."

The length of performances in those days was partly governed by that of the 78-rpm record, and partly by the need to give dancers a pause for breath and a change of tempo. In 1931, Ellington broke this time barrier with his first "extended work," *Creole Rhapsody*, a composition with three themes that occupied, first, both sides of a ten-inch 78 and, later, of a twelve-inch. Four years later, after the shock of his mother's death, he wrote the much more controversial *Reminiscing in Tempo*, a work that required four record sides. Although it ended affirmatively, it juxtaposed grief and pain with tender memories, the soloists taking second place to an overall plan appropriate to the title.

THESE works drew attention to Ellington as a "serious" composer, as had the kind of enthusiastic recognition he received on his first European tour in 1933. But a more significant and far-reaching development took place in 1936 when he wrote and recorded what were in effect concertos for Barney Bigard and Cootie Williams. Hitherto, most jazz performances had featured several soloists, but from this time on there was an increasing tendency for Ellington and, years later, other leaders to feature only one soloist on each number. In providing settings that fit, as one of his men put it, "like a glove," Ellington inspired and was inspired. He knew the musical personalities of his men intimately, and he knew how to highlight their strengths and conceal their weaknesses. The proof lies in the fact that those who have left him for one reason or another almost always sound strangely diminished in different contexts.

The greatest of his collaborators, Billy Strayhorn, was hired as a lyricist in 1939. Installed with Ellington's sister and son shortly before the band left for Sweden,



Stanley Dance

To say that the late Billy Strayhorn was an Ellington collaborator is not enough; another pair of hands would be more like it.

Strayhorn studied the band's scores so discerningly that he "broke the code." When Ellington returned, he found he had acquired not only a lyric writer, but also an ideal writing partner, a talented pianist, an arranger, and a composer.

Until Strayhorn's untimely death in 1967, the two men were a team whose work dovetailed so smoothly that even the musicians playing it could not always determine where one had ended and the other taken over. Composition and arrangement, seemingly conceived as one, were often the intermingling work of both men. It was a perfect artistic relationship. "Whatever his comment was," Ellington said, "I was adjusted. It was like going out with your armor on instead of going out naked." Talking to John S. Wilson in the *New York Times*, Strayhorn said: "It works because he doesn't tell me what to write or how to write. He has never made me feel I am walking in his shadow. He just says, 'Write something!' He knows it's going to be me. We write for whatever we need. We need a piece for Hodges. We need something for an opener on TV. We need a movie piece. We always need new things for the soloists. We work in much the kind of way Bach did—he wrote a cantata because he needed it for next Sunday."

Strayhorn's arrival was decidedly opportune. Quite apart from the mounting storm of World War II, the dancing era of big bands in big ballrooms was about to end, and only the fittest—Ellington and Basie—would survive. Jazz itself was in a ferment, but Ellington had achieved a measure of security thanks to his song hits and the widespread recognition of his orchestra's superiority. Moreover, important personnel

additions had brought the orchestra to a new peak.

Jimmy Blanton, a young bassist who improvised as though his instrument were a horn, had given a new conception to the rhythm section, so that Ellington had to pay more attention to the bass line, and even re-examine earlier thinking on the role of the left hand at the piano. A superb showcase was found for Blanton in *Jack the Bear*, a number originally written by Ellington and then rearranged by Strayhorn. Blanton also made an invaluable contribution to *Ko-Ko*, a masterpiece in conception and execution recorded at the same session. Another outstanding personality was Ben Webster, a Kansas City tenor saxophonist who joined the band in 1940. As the fifth member of the reed section, he found himself without a written part. Out of his great musicianship, he proceeded to fashion one for himself that did not conflict with the existing four-part harmony. It gave the section a semi-dissonant sound that Ellington heard, liked, and learned to use. Equally important was Webster's challenge as a soloist. His imaginative playing was a stimulus to the whole group, and again Ellington enhanced the talent of an outstanding musician, this time with the energetic *Cottontail* and the warmly romantic *All Too Soon*.

Artistically, 1941 was another very successful year. Strayhorn, who always showed a special aptitude in composing lyric mood-pieces for Johnny Hodges, wrote one of his best in *Passion Flower*, an impressionistic vehicle for Webster called *Chelsea Bridge*, and what was to become the band's new theme, *Take the 'A' Train*. Not to be outdone, Ellington wrote the music for *Jump for Joy*, a show featuring his band and expressing both his social philosophy and his belief in the validity of Negro theater. His ability to write for a purpose, rather than as a result of impulse or chance inspiration, is illustrated by the fact that he wrote three of the songs for this show in Salt Lake City the night before he was

due to deliver them in Los Angeles. They were *Jump for Joy*, *I Got It Bad and That Ain't Good*, and *Brown-skin Gal*, the first two of which have since assumed the status of standards.

The following year was marred by the death of Blanton and the beginning of frequent personnel changes in the band because of wartime pressures, but early in 1943 Ellington presented the first of a series of concerts at Carnegie Hall, premiering on this occasion a new, long work entitled *Black, Brown and Beige*. This "tone parallel to the history of the American Negro" provoked much controversy, but its originality and the brilliance of its orchestration were generally acknowledged. *Black*, the longest section, was concerned with the distant past, and it climaxed with a suggestion of the peace of Sunday, as depicted in one of Ellington's most beautiful songs, *Come Sunday*. *Brown* ranged through the nineteenth century, the Civil War, migrations from the Caribbean, the joys of emancipation, urbanization, and the blues; *Beige* was concerned with the Negro's progress in the twentieth century.

The pattern established in Ellington's career before 1943 was somewhat changed by concerts at Carnegie Hall and elsewhere. The popularity of his hit songs had inevitably led to their burdensome repetition at dances, in night clubs, and in theaters. In the concert hall, there was a demand for fresh and more ambitious works that he and Strayhorn were well equipped to meet. Henceforth, the two composers wrote nearly all the new music, sometimes together, sometimes singly. They wrote as confidently and imaginatively as ever for the band's soloists, but the soloists themselves contributed far less often to the compositions than had been the case earlier.

The form usually adopted by Ellington and Strayhorn for their concert works was that of the suite, which enabled them to work separately or in combination as circumstances dictated. *The Perfume Suite*, written in

Paul Whiteman may not have been the "King" of jazz, but he did much for both music and performers in his distinguished career.



Ellington finds many outlets for his talents; here he prepares for a Tanglewood concert with the Boston Pops' Arthur Fiedler.





Stanley Dance

Never too busy to learn: Ellington studies the technique of an Indian vina player on a State Department-sponsored Far East tour.

1945, consisted of four rather tenuously connected parts—*Under the Balcony*, *Strange Feeling*, *Dancers in Love*, and *Coloratura*. *New World a-Comin'*, written by Ellington alone later that year, and inspired by Roi Ottley's book of the same title, was a twelve-minute piano concerto with a ragtime "lick" in the left hand that even the technically prodigious Don Shirley reputedly had

trouble playing. Both this work and the subsequent *Deep South Suite*, written in 1946, expressed Ellington's concern for the Negro's struggle in a way that was subtle and never ugly. Thus *The Deep South Suite* contrasted the "Dixie Chamber of Commerce dream picture" in *Magnolias Just Dripping with Molasses* with a dark, brooding *Hearsay*, switched to the gay optimism of *Nobody Was Looking*, and ended with the humorously descriptive *Happy-Go-Lucky Local*. *The Liberian Suite*, commissioned by the Government by Liberia in 1947, consisted of five dances and a dignified introductory song, *I Like the Sunrise*. *The Tattooed Bride* of 1948 was based upon a humorous situation and gave Bigard's successor, Jimmy Hamilton, an excellent vehicle for his quite different kind of clarinet virtuosity.

Harlem, probably the most skillful and best realized of all Ellington's long descriptive works, was commissioned for the NBC Symphony in 1950, when Arturo Toscanini was conductor. It is a continuous piece that masterfully interweaves many colors, textures, themes, and rhythms to portray the variety of life in the city within a city—one, moreover, in which there have

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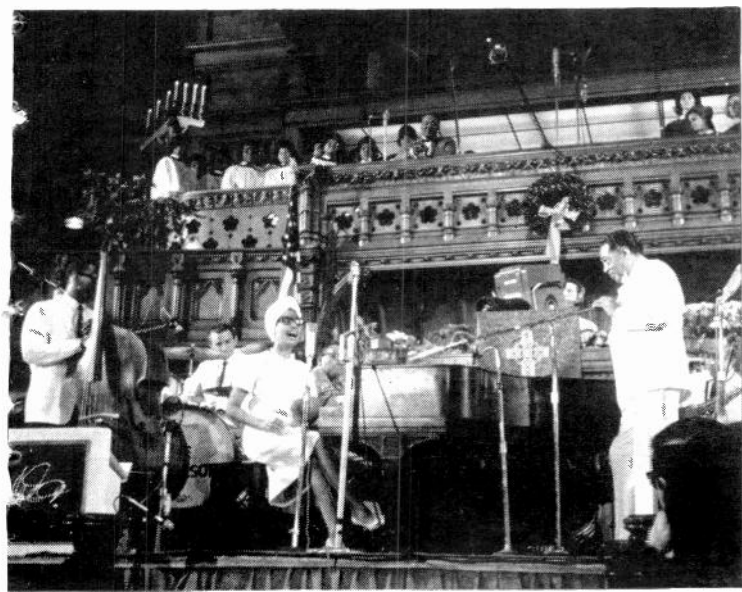
- First Time* (with own orchestra and Count Basie's); COLUMBIA CS 8515
- In Canada* (with Collier Orchestra); DECCA DL 75069
- At Tanglewood* (with the Boston Pops); RCA LSC 2857
- Francis A. & Edward K.* (with Frank Sinatra); REPRIS FS 1024
- At Duke's Place* (with Ella Fitzgerald); VERVE 64070
- On the Côte d'Azur* (with Ella Fitzgerald); VERVE 64072 (two discs)
- Ella Fitzgerald Sings Duke Ellington, Volume I*; VERVE 64008-2 (two discs)
- Ella Fitzgerald Sings Duke Ellington, Volume II*; VERVE 64009-2 (two discs)

always been more churches than there were cabarets.

The Controversial Suite of 1952 looked ironically at the past, present, and possible future of jazz. In 1955, Ellington conducted the Symphony of the Air in the premiere of his *Night Creature* at Carnegie Hall. His own description of the imaginary night world, its monsters and majesties, can be found on "The Symphonic Ellington" (Reprise R9-6097), an album in which he is joined by some of the best symphony musicians in Paris, Hamburg, Stockholm, and Milan. The following year the increased importance of the outdoor festival led to the composition of a three-part *Newport Jazz Festival Suite*. The big excitement at Newport was, however, caused by the performance of *Diminuendo and Crescendo in Blue*, which Ellington had written in 1937. It was updated by his superb tenor saxophonist, Paul Gonsalves, who inserted some twenty-seven solo choruses between the two ensemble statements. Later in 1956, a project dear to Ellington's heart was realized on CBS-TV's "U. S. Steel Hour" with the presentation of *A Drum Is a Woman*, a four-part allegorical history of jazz that used singers and dancers as well as the Ellington band. Music, arrangements, and lyrics were all written by Ellington and Strayhorn, the former making a telling debut as a narrator in the evocative *Congo Square*. In 1957, Ellington completed *Such Sweet Thunder*, a witty set of Shakespearean vignettes inspired by an engagement at the Stratford Theatre in Ontario. Ellington's musical translations and insight into the characters revealed his own originality of mind in an unusual way. In 1958, during a European tour, he was presented to Queen Elizabeth II at the Leeds Festival, and this inspired him to write *The Queen's Suite*. After it had been recorded, one copy only was pressed; it was duly delivered to Buckingham Palace.

The demands for his services were now in a crescendo. He and his band had appeared in several movies,

Singer Lena Horne rehearsing here, appeared in a 1965 Christmas-season concert of Ellington sacred music in a N. Y. church.



but in 1959 he was asked for the first time to write the accompanying music for a major motion picture, Otto Preminger's *Anatomy of a Murder*. This was a challenge he enjoyed, and his work subsequently won him a NARAS award for the "best background score from a motion picture." Further commissions followed this success—the score of *Paris Blues* in 1961, of *Assault on a Queen* in 1965, and of *Change of Mind* in 1969. While in Paris for *Paris Blues*, he also found time to write the music for *Turcaret*, a play by Alain René Lesage produced in the Palais de Chaillot.

In 1960, he wrote *Suite Thursday* for the Monterey Jazz Festival. This four-part work based on a Steinbeck novel (*Sweet Thursday*) was cooler in coloring than his preceding suites, but for discerning jazz audiences it had the most impact. A recurring minor-sixth interval served as a unifying characteristic for the piece, which concluded with a swinging up-tempo section entitled *Lay-by*. Ray Nance, who had inherited the role of Bubber Miley and Cootie Williams with plunger mute and cornet, was heard here to great advantage playing his unusual double, the violin.

At about the same time, Ellington and Strayhorn were persuaded to translate the *Nutcracker* and *Peter Gynt* suites into the language of the sixteen-piece band. Although the results did not meet with universal approval, their skill as orchestrators was seldom more convincingly demonstrated. The following year, in a sensational collection entitled *Afro-Bossa*, they examined what Ellington termed "*la nouvelle vague exotique*" and the Afro-Iberian contribution to American music.

Ellington's affinity for the theater was again evident in 1963 when he produced a spectacular show called *My People* for the Century of Negro Progress Exposition in Chicago. It identified him very positively with the civil rights movement, but, in the same entertaining fashion that had distinguished *Jump for Joy*, the message spoke of love rather than of hate. In this in-

A pair of aces: Louis Armstrong presents a Down Beat award to Ellington at the August ceremonies at New York's Rainbow Grill.



stance, moreover, he had not only written lyrics and music, but was responsible for much of the staging, lighting, and choreography. What made the successful outcome the more remarkable was the fact that he was simultaneously writing the music for the Stratford, Ontario, production of *Timon of Athens*, and appearing regularly with his band.

Soon after this, he and his musicians proved extremely effective musical ambassadors when they toured the Middle East and India for the State Department. The impressions of this tour, and another of Japan, resulted in *The Far East Suite*, a fascinating collection in which East and West were married as never before. Particularly successful were *Isfahan* and *Mount Harissa*, showcases for Johnny Hodges and Paul Gonsalves, respectively.

A new composition for symphony orchestra, *The Golden Broom and the Green Apple*, was premiered at Lincoln Center in 1965. At the same concert, Ellington acted as narrator in Aaron Copland's *Preamble for a Solemn Occasion*. Toward the end of the year, he reappeared at Lincoln Center with six members of his band (his "chamber group") to perform another new work, *A Blue Mural from Two Perspectives*, on which he and Strayhorn had collaborated. Insufficiently rehearsed though it was, it impressed all who heard it, but it has unfortunately not yet been recorded.

In September of that year, he presented his first "Concert of Sacred Music" in Grace Cathedral, San Francisco. A religious man, Ellington appreciated being invited to become a member of the "ecumenical team." He regarded the concert as the "most important thing" he had ever done, as an offering comparable in spirit to that of the medieval *jongleur* who performed before a statue of Our Lady. "I like to think of myself as a messenger," he said on another occasion, "and the message is not directed to God, but to the people." The main theme of the concert was derived from the first four words of the Bible, "In the Beginning God," and many compelling statements were made in the course of the program. But it was eclipsed early in 1968 by a second version that was presented for the first time in the huge Cathedral Church of St. John the Divine in New York.

During the previous year, Ellington had suffered the loss, after a long illness, of his beloved companion Billy Strayhorn. Perhaps some of his grief was assuaged in the expression of faith he poured into such beautiful compositions as *Supreme Being*, *Almighty God*, *Heaven*, and *Too Good to Title*. His reason for the last title, he explained, was because "it violates conformity in the same way, we like to think, that Jesus Christ did. The phrases never end on the note you think they will. It is a piece even instrumentalists have trouble with." Alice Babs, the Swedish singer he had brought over specially

for the first performances, nevertheless rendered the pieces flawlessly.

Later in 1968, after touring South America and Mexico, Ellington composed his *Latin-American Suite*, a work full of bold impressions that indicated another stage in his progress, and of his determination to write originally and differently from what others—and he himself—had previously done. His greatest satisfaction is in creating and *bearing* new music; as his son has said, after such a long career, that is hard—"You have to get away from your customary way of doing, and you have to do a lot of *forgetting*."

IN attempting to illustrate the scope of Ellington, it is difficult to avoid mere cataloguing, yet nowhere here have been listed such important compositions as *The Mooche* (a "jungle" classic), *It Don't Mean a Thing if It Ain't Got That Swing* (the anthem of the Swing Era), *I Let a Song Go Out of My Heart* (an unforgettable melody), and *Satin Doll* (a contemporary standard that was at least a decade before its time in terms of public acceptance), or the excellent music written for the ill-fated musicals *Beggar's Opera* and *Pousse Café*.

Some of Ellington's continuing fertility obviously has its source in the improvisatory processes and freedom peculiar to jazz. For example, when *I Let a Song Go Out of My Heart* attained unexpected popularity (it had been rejected for a Cotton Club show score), a more ambitious arrangement was written, and in this was a countermelody that became *Never No Lament*. This, with lyrics added, became an even bigger hit—*Don't Get Around Much Anymore*. "It's okay to steal," Ellington says with a grin, "so long as you steal from yourself."

If the sources of energy and imagination that go into his staggering output are ultimately inexplicable, the *modus operandi* is not. "I write music just about every day," Ellington has truthfully claimed. "I don't believe in a lot of elaborate plans. Just pour it out as it comes, and then maybe do some reshaping afterwards." The pouring out is done anywhere, often in hotel rooms, where an electric piano is drawn up beside his bed. The reshaping may be done during performance in a club, but more often in a recording studio, where he can be seen at his creative best, changing roles and re-routining his own material.

Although much of his music is genuinely written for his own satisfaction, he would scarcely disagree with the character in a Graham Greene novel who said, "A writer doesn't write for his readers, but he has to take elementary precautions to make them comfortable."

Stanley Dance is a renowned jazz critic whose writings have appeared in Down Beat, Saturday Review, Music Journal, and others. Scribner will publish his collection of Ellingtoniana in 1970.



Stereo Review talks to **BLOOD, SWEAT AND TEARS**

BST: Dick Halligan, Chuck Winfield (bottom): Jerry Hyman, Bobby Colomby (second row): David Clayton-Thomas, Steve Katz, Louis Soloff (third row): Jim Fielder, Fred Lipsius (top)

BLOOD, SWEAT AND TEARS recently stormed into New York for a brief vacation between bouts with the road and what the trade papers lovingly call "the charts." You remember Blood, Sweat and Tears—this very magazine's Don Heckman called their last album "the first absolutely indispensable pop-music recording of 1969." *Time* noted that BST was "the first major group to be spawned on the East rather than the West Coast." You know BST—it's the group that played *Variations on a Theme by Eric Satie*. Remember?

While some members of the nine-man group plunged into studios (three BST'ers are conservatory-trained, two with M.A.'s) and others into their own things, I managed to corner drummer Bobby Colomby and lead guitarist Steve Katz. And over sandwiches and Cokes they spoke for BST on the biggest problem of the group faces.

"It's the world of business," Colomby said firmly. "The guys in this band are not good businessmen. We aren't supposed to be. But there's a lot of money in pop music. So from holes in the wall come the rats of the business world..."

"That's your paranoia," Katz interjected.

"... out to take whatever money is around," Colomby finished.

"They're out to take your life," Katz added. "But musically, our biggest problem is satisfying all of the people all the time. We're of this generation. We can't turn off the underground—or the overground. I think what's happening now is that so much has gone down in the last few years with the Beatles and the others, and so many good songs have been written, that it's time to go back and re-interpret the great songs. It's very hard to write original songs anymore. When the next thing happens, it will be easy again because you'll have something else to follow."

So right now, the problem BST faces is selecting material. "But it's a nice problem," said Colomby. "Fortunately, we're not restricted. A lot of bands do only their own material. We have any tune we want at our disposal."

"But," Katz commented, raising a finger and an eyebrow, "the only problem is that nine people voice nine separate opinions."

Colomby agreed. "We have meetings, and a lot of guys have ideas for tunes and they bring them in, and a lot of times they're oversensitive. You know, it's what they like, and it *should* be down. But this is why it's easier for a band our size to stay together than for a trio. Our band is composed of a whole lot of trios, a whole lot of duets. We're close friends, but in groups. If there's an argument in a trio and one guy leaves, they're broken up. If I think something is ridiculous and say, 'I don't want it, I'm getting out of

here,' there are six other guys standing there that I love, and I'm not going to walk away from them."

What are the best places for BST to play?

"The colleges," said Katz. "College audiences are great because they'll eat up anything. They're so intellectually hungry now, it's ridiculous."

"That's not true, necessarily," Colomby noted. "We *have* bombed at colleges. We had a weird experience at Yale. We played a matinee, and that's suicide for a rock band. Never, *never* play a matinee."

"The worst places to play are the psychedelic ball-rooms," said Katz, wincing. "Excluding Fillmore East."

"But the biggest conquest this band has made," Colomby added with a grin, "is that the jazz players like us! They dig us and a lot of them are playing our tunes. And I believe the taste of the average kid has gotten much better. I think they're willing to hear other things. Otherwise, we couldn't be successful."

Who brought in the Satie?

"I had the idea for it," answered Colomby. "But we weren't trying to prove anything. It's just beautiful music."

Katz reflected, then said, "My favorite piece that I'd really love for us to do on the order of the Satie is a Debussy thing for violin, viola, harp, and... ah..."

"Fender bass," Colomby said.

FOLLOWING their summer festival appearances, the group had bookings for a string of college concerts and some TV. "But it's got to be done right," said Katz. "There's no sense in a rock group doing TV unless they're going to be presented *right*."

BST is not planning to tour Europe. "There's no reason for us to go," said Katz. "Columbia Records has done nothing for us in Europe."

"The Who did more for us in Europe than all of CBS," said Colomby. "They told everyone over in England, 'Wait till you hear this group!' And the reviews we got were the greatest. But *nothing* happened."

The talk turned to the National Academy of Recording Arts and Sciences and its Grammy Awards. Colomby and Katz were split on whether BST would win an award next year. Colomby thought they would. "I don't think we will," Katz stated. "The establishment in the recording industry, in Broadway, and in movies *bates* young people."

Colomby was aghast. "Not us," he said. "They *understand* us. They like our music."

"Don't forget the sales of your album," I ventured. "The establishment likes and understands *that*." And they nodded. Almost solemnly—about 800,000 albums worth.

—Dom Cerulli



UNDERSTANDING HEADPHONES

A CANDID EXAMINATION OF WHAT THEY CAN AND CANNOT DO FOR YOUR MUSIC LISTENING, PLUS VALUABLE POINTERS ON WHAT TO LOOK FOR IN BUYING

By **WILLIAM WOLLHEIM**

YOUR brand-new stereo receiver has been unpacked and set up, and everything sounds beautiful. Now there's nothing left to do but sit back and enjoy the music. But right there on the front panel of your shiny new receiver is an empty hole staring at you. Since it is labeled PHONES, that means you've just got to have a pair of stereo headphones to plug into it.

This kind of "because it's there" logic sounds pretty silly—in fact it *is* silly—but many audiophiles do buy headphones for no better reason than that their receiver or amplifier has a place to plug them in. A pair of headphones can be a considerable investment, and before rushing out to spend the money, you should have some idea of what you're getting into—after all, you do *wear* them, don't you?

Perhaps most important, you are buying privacy. I bought my first pair at an early age because I loved Baroque organ music, which drove my mother up the wall. I could tell you other stories too . . . but in any case, with headphones on I could sit back, turn up the volume,

and immerse myself in gigantic rolling chords without a hint of sonic boom getting through to Mother. Aside from adjusting for differences in taste, headphones are also ideal for late-night listening. They can often be the only practical way to listen to music without disturbing others' sleep—especially in small apartments. And, if you do any amount of live tape recording, headphones are essential for monitoring purposes—unless, of course, you have a separate isolated control room with monitoring speakers.

If headphones keep sound in, they also keep external sound out. Headphones with effective ear seals can reduce to a murmur the level of outside noise reaching your ears. Phones can ring and neighbors can argue—you are isolated from it all. In a noisy environment, headphones often can provide the only way to listen to music without distractions. This isolation from the acoustic environment also means that there can be no problems resulting from poor room acoustics. Rooms in which a pair of speakers would sound simply atrocious cannot

exert their evil influence on the sound of headphones.

After acoustic isolation, the biggest selling point for headphones is the "super" stereo they can provide. In an ordinary stereo installation, the sounds from each channel are blended in the room before they reach your ears. This blending is not a bad thing—there is still plenty of stereo left, and instead of hearing just left and right, you hear (ideally) a panorama, a stage, spread before you. In fact, many loudspeakers are specially designed to increase the amount of acoustic blending in the room. With properly designed and set up "omnidirectional" loudspeakers, the effect can be stunningly realistic. Headphone listening may be less realistic, but it can be very spectacular. Switch your receiver to mono, put on a pair of headphones and listen to a stereo record. The music is all there, but it is focused in a small point right in the middle of your head. Then switch to stereo. Suddenly you feel immersed, surrounded by the sound. The effect can be quite overwhelming, and "realistic" or not, it provides quite a sonic kick.

The last major advantage of headphones is one of cost. For less than one hundred dollars you can buy a pair of headphones equal in fidelity to the best loudspeaker systems available at any price—although to a certain degree this is comparing apples and oranges. There is an additional saving: even the most inefficient headphones will provide very high sound levels with a very small amount of amplifier power. A one-watt amplifier that would barely make some speakers whisper has more than enough power to drive most headphones to a shattering volume level. The combination of (relatively) low initial cost and low power requirements means that an audiophile with even a very restricted budget can still assemble a superb-sounding headphone stereo system. There are several good low-powered stereo receivers available for about \$100 or so. One of these combined with a pair of moderate-price headphones, will constitute a system of surprising fidelity at a reasonable cost.

There are drawbacks, of course. Unless you own several sets of headphones, group listening is obviously impossible. Also, though some are easier to wear than others, there is no headphone that does not become uncomfortable if you wear it long enough. Sooner or later even the most comfortable begins to become unpleasant—your neck starts bending under the weight, your head feels clamped in a vise, and your ears start yearning for a breath of fresh air. It may take several hours before things get that bad, but eventually you will want relief. Except for audio engineers who frequently must listen via headphones for hours, this is not necessarily a major drawback.

A minor disadvantage for women is that most headphones (and all of the high-fidelity models) have a band that goes across the top of the head and tends to mess up hairdos. Somewhat more important is the fact that with

headphones you are quite literally tied to your receiver by a definitely limited length of cord. Most headphones come with about eight feet of cable. Although extensions are available (or can be very easily made), mobility is hampered when you must trail your four-conductor umbilical cord wherever you go. And the sensation caused by someone's tripping over a cable attached to your head must be experienced to be appreciated.

NONE of these drawbacks really diminishes the special virtues of headphones. Not everybody needs headphones or can abide them when he needs them, but there is no question of their usefulness, even necessity, for many audiophiles. Once you've decided that a pair of headphones would be a worthwhile investment, you run into the biggest problem of all—how to select a good pair. The difficulties of evaluating loudspeaker systems by ear are well known. Measuring how faithfully a given device converts electrical energy to acoustic energy is extremely hard—far harder than measuring the performance of an amplifier or tuner. To compound this difficulty, a headphone's performance can be judged realistically only when it is on a person's head. There are two basic reasons for this. First, headphones are designed to move only a very small volume of air. There is just no way in which a two-inch speaker can move a lot of air at low frequencies without a fantastically large cone excursion. Most headphones (there are a few interesting exceptions) are meant to work best tightly sealed against the head, coupled only to the small volume of air within the seal. Measurements made under any other circumstances have no necessary relationship to the headphone's actual performance in use.

The second reason is that the external shell of the ear and the canal leading to the ear drum have great acoustic effects on the sound produced by the headphones. Most of today's headphone testing and experimentation involves the use of special "couplers" that are supposed to simulate the "acoustic environment" of the ear. Although they are better than nothing, there is no consistent correlation between measurements made with these couplers and the actual sound delivered to the eardrums by a pair of headphones. Coupler tests can tell how well a headphone conforms to some previously derived coupler standard, but no precise relationship can be established between the curves produced by measurements with a coupler and what a trained listener hears. There is *some* validity to the tests, but when it comes to distinguishing between high- and medium-fidelity sound, the tests are not sophisticated enough.

Recently, the Institute for Hearing Aid Research in Woodstock, N. Y., has been running experiments that hold promise for the future of testing. Ultra-miniaturized microphones are placed inside the ear canal in close proximity to the ear drum. Measurements are then

made comparing the acoustic output of a given pair of headphones in a "free field" with the output when coupled to an ear. Unfortunately, this line of research is still too new to be of immediate practical use in evaluating high-fidelity headsets.

Where, then, does all this leave the would-be headphone buyer? Unfortunately, mostly on his own. The situation is bad, but not hopeless. Since headphones isolate you from the acoustic environment, you can at least be confident that a given pair will sound the same at home as they did in the store or at the hi-fi show—which is more than you can say for speakers. And, of course, the same basic considerations that apply to judging speakers—except for dispersion and a tendency to break up on very low bass passages—apply as well to headphones. (Larry Klein's article on how to judge and buy loudspeakers in the August 1969 issue of *STEREO REVIEW* has several valuable pointers.) It is fairly easy to compare a set of headphones with a pair of speakers by playing the same material over both, matching their volume levels, and simply taking the headphones on and off. Pay particular attention to the high-frequency reproduction. Any shrillness or distortion that might be only mildly objectionable in a speaker becomes quite offensive in headphones. Even the slightest edge to the sound can cause listening fatigue rapidly when it's coming from a "speaker" clamped an inch away from your eardrum. Sometimes a harsh-sounding set of headphones can be subdued if a 1/4-inch layer of plastic foam is inserted in each ear cup, but you will be far wiser to reject any phones with an irritating quality right from the start.

Obviously, your major consideration should be fidelity, but this has to be balanced against cost. Headphones range in price from about \$10 to about \$100. And once you've decided how much you want to spend, you are back to the problem of selecting the headphones with the highest fidelity at the price. If the sound is not good, you may find you have bought an expensive but unused toy.

If no strict guidelines can be given for performance, are there some that relate to design or construction? Well, there are a few, but they are inexact at best. Although some designs are inherently better than others, there is no design principle so good that it can't be ruined by bad engineering. Past designs have included the magnetic (in which an electromagnet vibrates a metal diaphragm), the crystal (in which a piezoelectric crystal mechanically drives a diaphragm), and the dynamic (which can be described simply as a miniature speaker system).

The most popular design in use today is the dynamic driver. As in loudspeakers, dynamic drivers in headphones vary in quality, but with design and manufacturing care they are capable of very high quality performance. And again, like loudspeakers, they are relatively simple in construction and are extremely reliable. Unless

they are electrically overloaded or exposed to adverse conditions such as immersion in water, there is no reason why they won't last for decades. No other design currently used provides as neat a combination of low cost, reliability, and fidelity.

There are variations on this basic theme, just as there are many different types of loudspeaker systems. For instance, some headphones use a two-way system, with separate low- and high-frequency elements. But don't be overconcerned with design theory; there are many different ways to achieve the same acoustic ends. The fidelity of the sound coming out of a pair of headphones is far more important than the mechanism inside them.

The newest design approach for headphones is the use of an electrostatic driver. The electrostatic is *potentially* the best there is. Electrostatic designs, however, are inherently complex, and although there's nothing wrong with complexity, it inevitably leads to higher cost. Aside from cost, electrostatic headphones (if they have their power supply and driver circuits built into the earpieces) tend to be rather heavy. Over a period of time, this extra weight can be very bothersome. The more recent electrostatic designs get around this somewhat by putting most of the required circuitry in a separate box. Electrostatic headphones are also less efficient than most other designs, but since even the most inefficient pair does fine with only one or two watts of power, this is not a serious problem. It is generally suggested by the manufacturers of electrostatic headphones that improved performance can be realized if the phones are connected to the speaker output terminals of the amplifier, rather than the front-panel headphone jack.

A major difference between headphones has to do with how tightly they are sealed against the head. The usual approach is to use a tight seal, which both increases the degree of acoustic isolation and simplifies the job of providing ample bass response from the miniature driver. But tight seals can have the undesirable side effect of making the phones less comfortable when worn for a long time. Some recently introduced headphones are designed to rest lightly on the ears. Although there is somewhat less acoustic isolation, this is not a handicap



HEADPHONE CONTROL BOXES

ALMOST all recent receivers and integrated amplifiers come with headphone jacks built-in. But there are exceptions, as well as other equipment arrangements, that complicate the headphone situation. With some setups using separate amplifier and preamplifier, there is often no headphone jack at all. And those separate preamps that do have a headphone jack are frequently meant to work with high-impedance headphones. Also, a lot of older equipment does not come with built-in jacks. In these cases, if you want to use a pair of headphones, you must install a special junction box.

The "standard" junction box generally has a switch to turn the speakers on or off, a pair of headphone jacks, and a pair of volume controls—one for each channel. The box is simply hooked up to the amplifier's speaker terminals, and the speakers are connected to the box. If your amplifier is one of the older tube units, there are not likely to be any difficulties. However, if you are using solid-state units there may be some problems.

This difficulty arises from the fact that, with few exceptions, headphones have a three-contact plug. This means that both the left and right channels use the same contact as a common ground. Unfortunately, there are some solid-state amplifiers that react most unhappily to the use of a common ground—they oscillate or blow out. So, if you have a solid-state amplifier and you want to add a headphone box, check the instruction booklet carefully. If you cannot find specific instructions on connecting headphones, or a statement that it is safe to use the amplifier with a common ground, you should check with the manufacturer before making any connections. While the odds are that you will not have any trouble, why take chances?

Even if your equipment has a built-in headphone jack, there might be some good reasons for adding a junction box. Some of these boxes not only permit more than one pair of headphones to be used, but they also have separate volume controls for each pair. If you have two sets of headphones of very different efficiencies, or if one of the users has a hearing loss and needs higher listening volumes, such separate controls are a necessity. Another possible reason for using a junction box might be that your amplifier is tucked away in a location too far from where you want to sit and listen. No matter where your amplifier is located, you can place the junction box next to your favorite easy chair, eliminating the need for constant trips across the room to adjust the volume.

Junction boxes are available at different prices. The main factors affecting cost are sturdiness of construction and appearance. Some boxes are available for as little as four or five dollars. There is even one in kit form.

In addition to straightforward junction boxes, there are some more complex variations available. In situations where there are impedance-matching problems, junction boxes with impedance-matching transformers built-in can provide a solution. Going a few steps further, there are special low-power headphone amplifiers available. These work in the same way as regular amplifiers, but have only enough power to drive a couple of pairs of headphones. (Actually, some of these *can* drive a pair of very-high-efficiency speakers, but there really isn't much point to it.) The main use of these headphone amplifiers is in setups where only headphones will be used—school record libraries, college dorms, and other special situations.

in most situations. (In very noisy environments or for such special situations as monitoring a live recording, isolation is important.) The nonsealed phones use drivers specifically designed to have a rising low-end bass response to compensate for the lack of a tight seal.

The last remaining design consideration is that of impedance. With few exceptions, the headphone jacks on the new tape recorders, stereo receivers, and amplifiers are designed to drive low-impedance headphones. And virtually all headphones (unless they are specifically rated as high-impedance or 600-ohm types) are, in effect, low-impedance types. For the few exceptions to the above generalization the story is this: high-impedance phones will work well with any low- or high-impedance signal source, but may be too sensitive with some sources. Sensitivity, in this case, means that the volume control would have to be set too low and there would be a poor signal-to-noise ratio at the phones. This can be corrected by replacing the two series resistors (usually about 50 to 250 ohms) at the receiver's headphone jack with higher-value resistors. There are a few preamplifiers and tape recorders with headphone jacks that cannot adequately drive low-impedance headphones—particularly those

headphones that are low in efficiency. When this occurs, the sound will generally be thin, noticeably lacking in bass, and the volume level will usually be very low.

Less serious mismatches can occasionally be remedied. You may find that the same volume-control setting on your receiver will not provide comfortable listening levels for both speakers and headphones. Rather than endure the inconvenience of adjusting the volume each time you switch between them, you can (assuming you are technically competent) install new series resistances of a more suitable value at the headphone jack.

At this point, you may feel that the situation is hopelessly complex, but it isn't really. True, fidelity is hard to judge and there is no one special thing to look for in a headphone as a guarantee of quality, but there are still several factors that can be checked easily.

Comfort is of prime importance: even the highest-fidelity headphones are useless if you can't bear to wear them. Make sure that the earpieces can be adjusted to fit you comfortably. If the headphones put too much pressure on your head, they will become unpleasant very fast. The simplest thing to do is to try on several different makes. The comparison will clearly indicate which ones

are likely to feel like a torture device after an hour or so. Make sure that the earpieces correctly accommodate your ears when the headband is in a comfortable position. Almost all headphones have adjustments of some sort, and more than a few can be bent to provide a tighter or looser fit. And should you feel the need of it, extra foam-rubber padding can always be cemented to the underside of the band. Ear pieces must be well padded. Among the cushion materials you will encounter are a substance

similar to foam rubber and foam- or liquid-filled plastic rims. The fluid-filled cushions usually provide better acoustic isolation, but are more likely to feel clammy after they have been worn for a while. Incidentally, you might check to see if the cushions can be removed for washing.

The lighter the headphones are, the greater the chance that they will be comfortable. But, within limits, the fit is more important than the weight alone. One pair of inexpensive headphones that I tried weighed only a few ounces. Nonetheless, they were quite uncomfortable after a few minutes.

Another factor that affects comfort is the way the cables are attached. Some headphones have a wire coming down from each earpiece and joining together (like a "Y") beneath your chin. I find it more comfortable to have a single cable emerging from the unit on one side, but tastes differ.

There are several convenience features that can affect your selection. Some headphones have built-in volume controls. If you usually sit at some distance from your installation, these controls can be quite handy. There are also some headphones with built-in tone controls (basically just a variable high-frequency cut). Their value is debatable, but at least they don't add much to the price. As some kind of ultimate accessory, there is even a headphone set that has built-in battery-powered amplifiers. They can be used just like regular headphones on high-level sources, or their amplifier can be used for low-level signals such as the output of a stereo tuner. Another sort of hybrid you can buy is a stereo FM headset. The built-in tuner and amplifiers (battery-powered) can be used to drive the phones, or connected to an external amplifier and used as a somewhat unconventional tuner.

If this were a perfect world, someone would have designed a pair of headphones selling for \$1.95, with perfect reproduction, and comfortable enough to wear for years at a stretch without discomfort. Until such a millennium arrives, any pair of headphones is bound to be a combination of compromises. High quality still demands high price (though it is true that high price is no *guarantee* of quality). Comfort and good sound are not always paired. It is impossible to tell you exactly which compromises you should make—no expert can know your needs precisely—and in the end, *you* are stuck with having to decide which particular unit has exactly the right blend of fidelity, comfort, and cost that will make you happy. Fortunately, with many makes and models available, there is a strong chance that at least one of them will fit your needs. With a little luck and some common sense, you just might find it.

DIRECTORY OF MANUFACTURERS

- AKG—Norelco, 100 East 42nd Street, New York, N. Y. 10017
- Astatic Corporation, Harbor and Jackson Streets, Conneaut, Ohio 44030
- Allied Radio Corp., 100 N. Western Avenue, Chicago, Ill. 60680
- Beyer—Gotham Audio Corp., 2 West 46th Street, New York, N. Y. 10036
- Burstein-Applebee Co., 3199 Mercier Street, Kansas City, Mo. 64111
- David Clark Co., Inc., 360 Franklin Street, Worcester, Mass. 01601
- Fisher Radio Corp., 11-40 45th Road, Long Island City, N. Y. 11101
- Hitachi Sales Corp., 48-50 34th Street, Long Island City, N. Y. 11101
- Jensen Manufacturing Division, 5655 West 73rd Street, Chicago, Ill. 60638
- Koss Electronics, Inc., 2227 North 31st Street, Milwaukee, Wis. 53208
- Lafayette Radio Electronics Corp., 111 Jericho Turnpike, Syosset, N. Y. 11791
- Nordmende—Sterling Hi-Fidelity, Inc., 22-20 40th Avenue, Long Island City, N. Y. 11101
- Olson Electronics Inc., 260 S. Forge Street, Akron, Ohio 44308
- Panasonic, 200 Park Avenue, New York, N. Y. 10017
- Pioneer Electronics (USA) Corp., 140 Smith Street, Farmingdale, N. Y. 11735
- PML—Ercona Corp., 2121 Bellmore Avenue, Bellmore, N. Y. 11710
- Realistic—Radio Shack Corp., 730 Commonwealth Avenue, Boston, Mass. 02215
- Sansui Electronics Corp., 34-43 56th Street, Woodside, N. Y. 11377
- Sennheiser Electronic Corp., 500 Fifth Avenue, New York, N. Y. 10018
- Sharpe Instruments, Inc., Amherst Industrial Park, Tonawanda, N. Y. 14150
- Sony/Superscope, 8150 Vineland Avenue, Sun Valley, Cal. 91352
- Superex Electronics Corp., 151 Ludlow Street, Yonkers, N. Y. 10705
- Teac Corporation of America, 2000 Colorado Avenue, Santa Monica, Cal. 90404
- Telex Corp., 9600 Aldrich Avenue S., Minneapolis, Minn. 55420
- Uher—Martel Electronics, Inc., 2339 S. Cotner Avenue, Los Angeles, Cal. 90064

William Wollheim, formerly Assistant Technical Editor of this magazine, is now a free lance writer on audio topics and writes a monthly newsletter for a prominent manufacturer of speakers.



INSTALLATION OF THE MONTH

PICTURE-FRAME STEREO

MANY of the custom-designed stereo installations submitted to us for appraisal each month appear to have been constructed more as compromises with necessity than as ingenious solutions to the problem of integrating components into an aesthetically pleasing ensemble. They are built to house systems too complex for accommodation by conventional furniture, where a proliferation of switches and interconnecting cables would cry out for a well-organized control panel. We therefore became interested in the functional simplicity and decorative intent of the installation constructed by Mark Gronemeyer of Milwaukee, Wisconsin.

The system includes two pairs of speakers, a tape recorder, integrated amplifier, and a record player—the last three arranged in a balanced vertical row. The installation is located in a basement recreation room on a dividing wall that is accessible from either side. Mr. Gronemeyer and his father, who assisted in the project, removed a rectangular section of this wall and surrounded the opening with a wooden frame. A plywood cabinet was fastened into place from the rear, and its exposed

surfaces finished with walnut paneling. The lower part provides storage space behind sliding doors for records and metal film cans used to contain tapes. The components are all arranged above: an Ampex Model 1100 tape deck, Fisher X-100 integrated stereo amplifier, and a Dual 1019 automatic turntable with a Shure M80E cartridge assembly. The back of the cabinet is hinged, permitting access from the rear to all but the turntable compartment. The turntable is mounted on a sliding drawer assembly and illuminated from above.

Two University Medallion XII systems are the main speakers, one of which is visible on its wall-mounted platform. Two Knight speaker systems serve the upstairs living room. One of the advantages of the installation is the ease with which it can be dismantled and transported. This is an important consideration, for Mr. Gronemeyer is still a student living in his parents' home. When his courses in dentistry are completed, he intends to move to a home of his own—taking his installation and his Richard Harris, Enoch Light, and Frank Sinatra recordings with him.

—R. H.



Headphones always intrigue children, such as Associate Editor Robert Clark's sons Nicholas and Eben, and give parents peace and quiet. The author's son, Jeremy Kipnis, right, demonstrates that children will imitate parents who handle their audio equipment with care.

RECORD PLAYERS

A LITTLE PHILOSOPHY AND A LOT OF GOOD ADVICE ON A DILEMMA

“LOOK, daddy, there’s a doggy phonograph!” Our two-and-a-half-year-old son was admiring the battered remains of a 1905 machine with a large morning-glory horn in the window of an antique store. “I need a doggy phonograph,” he insisted. The reason, it turned out, was so that he could play “doggy” records, meaning any record bearing the now-discontinued Little Nipper insignia used for seventy years by RCA.

Ever since Thomas Edison patented his wax-cylinder phonograph in 1877, the phenomenon of recorded sound has fascinated youngsters. Most parents know as little about the mechanics of recorded sound as their young children do—but they are not as apt to want to take the machine apart to find out how it works. But children do and will, with or without a screwdriver. A young child of from two to six, when given a phonograph, is going to be much more interested at first in the machine itself than in the sound it produces. This is true even if he has already had experience working the family phonograph and has learned to manage it with some skill and no damage.

A child’s first bout with his own phonograph is thus likely to produce either profound despair or cautious scepticism in most parents. From the small survey I conducted as background for this article, I gather that most

parents with experience are highly dubious about letting a child get at a record player before seven or eight years of age, but such a purely adult temptation to caution must be strongly resisted. By the age of seven, the detonation of rockets or the mechanics of the solar system are far more fascinating to a boy than the comparatively simple construction of a phonograph. If music-listening habits are not encouraged to form and develop when interest first appears—between the ages of two and three—the semi-adult eight-year-old will tend to drift with whatever is the prevailing fashion among his peers or simply be indifferent to the bits of formal culture that come his way. An older child is driven by the need to create his own world, a younger one to model himself on his parents.

Lest model parents feel intimidated by this advice, let me hasten to point out that a modicum of *enthusiastic* supervision with the first phonograph (or two) at this early age will smooth away many problems. The measure of enthusiasm available naturally depends on how the adults in the family regard *their* record-playing equipment. If it is an important instrument in the household, used frequently with evident enjoyment and a modest amount of ritual for keeping the stylus and the records clean, a young child, with encouragement, will try to follow suit. He will know what is expected of him, even



As befits the daughter of STEREO REVIEW's Technical Editor, Susan Klein has her own mini-component system for playing records. Like most children, the Clark boys respond with visible pleasure to marching songs and other records with a strong rhythmic beat.

FOR CHILDREN By JUDITH ROBISON

MANY PARENTS WILL BE FACING UP TO THIS CHRISTMAS SEASON

if he can't always perform with perfect physical efficiency. But if the family phonograph is a sometime thing, simply another article of furniture to be ignored or neglected, the child will neglect his own machine because he will have scant idea of what he is supposed to do with it.

WHAT'S wrong with playing records *for* the child on the family phonograph when he is younger and then permitting him to play them for himself when he is a bit older—say, five or six? Some parents in the survey felt that this was the neatest solution to the problems involved. From the adult point of view, no doubt it is. But the trouble with this system is that, from the beginning, the child must accept the whole process from a *grownup* point of view rather than working with the materials involved and making them a part of *his* way of doing things. He is encouraged to be passive rather than active, cautious (God forbid he should *break* something!) rather than exploratory. He gains no real mastery, though he may excel in doing as he is told. If nothing else can be provided, the family stereo setup is certainly better than nothing, particularly if the atmosphere can be free and easy—but I have seldom encountered a sound system, no matter how simple, that was not treated by its owners as a sacred cow.

What sort of phonograph is most suitable for a child? The question has many ramifications that are not immediately apparent, and Technical Editor (and experienced father) Larry Klein discusses the matters of price *vs.* durability *vs.* sound quality in the boxed commentary on the following pages.

Providing the initial problem of choosing a player has been successfully coped with, what sort of records are suitable for a young child? Or, more practically, what sort of things will capture and hold his attention? The answer depends first of all on each child's field of reference—what sounds (musical included) he is accustomed to hearing. A young child can be a glutton with an undifferentiated interest in sound for its own sake. He bangs and scrapes, screeches and hums simply for the joy of making noise. But at an astonishingly early age, he learns that sounds can be organized and combined, and he discovers rhythmic patterns quite on his own without any instruction from anyone.

He will have learned from hearing the family phonograph that it does two main things: it plays music and it reproduces the human voice. At first, voices don't interest him much unless they are his own or those of someone he knows being played back on tape or disc. But music is immediately intriguing. Obviously, the child at this stage is completely dependent on his par-

ents' tastes, and my little survey indicated that it was adults rather than older siblings who exerted the greatest influence on a child's listening habits between the ages of two and five. Play the Beatles, and he will love the Beatles; play Bach, and he will surprise you by having great favorites where you least expect them.

Our son Jeremy decided he liked organ music (which he called "church music"), particularly the Prelude and Fugue in B Minor, so he was given an organ disc by Helmut Walcha, along with a really ripping Columbia disc called "A Biggs Festival." Every morning thereafter we were awakened by Soler's *Emperor's Fanfare* blaring from the state trumpets of Seville Cathedral. He also latched onto a ten-inch disc of an insipid piano concerto his uncle Leonid had brought back from Russia (unfortunately unidentifiable, as we don't read Russian) and another of operatic choruses on Telefunken,

featuring the Anvil Chorus complete with out-of-tune anvils. And, of course, there were the 78-rpm doggy records, Dvořák's *Slavonic Dances* with Vaclav Talich, and Aksel Schiøtz singing an aria from the *St. Matthew Passion*.

These home-picked items were gradually supplemented by some of the less taxing fare recorded especially for children. "Children's Marching Songs," put out by Simon Says (M48) and Folkways Records' "Whoever Shall Have Some Peanuts," sung by Sam Hinton (FC 7350) are special favorites. There are now over seventy-five companies producing children's records, some exclusively, but most often as a sideline by those who also produce for the adult market. RCA, for instance, has a 159-page *Educational and Library Record Catalogue* that lists a profusion of pertinent material culled from their monumental resources—clas-

SHOPPING GUIDELINES FOR CHILDREN'S RECORD PLAYERS

By Larry Klein



UNFORTUNATELY, the knowhow gained through years of studying hi-fi catalogs will be of little help to an audiophile in choosing a record player for his child. There are simply too many new factors to be considered and old factors to be weighted differently.

First of all, avoid those inexpensive players that are activated by inserting a record into a slot or by closing a lid. These units lack flexibility in that they usually won't play records of more than one size or speed—and they are difficult, if not impossible, to get serviced without sending them back to the manufacturer.

You'll find that there are perhaps twenty or thirty different brands of small portable three-or-four-speed record players selling for between \$10 and \$18. I would strongly recommend that whatever brand you choose, the player be transistorized. Manufacturers usually are not shy about labeling their machines "solid-state" (which means transistorized), but if there is any doubt in your mind, simply turn it on and play a record. A transistor unit will come on instantly, without any warm-up time. I recommend solid-state record players for three reasons: units with tubes tend to heat up, tubes wear out or blow out, and manufacturers of cheap tube record players are not always as careful as they could be about shock hazards. Transistors eliminated these problems—and at no discernible increase in price over the equivalent tube units.

Even at the high end of the \$10 to \$18 price range you do not, unfortunately, buy greater durability or higher fidelity. You do buy a turnover cartridge (78/LP), a tone control, and perhaps a better made case or a slightly larger (*i.e.*, a 5-inch, rather than a 3-inch) speaker. The larger speaker may help the tone quality, but other factors such as design of the cartridge and amplifier, or even the acoustics of the case, may wipe out the potential advantage of the larger speaker.

The turnover cartridge will be a little easier on the records than a cartridge with a single general-purpose stylus (needle). At this price level, needles are usually tipped with synthetic sapphire. Resist the temptation to replace it with an expensive diamond-tipped stylus, since most young children will destroy the first few needles in their machines before they learn to handle the tone arm properly.

It's a good idea to pick up a couple of sapphire LP replacement styli at the same time you buy your machine—but don't pay more than \$2 or \$3 each. (Check the Allied, Lafayette, and Radio Shack catalogs for prices.) There are dozens of different types of ceramic cartridges in use, each of which takes a different type of stylus, and you may have trouble later locating a correct replacement stylus. If the dealer doesn't have stylus replacements available, it may be that the machine uses an off-brand cartridge, and replacement styli will be difficult or impossible to get. It might be best to try another player or shop elsewhere.

If given the choice, spend a couple of extra dollars for a player with a tone control. Actually, such controls are simply treble-cut devices, and because of this they can be very helpful in improving the listening quality of mishandled, scratchy children's records.

Beyond the foregoing guidelines, I can think of no further advice in respect to this level of player, other than some things you can do to make it easier for the preschool child to use the machine. To facilitate selection of the correct playing speed and stylus, bits of colored tape can be used to color-code each of the speeds at the turntable's speed-shift lever and the stylus-turnover knob. Each of the records can be similarly coded on its label to indicate the correct settings. At the same time, in consultation with the child, you might mark the label with some readily identifiable symbol for

sical music, jazz, show tunes and movie music, band music, plays, poetry, dance music, folk music, young children's stories (*Cinderella*, Dr. Seuss, *Winnie-the-Pooh*, *Rudolph the Red-Nosed Reindeer*), Dance-a-Story, Instruments of the Orchestra, Adventures in Music, and you name it. Folkways Records has a sizable list of discs that are of interest to both adults and children. Decca, Mercury, Vox, Capitol, Nonesuch (*The Red Balloon*), Caedmon, and Spoken Word all put out records directed at the juvenile market.

If you are really interested in discovering what is available for children, it is best to write for the catalogs of the various companies (addresses are supplied in the short discography at the end of this article). Distribution in stores is spotty at best, heavily slanted toward Disneyland Records, Golden Records, and Peter Pan (all of which have some good things, of course), and

record or homemakers' magazines rarely bother to evaluate the flood of material—even the quality of pet food is given more discriminating attention by the mass media than what is fed to the minds of the young.

Two companies whose efforts can be unqualifiably praised are the Children's Record Guild (they also produce Young People's Records—look for the letters CRG and YPR), and Columbia Records. The unique combination of simple stories, catchy songs, interesting sound effects, and bits of classical music presented by CRG and YPR discs intrigue young children and give them something wholesome (and sensible) on which to exercise their imaginations. Columbia also has a unique project, the Children's Book and Record Library. This offers narration of stories and poetry (from *Peter Rabbit*, nursery rhymes, and city sounds to *Don Quixote*) beautifully packaged with books to fellow along with. For those

the content of the disc—something that manufacturers frequently neglect to do.

I have found it helpful also to add an extension "handle" to the arm. It can be as simple as a 2 to 3 inch length of popsicle stick glued to the top front of the arm and sticking out ahead of it. If you can train your child to handle the arm by placing a finger under the lift, you'll avoid a tremendous amount of wear and tear on the stylus, cartridge, and tone-arm pivots.

The next price-step upward (about \$20 higher) buys an inexpensive changer, and possibly stereo, but probably not any better quality in respect to durability and tone. There's little point to stereo at this level of reproduction anyway, but the changer may not be a bad idea—if it can be used for semi-automatic single play. In other words, if the player can easily be set up to automatically place the tone arm on the lead-in groove of the record and return it to its rest at the end of the record, then the automatic function is worthwhile. But if the child has to struggle with a stabilizing arm and a long non-removable changer spindle, then little or nothing has been gained. And you run the risk of malfunctioning of the cheap changer mechanism.

Assuming that you have the extra cash available, I would strongly recommend that you avoid portable players and instead invest in a mini-component system. It will certainly sound better than any portable you could buy at twice its price, and could easily last your child right through his high-school years.

Several years ago, when I put together a record player for my daughter Susan, who was then four, I used a Garrard SP-20 manual turntable into which I installed a fairly good ceramic stereo cartridge (wired for mono). I built a small 2-watt transistor amplifier into the base of the changer, which fed an 8-inch Jensen speaker in a small wall baffle. My daughter refers to it as her "hi-fi"—which sonically it falls somewhat short of being—but it has rendered faithful service right up to the present.

Garrard has recently made available an inexpensive (\$39.95) X-11 changer "module" that comes complete with base, dust cover, a good turnover ceramic cartridge

with diamond styli, and a short plug-in spindle for automatic single playing of records. This last item sets it apart from the other changers in its price class. When it is set up with the short spindle, even a very young child can operate the player without ever having to handle the tone arm. And, in addition, the arm lifts off and returns to rest at the end of the record.

Most of the mail-order electronics parts retailers have solid-state amplifiers at about \$20 that will provide a fine match for the Garrard player. Lafayette has the Stereo/10 (\$22.95), Olson has the AM-357 (\$19.98), and other companies have similar units that sell for a dollar or two more or less. Radio Shack's Realistic SA-100B (\$29.95) has a headphone jack and speaker on/off switch. Headphones can take care of the childhood urge for sunrise listening, and children love music through headphones. These are all stereo amplifiers rated at 4 or 5 watts per channel, and hence they require two speakers. Again, the mail-order concerns have speakers in enclosures selling for about \$10 each that are not at all bad. Radio Shack's Minimus 0.5 (\$9.95), Lafayette's Minuette (two for \$28.50), and Olson's X-Air S-931 (\$9.95) are good examples. And, of course, you could build your own. Don't worry about whether the efficiency of the speaker matches the low power of the amplifier, since you may not want to hear Jo Jo the Magic Clown thirty times a day at high volume anyway.

Incidentally, it is very simple to wire up the amplifier and changer so that the amplifier shuts off automatically when the changer does. Simply splice in an a.c. takeoff from the motor leads. If you don't feel competent to do the job, any local radio-TV shop will make the connection for a few dollars.

If it seems I've gone "component happy" in my last recommendations, consider the fact that components of reasonable quality will not only last 5 to 10 times longer, but from the very beginning will sound better, and be easier for your child to use. The higher than "normal" cost of a mini-fi system is a small price to pay if you have given your child a good headstart along the road to—pardon the expression—music appreciation.

who might otherwise get confused, the records for younger children have a recorded bell-ring to signal when it is time to turn the page. Children love these records because they give a feeling of accomplishment—they are doing it all themselves. Besides, they learn to read—almost as good as television.

Taste is an individual thing, with children as well as adults. But, of course, it is the adults who buy records for children, and it is impossible for them to guess right all of the time. A child who usually hears dance music and rock won't respond to Bach, but try sneaking in a CRG record and see what happens. A child brought up on Mozart may not know (or care) much about show tunes, but the songs from Disney's *Snow White* or *Pinocchio* will always delight him. Children's horizons

need to be expanded—if given half a chance they will expand like weeds, in many directions—and in this electronic era the phonograph, along with television, is one of the most natural and stimulating mediums for such expansion. They are not "just amusement" to young children; they can also be vitally important adjuncts to thinking and feeling. But if we refuse to take a little time and trouble to give direction here, early, when it is most needed, we will not be able to correct habits or improve tastes at a later age, when it might appear to us more convenient.

Judith Robison (Mrs. Igor Kipnis) gave up regular music criticism when her son was born, but as a holder of a degree in education, she is an authority on introducing music to the young.

RECORDS FOR CHILDREN: A SELECTIVE DISCOGRAPHY

THE following records are some that are especially enjoyed by my son Jeremy and his friends. Unless otherwise noted, they are suitable for age three on. Some of them have been around for quite a while, but this does not in the least diminish their quality. Record-company addresses have been included should you find that your local record shop has forgotten about the kiddies.

- *Babar the Elephant* (incidental music by Poulenc); *The Little Tailor* (incidental music by Harsányi). Peter Ustinov, narrator. Paris Conservatoire Orchestra, Georges Prêtre cond. ANGEL 36357 \$5.98. Angel/Capitol Records, 1750 North Vine St., Hollywood, Calif. 90028.
- *Winnie the Pooh*. Maurice Evans, narrator. PATHWAYS OF SOUND POS 1032 \$3.98. Pathways of Sound, Inc., 102 Mount Auburn St., Cambridge, Mass. 02138.
- *The Tale of Jemima Puddleduck; The Tale of Mrs. Tiggy Winkle*. Songs and music; Vivien Leigh, narrator. GOLDEN RECORDS GW-224 \$1.98. A A Records, Inc., 250 West 57th St., New York, N. Y. 10019.
- PROKOFIEV: *Peter and the Wolf*. TCHAIKOVSKY: *Nutcracker Suite*. New York Philharmonic Orchestra, Leonard Bernstein narrator and conductor. COLUMBIA ML 5593 \$5.95. Columbia Records, 51 West 52nd St., New York, N. Y. 10019.
- DUKAS: *The Sorcerer's Apprentice*. New York Philharmonic, Leonard Bernstein cond. Story adapted by Barbara Hazen, illustrated by Tomi Ungerer. Marshall Izen, narrator. COLUMBIA CC 25502 (with book) \$5.98.
- *Mary Poppins*. Maggie Smith, Mary Poppins; Robert Stevens, narrator. Stories from the first book. CAEDMON TC 1246 \$5.95. Caedmon Records, Inc., 505 Eighth Ave., New York, N. Y. 10018.
- DICKENS: *A Christmas Carol*. Ralph Richardson, Paul Scofield and others. CAEDMON TC 1135 \$5.95.
- *The Little Fireman; The Little Cowboy; The Little Hero* (Lentil). GRIEG: *Anitra's Dance, In the Hall of the Mountain King*. J. STRAUSS: *Blue Danube Waltz*. RIMSKY-KORSAKOV: *Flight of the Bumble Bee*. Martin Wolfson, Will Geer, Norman Rose, narrators. Eddy Manson, harmonica. Vienna Festival Orchestra. YOUNG PEOPLE'S RECORDS 10003 \$1.98. The Franson Corporation, 100 Avenue of the Americas, New York, N. Y. 10013.
- *Tubby the Tuba; Fairy Tales* (Hans Christian Andersen). Danny Kaye, narrator. DECCA (7)8479 \$4.98. Decca Records Div. of MCA, 445 Park Avenue, New York, N. Y. 10022.
- *Snow White and the Seven Dwarfs*. Original soundtrack.

DISNEYLAND 1201 \$1.98. Disneyland Records, 800 Sonora Ave., Glendale, Calif. 91201.

- *Pinocchio*. Original soundtrack. DISNEYLAND 1202 \$1.98.
- *Ballads for the Age of Science: Weather Songs*. Tom Glazer, singer. MOTIVATION 0322 \$4.95 (there are six other volumes in the series, with various performers). Argosy Music Corporation, 631 Orienta Ave., Mamaroneck, N. Y. 10543.
- *Sing-Along* (children's songs). MOZART: *Magic Flute Overture*. SMETANA: *Bartered Bride Overture*. DEBUSSY: *Afternoon of a Faun*. BACH: *Brandenburg Concerto No. 2*. George Rasely, Mardi Bryant (singers). Vienna Festival Orchestra, Max Schoenherr cond.; New Philharmonic Orchestra of Vienna, Felix Prohaska cond. YOUNG PEOPLE'S RECORDS 15005 \$1.98.
- DR. SEUSS: *Fox in Sox; Green Eggs and Ham; The Rabbit, the Deer, and the Zimmiga-Zammiga*. Dramatized by Dr. Seuss. Marvin Miller narrator. CAMDEN CAL 1063 \$1.89. RCA Records, 1133 Avenue of the Americas, New York, N. Y. 10036.
- *The Little Library: Stories About Things*. A series of thirty 45-rpm records, available singly with books (\$3.69) or in Carry About volumes (\$3.98). COLUMBIA CC 70001-30, CC 23510/11/12/15/18.

And some suitable "adult" records:

- FESTIVAL OF RUSSIAN MUSIC: Tchaikovsky: *Marche Slav, Marche Miniature*. Moussorgky: *A Night on Bald Mountain*. Glinka: *Russian and Ludmilla Overture*. Borodin: *Polovtsian March from Prince Igor*. Kabalevsky: *Colas Breugnon Overture*. Chicago Symphony, Fritz Reiner cond. RCA VICTROLA VIC 1068, VICS 1068 \$2.50. RCA Records, 1133 Avenue of the Americas, New York, N. Y. 10036.
- ROSSINI: *Overtures to The Barber of Seville, La Gazza Ladra, Semiramide, Signor Brusolino, and William Tell*. NBC Symphony, Toscanini cond. RCA VICTROLA VIC 1274 \$2.50.
- MOZART: *Rondo in A Minor; Sonata No. 16, in B-flat*; SCHUBERT: *Impromptu No. 4 in A-flat, Impromptu No. 2 in E-flat*. WEBER: *Invitation to the Dance*. BRAHMS: *Rhapsody No. 2 in G Minor, Intermezzo in A Minor, Intermezzo in E-flat Major*. Artur Schnabel, piano. SERAPHIM 60115 \$2.49. Angel/Capitol Records, 1750 No. Vine St., Hollywood, Calif. 90028.
- BEETHOVEN: *Wellington's Victory, Op. 91, Marches*. Berlin Philharmonic and brasses of Berlin Philharmonic (in Marches), Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 139045 \$5.98. Polydor, Inc., 1700 Broadway, New York, N. Y. 10019.

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



CLASSICAL

J. S. BACH'S "MINOR" MASSES

Nonesuch offers the first complete stereo recording of four neglected but affecting works

Few music lovers would fail to come up with the towering Mass in B Minor if asked to name one of J. S. Bach's major achievements in sacred music. Usually, however, that would be the only Bach Mass the respondent would know; the fact that he wrote four others often escapes the attention of all but close scholars of the composer. It is true enough that the scope of these works is much smaller than that of the B Minor: they take the form of the *Missa brevis*, consisting of only a *Kyrie* and a *Gloria*. The shortest *Missa brevis* lasts just twenty-eight minutes, and the longest thirty-seven—a far cry from the length of the opening *Kyrie* and *Gloria* of the B Minor Mass, which together take just over an hour. But even so, these are not works to be condescended to.

These four Masses—in F Major (BWV 233), A Major (BWV 234), G Minor (BWV 235), and G Major (BWV 236)—are of the "parody" type: that is, Bach adapted them from some of his previous works. In a superb analytical note that accompanies Nonesuch's new recording of these works, Joshua Rifkin lists all the sources of the movements: eleven cantatas, plus some arias and choruses whose originals are lost. For example, in the Mass in A, the original of the opening chorus seems to be lost, but the *Gloria* movements consist, in sequence, of a movement from Cantata No. 67, another lost cantata source, an aria from Cantata No. 179 followed by one from Cantata No. 79, and a final chorus from Cantata No. 136.

These Masses date from between 1735 and 1740, a period

when Bach was doing very little new composing, according to the latest scholarly research. This was also shortly after the time (1733) that Bach had petitioned the Elector of Saxony and King of Poland, Friedrich August II, for the title of court composer, submitting as proof of his abilities the first two sections of the B Minor Mass (it was not completed until many years later). Logically, Rifkin proposes that the four short Masses may have been written as a reminder to the King (Bach did not receive the title until three years later, in 1736) or as an expression of gratitude after the appointment. One further note on these works: they have often been incorrectly referred to as "Lutheran Masses," but with one exception—the Mass in A Major—they do not seem to have been used for the Leipzig religious services.

What of the music itself? How does it compare in quality with the B Minor Mass? The answer is that the B Minor remains a stupendous achievement, but that the lesser Masses are very often on the same level, though not consistently so. Bach did not always just take over his source material wholesale; in quite a number of cases, movements have been virtually rewritten (this is most effectively delineated by Rifkin in his liner notes). But unchanged or reworked, the music itself is impressive; a Bach enthusiast cannot help but respond with the greatest enthusiasm to this first complete stereo recording of these works. To be sure, they have been recorded before. The first was a disc (still listed as available, on the Period label) by



HELMUTH RILLING
First-class Bach

Hans Grischkat, which dates back nearly eighteen years. Quite recently, Kurt Redel directed a performance of the first two Masses for Philips World Series, a fine and dependable interpretation. But the present performances can be even more wholeheartedly recommended. The choral work, as one would expect from the experienced and reliable conductor Helmuth Rilling, is first-class, the soloists are excellent, and the rendition is stylish (except for a number of missing cadential trills) and—most important—quite affecting as well. The recorded sound might perhaps have been a bit more transparent, but it is otherwise beyond reproach. All in all, this addition to the recorded Bach catalog is one for which the Bach enthusiast and the general music lover alike can be grateful. *Igor Kipnis*

J. S. BACH: *Mass in F Major (BWV 233)*; *Mass in A Major (BWV 234)*; *Mass in G Minor (BWV 235)*; *Mass in G Major (BWV 236)*. Elisabeth Speiser (soprano); Ingeborg Russ and Hildegard Rütgers (altos); Kurt Equiluz and John van Kesteren (tenors); Gerhard Faulstich (baritone); Jakob Stämpfli and Erich Wenk (basses); Gächinger Kantorei (in F, A, and G Minor Masses); Chorus of the Gedächtniskirche; Bach-Collegium, Stuttgart, Helmuth Rilling cond. NONESUCH HC 73020 three discs \$8.94.

MARIA CALLAS' OLDIE GOLDIES

Angel's surprising three-disc retrospective is a treasurable souvenir of a remarkable career

A BABY born the year long-playing discs came into our lives—1948—may well be in college today, and the audiophile who was a teen-ager in 1958, the first year of stereo, is today's veteran reminiscing about such distant-sounding names as Ferruccio Tagliavini, Ginette Neveu, or Bill Haley's Comets. So if you are one of those who nod knowingly on hearing the names of Josef Stransky and Nathaniel Shilkret, or the phrase "hill-and-dale" disc, you have my sympathy: it may come as a rude shock when you stop to think how much water has gone over the dam since *then*.

These musings are probably not unrelated to the fact that my own LP-age baby is in college and a married woman to boot, but the more immediate cause is Angel's elaborate three-disc reissue of Maria Callas recordings, luxuriously packaged and entitled simply—and with engaging modesty—"La Divina." Since it offers us no new releases but merely regroupings of previously available material, one might think himself justified in questioning such a "collector's-item" approach. But if you recall—something I do most unwillingly—that Maria Callas began her recording career just about when the aforemen-

tioned babies were born, and that ten long years have passed since her virtual retirement from regularly scheduled stage appearances, then you must grudgingly admit that even Maria Callas may not be a household name to the phonographic "now generation," and that such a retrospective as this may be entirely in order.

In fact, Maria Callas is alive and well—and making recordings: a newly taped release of Verdi scenes is reported to be in the offing. But what we have here is evidence of a great past. Sides one, three, and four in this manually sequenced album are stereo recordings from the period 1959-1965. They offer dramatically authoritative, stylistically accurate, and fastidiously musical interpretations that are at times compromised by certain vocal deficiencies: acidulous high notes, wavers, imperfect trills, and the like. But all such technical faults aside, these remain touchstones of operatic art. No one I have heard but Callas can infuse Norma's music with a sense of tragedy without damaging the finely sculptured *bel canto* phrases. Equally right, from the stylistic point of view, is the heroic line of her *Alceste*, and passing technical flaws do not obscure the art with which she captures the changing moods and colors of Marguerite's and Ophelia's music.

On side two we hear vintage Callas re-channeled for stereo: in the Mad Scene from *I Puritani's* second act, the remarkably accurate *fiorture*, steady tones, and perfectly respectable climactic high E-flat; a "*D'amor sull'ali rosee*" from *Il Trovatore* that is breathtaking in its beautiful phrasing and remarkable in its musical execution, and with a demonstration of how trills can be made an essential part of the musical fabric as well; and a brief excerpt from Rossini's *Il Turco in Italia* that is well sung if a shade lacking in humor and sparkle.

There is an attractive bonus, too: the third disc in the album is devoted to an interview with Callas by Edward Downes, which was heard on two Texaco Saturday broadcasts during the Metropolitan's 1967-1968 season. The long interview is, of course, entirely dominated by La Divina, and the scholarly Edward Downes plays his part with extraordinary patience and deference. Though the discourse is rambling, and frequently passes twice over the same terrain, it offers many interesting autobiographical details, authoritative observations on *bel canto* and the dramatic art, and the singer's place in the overall picture. And it is peppered with first-hand Callasiana of this nature: "I am a sponge. I like to grasp what other people say; I take what's good for me, and leave the rest." . . . "It amuses me to dominate a difficulty." . . . "You can't do my work out of will power. It takes a lot of love."

Angel has decorated the album with two stunning color photographs, and the Downes interview will undoubtedly compensate for the fact that all the musical selections are obtainable in other Angel releases. Callas has been out of the operatic arena for years, but her flair for generating controversy is intact. "*La Divina*" will be embraced by



MARIA CALLAS: "It takes a lot of love."

her followers and scorned by her detractors, but even the latter would have to grant that as a souvenir of a remarkable operatic career this is a most valuable release.

George Jellinek

MARIA CALLAS: "La Divina." Bellini: *Norma: Casta Diva . . . Ab! bello a me ritorna; Dormono entrambi (Act 3).* Ponchielli: *La Gioconda: Suicidio.* Bellini: *I Puritani: Qui la voce . . . Vien, diletto.* Verdi: *Il Trovatore: D'amor sull'ali rosee.* Rossini: *Il Turco in Italia: Non si dà follia maggiore.* Verdi: *Ernani: Ernani, involami.* Donizetti: *The Daughter of the Regiment: Convien partir.* Rossini: *La Cenerentola: Nacqui all'affanno . . . Non più mesta.* Mozart: *The Marriage of Figaro: Porgi, amor.* Gluck: *Alceste: Divinités du Styx.* Gounod: *Faust: Il était un Roi de Thulé . . . O Dieu! que de bijoux.* Thomas: *Hamlet: A vos jeux . . . Partagez-vous mes fleurs!* Maria Callas (soprano); La Scala Orchestra, Tullio Serafin, Antonino Votto, Herbert von Karajan, and Gianandrea Gavazzeni cond. Philharmonia, Paris Conservatoire, and French National Orchestras, Nicola Rescigno and Georges Prêtre cond. Maria Callas in conversation with Edward Downes. ANGEL SCB 3743 three discs \$10.98.

DOES TONY BENNETT HAVE SOUL?

He does in "I've Gotta Be Me," his latest lesson in how to sing the popular song

ONE of the most overworked, distrusted, and generally kicked-around words in the English language is "soul." Soul has come to mean everything from putting copper on piano strings so as to achieve a funky sound, to the roar of a Baptist revival meeting, to turnip greens and sweet-potato pie. I prefer to think of it as something you feel. Dionne Warwick recently told Dick Cavett he had more soul than any black man she knew. And I know what she meant. Soul has nothing to do with the color of a person's skin outside, but has every-

thing to do with the colors inside. Judy Garland had it, Harold Arlen has it, and Jacques Brel and Mahalia Jackson and Count Basie and Melina Mercouri and . . . well, Tony Bennett.

I've always been a big Tony Bennett fan, but I have never heard a better Tony Bennett any time than the one all dusted off and rested and on top of all the notes in his new Columbia disc "I've Gotta Be Me." There is none of the tired-around-the-edges saloon singing you are often unlucky enough to get if you catch him in Vegas on the late shift, and none of the too-casual "I'm-just-winging-it" attitude that has sometimes been annoyingly evident in his recording sessions. "I've Gotta Be Me" is an album of pure, undiluted joy, on which one of the greatest singers in the world today does his considerable best to revivify the fading art of singing the popular song.

To begin with, he takes care of the dated quality of the Ira Gershwin lyrics for *They All Laughed* by acting them out so that they seem fresh as a first snowfall. The overworked *Alfie* takes on new irony at his hands, and, moving at a much faster clip than usual, *What the World Needs Now* bounces off the moon as if it had its own built-in radar. As usual, Mr. Bennett has his eye peeled for great new songs, too: he infects Johnny Mercer's lyrics for *Baby, Don't You Quit Now* with a marvelous tough-guy feeling, holds hands with Marky Markowitz's plaintive trumpet on *Play It Again, Sam* so realistically you can almost see a bamboo bar out of an old Bogart flick, and on a magnificent new song by Johnny Mandel and Paul Francis Webster called *A Lonely Place*, he combines a mind-jolting sureness of musical phrasing with the passionate sensitivity of a Lee Strasberg disciple.

It's all been done before, of course, but then so has everything else. The true business of all creative vocalists has been to rescue the ordinary by delighting the listener with a fresh awareness of its content. This is where most of the sound-alike, scream-alike rock vocalists fail. In their self-flagellation they seem merely imitative, incomprehensible, and loud. And this is where Mr. Tony Bennett excels. I've heard most of the standards on this disc many times before, but never with this kind of shading, this kind of dramatic emphasis. All the old familiar bromides work in astonishing new ways.

To state merely that Tony Bennett swings better than anyone else today would be superfluous. Everybody knows that. But does Tony Bennett have soul? Yes, daddy. And don't you forget it. *Rex Reed*

TONY BENNETT: *I've Gotta Be Me.* Tony Bennett (vocals); orchestra, Terrie Zito arr. and cond. *I've Gotta Be Me; Play It Again, Sam; Alfie; A Lonely Place; What the World Needs Now; They All Laughed; Baby, Don't You Quit Now;* and four others. COLUMBIA CS 9882 \$4.98, (R) HC 1180 (3 $\frac{3}{4}$) \$7.98, (R) 18-10-0714 \$6.98.

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CLASSICAL

Reviewed by DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS • PAUL KRESH

RECORDING OF SPECIAL MERIT

J. C. BACH: *Sinfonia Concertante, in C Major, for Flute, Oboe, Violin, Cello, and Orchestra*; *Sinfonia, in E-flat Major, Op. 9, No. 2*. SALIERI: *Concerto, in C Major, for Flute, Oboe, and Orchestra*; *Sinfonia in D Major (Veneziana)*. Richard Adeney (flute); Peter Graeme (oboe, in the *Sinfonia Concertante*); Emanuel Hurwitz (violin); Keith Harvey (cello); James Brown (oboe, in the *Concerto*); English Chamber Orchestra, Richard Bonyngé cond. LONDON CS 6621 \$5.98.

Performance: **Delightful**
Recording: **Excellent**
Stereo Quality: **First-rate**

The "London Bach" (1735-1782) and the Italian-born Antonio Salieri (1750-1825), who for most of his life was a resident of Vienna, make highly congenial disc-mates. Johann Christian, of course, sounds at times quite a bit like Mozart, whom he was to influence considerably; so too does Salieri, who (apocryphally) is supposed to have poisoned Mozart out of jealousy—Rimsky-Korsakov wrote an opera on the theme. Actually, Salieri, who taught both Beethoven and Schubert, is said to have been a magnanimous fellow, even though he did nothing to help Mozart at the Viennese court. With the exception of the Salieri D Major *Sinfonia*, which I don't believe has been recorded before, all this repertoire is represented on discs. All of it is delightful, and so too are Bonyngé's beautifully phrased and graceful performances—the sense of ensemble is quite exceptional. Wide-range reproduction. I. K.

RECORDING OF SPECIAL MERIT

J. S. BACH: *Cantata No. 211, "Schweig stille, plaudert nicht"* (*Coffee Cantata*); *Cantata No. 212, "Mer habn en neue Oberkeet"* (*Peasant Cantata*). Rotraud Hansmann (soprano); Kurt Equiluz (tenor, in No. 211); Max van Egmond (bass); Concertus Musicus, Vienna, Nikolaus Harnoncourt dir. TELEFUNKEN SAWT 9515-b Ex \$5.95.

Performance: **Exceptional**
Recording: **Superior**
Stereo Quality: **Excellent**

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

These two cantatas are the perfect correction for those who believe that Bach was a serious, unsmiling composer. They are totally ingratiating, full of *Gemütlichkeit*, and completely at odds with the austere figure conjured up when one thinks of Bach the church composer. There have been numerous recordings of these two pieces, the first of which is a playlet on the attractions of coffee (the "pot" of its day?), the second a jovial tribute to the chief administrator of the Leipzig district. None of these versions, excellent though some of them have been, can quite come up to what one hears in this marvelous new Telefunken release. Perhaps most de-



ANTONIO SALIERI
(engraving by Lips after C.F. Riedel)
On a delightful disc with the "London Bach"

lightful of all is the way in which the humor is captured, the vivid sense of playful dramatics. The singing is simply splendid, and the instrumental playing superbly stylish and beautifully executed. Texts and translations are included, and the disc can be most enthusiastically recommended on every level. I. K.

J. S. BACH: *The Christmas Oratorio* (BWV 248). Agnes Giebel (soprano); Marga Höffgen (alto); Josef Traxel (tenor), the Evangelist; Dietrich Fischer-Dieskau (baritone). Choir of St. Thomas Church, Leipzig, and Gewandhaus Orchestra, Leipzig, Kurt Thomas cond. SERAPHIM SIC 6040 three discs \$7.47.

Performance: **Respectable**
Recording: **Bass-shy**
Stereo Quality: **Minimal**

I am afraid that, for me, the virtues of this recording of the "Christmas Oratorio"—an

aggregation of six cantatas that Bach wrote for Christmas, New Year's, and Epiphany—are largely of the negative kind. There are no excesses, no mannerisms, no violations of the currently accepted canons of Baroque style, and few instances of anything but assured and accomplished execution. There are no lapses of judgment so egregious as the impossibly slow tempo Karl Richter, in his DGG Archive recording, assigns the well-known alto aria "Schlafe, mein Liebste" in the second cantata. The boy sopranos of the *Thomanerchor* pipe mightily, real oboes d'amore and hunting horns are used (at least they sound real to me), all the instrumental solos are decent, and the vocal soloists—particularly Giebel and Fischer-Dieskau—are good (and sing cadential trills). But, alas, this Bach is just not switched on. Long stretches of the music go by without much dynamic variation, the continuo chugging away underneath the ensemble without ever really making it sound authentically Baroque or authentically anything else. The trumpet never makes the joyful noise it should in such places as the bass aria "Grosser Herr und starker König" in the first cantata. And the *fermatas* in the chorales are never given their due, most often being hurried over as if they were a source of embarrassment. What Kurt Thomas, cantor of the *Thomaskirche* since 1956, fails to bring to the work, I think, is imagination. One should probably not, in any case, listen straight through the six sides of this set as if the "oratorio" were a unit. But each of the cantatas has its share of beautiful moments, and the experience of hearing them, together or separate, could be a great deal more vivid than it is made by this performance.

This recording, incidentally, has been available for a number of years as an Odeon import. The stereo seems genuine, but beyond that there is little sonically to indicate that it was recorded in the Sixties rather than, say, in the mid-Fifties. Robert S. Clark

J. S. BACH: *Four Masses, BWV 233-236* (see Best of the Month, page 93)

BARTÓK: *Concerto for Orchestra* (1943); *Dance Suite* (1923). Concertgebouw Orchestra, Bernard Haitink cond. PHILIPS PHS 900233 \$5.98.

Performance: **Clean and steady**
Recording: **Good**
Stereo Quality: **Good**

Considering that these performances were issued originally on the Epic label, and were among the last products of the now defunct Columbia-Dutch Philips cross-licensing arrangement, I am surprised that Philips did not reissue this disc in their budget-price

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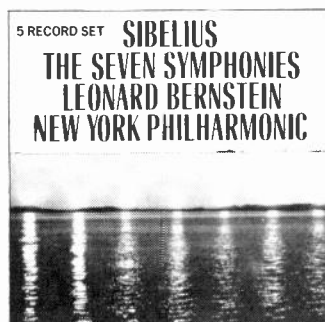
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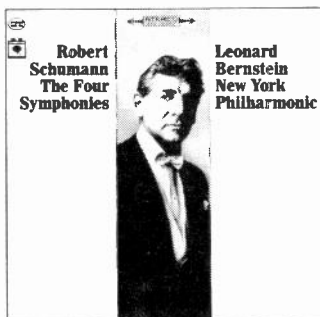
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CIRCLE NO. 14 ON READER SERVICE CARD

and unfortunately it is not at hand for comparison at the time I write this review.

The Amadeus performance of these two sharply contrasted but essentially lyrical works avoids the temptation to turn Brahms' rich textures into an exercise in tonal lushness. Intensity of phrasing and rhythmic tautness are the distinguishing marks of the performances here, and a particularly telling dramatic contrast is achieved between the extroverted outer movements and the profoundly autumnal inner movements of the G Major Quintet, a work that has long been one of my favorites. Fine recorded sound all the way through both sides. *D. H.*

BRAHMS: Trio for Violin, Horn, and Piano (see FRANCK); *Variations on a Theme by Haydn* (see R. STRAUSS)

BRAHMS: Variations on a Theme by Haydn, Op. 56B. BIZET: Jeux d'enfants, Arthur Gold and Robert Fizdale (duo-pianists). ODYSSEY 32 16 0354 \$2.98.

Performance: **Buoyant**
Recording: **Good**
Stereo Quality: **Defines the instruments**

Capturing the world of childhood seems to have presented a special challenge to the composers of France (not that Germans like Schumann and Russians like Prokofiev have been immune to it), and Bizet's *Jeux d'enfants* is probably the *grandpère* of the genre. These twelve pieces dealing with tops, seesaws, merry-go-rounds, rubber balls, with the games children play and the toys they play with undoubtedly inspired their descendants—Debussy's *Children's Corner*,

Fauré's *Dolly*, and Ravel's *Mother Goose*. Five of the pieces have become standard orchestral repertoire through the suite Bizet devised from the piano score, and have been fairly frequently recorded. But the only other disc containing the entire score in the two-piano version is, like this, a rerelease, the Seraphim recording by Vronsky and Babin. Gold and Fizdale are an equally dashing team, zipping off these charming miniatures with the necessary grace, charm, and light-fingered lilt, making the top spin dizzily, the ball roll, the soap bubbles rise and sparkle in musical sunlight.

The light touch does not serve them quite so well in the monumental Brahms variations, with their astonishing variety of melodies, moods, and tempos. But the piece is given a run-through that is satisfying at least to the ear if not the soul, with plenty of vigor when it is called for and a contrasting relaxed approach that allows the lovely and typically Brahmsian lyrical passages to breathe and sing. *P. K.*

BRAHMS: Variations on a Theme by Paganini, Op. 35; Variations and Fugue on a Theme by Handel, Op. 24. Gary Graffman (piano). COLUMBIA MS 7276 \$5.98.

Performance: **Technically superb**
Recording: **Brilliant**
Stereo Quality: **Works well**

In this age of awesome technical achievement, the once "impossible" Brahms *Variations on a Theme by Paganini* have become relatively easy—especially for pianists like Gary Graffman. But sometimes, as technical problems vanish, musical ones tend to increase; pianists cannot resist the impulse to try to "make something" out of a difficult piece the notes of which they can play with consummate ease. And, because technical achievement is not synonymous with poetic interpretation (although technical prowess can be used to imitate poetry and thus fool many persons into thinking it *is* poetry), the great virtuoso may sometimes project little more than a highly developed intelligence and the results of a strenuously applied personal discipline.

So it is with Gary Graffman. He has intellect, learning, taste and refinement, finger dexterity to burn, and power to throw away (a capital idea!), but here he offers not much more than tonal steel in graduated decibels of recorded sound, along with all manner of "effects" that are simultaneously wonderful and musically unconvincing.

The Brahms-Handel fares somewhat better than the Brahms-Paganini, but, in both cases, a brilliant stereo sound emphasizes those aspects of the pianist's playing this critic finds very much beside the musical point. *Leonard Altman*

RECORDING OF SPECIAL MERIT

CARULLI: Guitar Concerto, in A Major. GIULIANI: Guitar Concerto, in A Major, Op. 30. VIVALDI: Guitar Concerto, in C Major (P. p.7, No. 3); Guitar Concerto, in D Major (P. 209). Siegfried Behrend (guitar); I Musici. DEUTSCHE GRAMMOPHON SLPM 139417 \$5.98, © 923100 \$6.95.

Performance: **Ingratating**
Recording: **Superior**
Stereo Quality: **Fine**

(Continued on page 106)

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Windgassen, Fischer-Dieskau;
Deutsche Oper, Berlin, Chorus
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WAGNER: TRISTAN AND ISOLDE Ludwig, Windgassen, Waechter; Bayreuth Festival Chorus and Orchestra; Karl Böhm. 139 221/5 (5 discs, boxed)



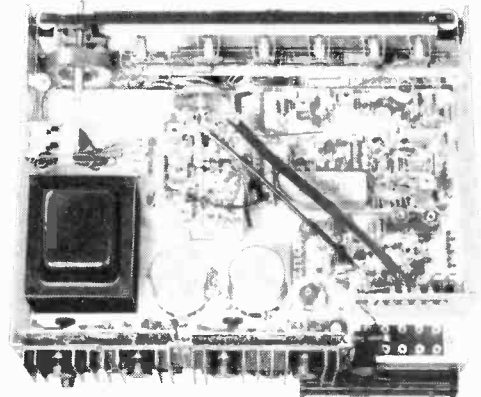
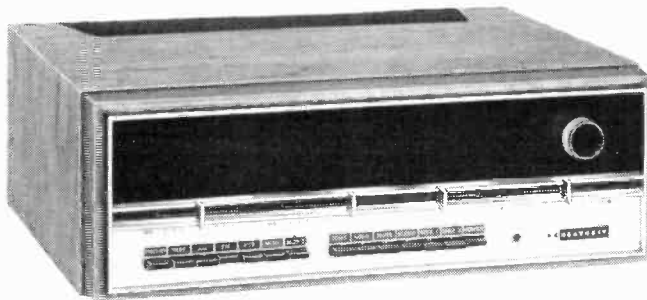
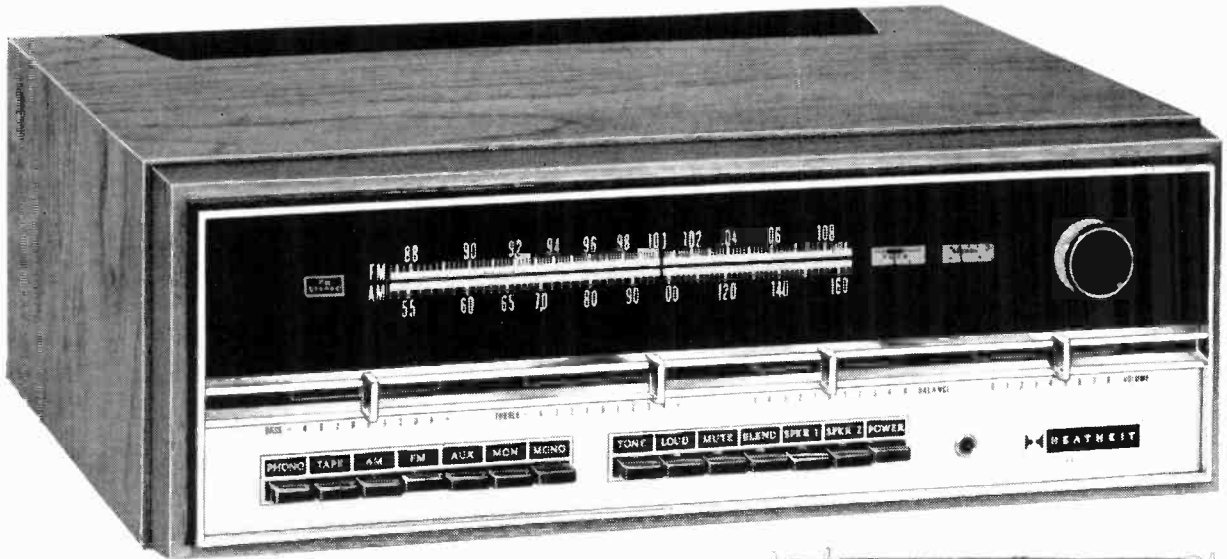
MOZART: DON GIOVANNI Arroyo, Grist, Fischer-Dieskau, Flagello, Talvela; Prague National Theatre Chorus and Orchestra; Karl Böhm. 139 260/3 (4 discs, boxed)



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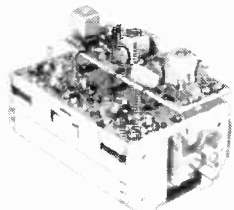
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When not in use, the new AR-29 remains quietly distinctive . . . its impressive midnight black and chrome face reveals no dial or scale marking. A gentle press of the pushbutton power switch and the dial and scale markings appear. The "black magic" is in the unique dual tinted acrylic panel design.

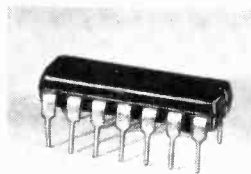
- All solid-state design . . . 65 silicon transistors, 47 diodes & 4 IC's containing another 124 transistors and 40 diodes.
- Assembled, aligned FET tuning unit . . . hypersensitive, free from overload.
- Computer designed L-C filter . . . a new advance in circuitry, fix-tuned, sealed factory assembled unit never needs alignment, gives steep flat-topped bandpass for highest selectivity.
- Ball-bearing flywheel tuning . . . just spin across the dial to your favorite station.
- Plug-in circuit boards . . . a first in kits . . . easy to build modular design.
- Built-in test circuit . . . test probes and meters combine to give you in-progress checks and service capability anytime.
- Massive power supply . . . loafs along at 100 watts . . . protected.
- Integrated Circuits . . . compress most of the elaborate IF and multiplex circuitry into 4 tiny solid-state devices.
- Recessed inputs & outputs . . . the cabinet fits flat against a wall.
- External AM & FM antenna inputs for your option.
- Transformerless outputs . . . for lowest distortion and phase shift characteristics.
- Linear Action Controls . . . just push left or right to the setting you desire for Volume, Bass, Treble, and Balance.
- Directional AM Rod Antenna . . . maximum signal for your favorite station.



Field Effect Solid-State FM Tuner . . . preassembled & aligned, delivers high sensitivity, low cross modulation & no overloading. AM RF board atop.



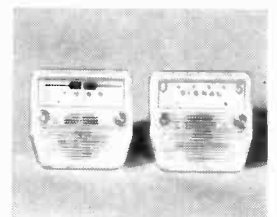
Computer Designed L-C Filter . . . gives IF alternate channel selectivity of more than 70 dB, optimum separation & minimum distortion. A first in kits from Heath.



Integrated Circuit Multiplex . . . this single tiny IC contains 31 transistors, 30 resistors & 10 diodes . . . performs four different functions.



Three Integrated Circuits in FM IF amplifier for hard limiting, temperature stability and increased reliability. Contain a total of 25 transistors, 14 diodes, and 24 resistors.



Two Calibrated Tuning Meters. Signal Strength meter indicates strongest signal . . . "Center Tune" puts you exactly on station frequency.

new Heathkit® AR-29 Stereo FM Receiver

The New Heathkit AR-29 . . . 100 Watts Music Power Output . . . Remarkable FM Performance . . . High Fidelity AM Reception . . . Built-In Self-Servicing Capability . . . An Extraordinary Musical Instrument

- All solid-state circuitry with 65 transistors, 42 diodes and 4 Integrated Circuits
- 100 watts music power output at 8 ohms • 7-60,000 Hz frequency response
- Less than 0.25% Harmonic & 0.2% IM Distortion at full power output
- Transformerless, Direct-coupled outputs with dissipation-limiting circuitry for output protection
- AM-FM/FM-Stereo Tuner features ball-bearing inertia flywheel tuning
- Advanced L-C Filter for greater than 70 dB selectivity and elimination of IF alignment forever
- Preassembled, factory-aligned FET FM Tuner for better than 1.8 uV sensitivity
- Mute Control attenuates between-station noise on FM
- Blend Control attenuates on-Stereo station noise on FM
- SCA Filter
- Linear Motion controls for Volume, Balance, Bass & Treble
- Individually adjustable level controls for each channel of each input including tape monitor permits switching sources without annoying volume changes
- Switches for 2 Separate Stereo speaker systems
- Center speaker capability
- Two front panel tuning meters for exact station selection
- Stereo indicator light
- Front panel stereo headphone jack
- Swivel AM rod antenna for best signal pickup
- 300 & 75 ohm FM antenna inputs
- Tone Flat switch disables Bass & Treble controls for perfectly "flat" response
- Massive, electronically regulated power supply
- New Heath modular plug-in circuit board design speeds assembly, aids servicing
- Circuit board-wiring harness construction for fast, enjoyable kit building

Another Design Leader. The new Heathkit AR-29 reflects a heritage of solid-state engineering experience that could only come from the designers of the world famous Heathkit AR-15. The result of a two year project to produce the finest medium-power stereo receiver ever conceived, the introduction of the AR-29 marks another milestone in receiver design.

New Performance Standards For Stereo Amplifiers. The AR-29 houses what is undeniably one of the finest stereo amplifiers in any receiver. It delivers a full 100 watts of IHF music power, 70 watts continuous . . . enough to drive even the most inefficient speakers. A massive, fully regulated and filtered power supply, 4 individually heat-sinked output transistors and the best IM and Harmonic Distortion specifications in the industry combine to give the cleanest, most life-like sound you'll ever hear.

Short-Circuit Protection . . . a dissipation-limiting circuit protects the outputs from damage, even with a short circuit condition.

Input Level Controls . . . for both channels of all inputs including tape monitor allow adjustment of levels so volume remains constant when switching sources.

Clean, Sensitive FM-Stereo Reception. The preassembled, prealigned FM tuner has 1.8 uV sensitivity for real station pulling power, using FET design for superior overload characteristics. A tiny Integrated Circuit performs four different functions in the Multiplex section to assure excellent stereo performance. Three IC's in the IF section provide superior AM rejection capability, hard limiting, temperature stability and greater reliability.

New Computer Designed 9-Pole L-C Filter . . . in the IF strip gives ideally shaped bandpass with greater than 70 dB selectivity, superior separation and eliminates IF alignment forever. High "Q" toroid design gives better performance than ever possible with transformer type multi-stage IF's or single crystals. An exclusive in kits from Heath.

New "Blend" Function . . . attenuates any on-station FM hiss and high frequency noise at the push of a button.

New "Mute" Function . . . attenuates between-station noise on FM without affecting sensitivity of the tuner . . . just touch a button.

AM That Sounds Like FM. Three Field Effect Transistors in the AM RF circuits provide superior sensitivity with large signal handling capability for really remarkable AM reception. And the built-in AM rod antenna swivels so you can orient it for best reception.

New Modular Plug-in Circuit Boards . . . make assembly faster, easier,

more enjoyable. And they snap out in seconds for faster service. Another first in kit design from Heath.

Exclusive Built-In Test Circuitry . . . means you not only assemble, test and align your new AR-29 a section at a time, but you can also service it if it's ever necessary—all without external test equipment. Test probes and meter are furnished at all times . . . just flip a switch to use. The manual includes comprehensive instructions on the use of this built-in capability.

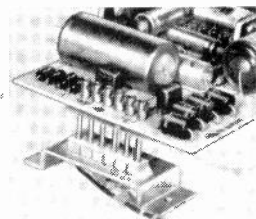
Versatile Installation. The new Heathkit AR-29 can be installed a number of ways. Put it in a wall or equipment cabinet. Design and build your own cabinet. Or order the completely assembled AE-19 cabinet, finished in rich oiled pecan . . . measures only 17-11/16" W x 13 3/8" D x 6 3/8" H with feet.

Compare The New Heathkit AR-29 against anything in its power class . . . and be convinced that it is, indeed, the world's finest medium power receiver. Order yours now.

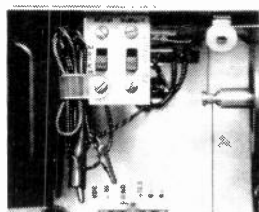
Kit AR-29 (less cabinet), 33 lbs. \$285.00
Assembled AE-19, cabinet, 10 lbs. \$19.95

AR-29 SPECIFICATIONS AMPLIFIER SECTION: Dynamic Power Output Per Channel (Music Power Rating): 50 watts, 8 ohms; 65 watts, 4 ohms, 30 watts, 16 ohms. Continuous Power Output Per Channel: 35 watts, 8 ohms; 35 watts, 4 ohms; 25 watts, 16 ohms. Power Bandwidth For Constant 0.25% Total Harmonic Distortion: Less than 5 Hz to greater than 30 kHz. Frequency Response (1 Watt Level): —1 dB; 7 Hz to 50 kHz; —3 dB, 4 Hz to 100 kHz. Harmonic Distortion: Less than .25% from 20 Hz to 20 kHz @ 35 watts output; less than 0.1% @ 1000 Hz with 1 watt output. Intermodulation Distortion: Less than 0.2% with 35 watts output using 60 & 6000 Hz mixed 4:1. Less than 0.1% with 1 watt output. Output Damping Factor: Greater than 50. Input Sensitivity: Phono, 2.2 millivolts (overload 155 mV); Tape, 180 millivolts (greater than 10 V); Aux., 180 millivolts (greater than 10 V); Tape Mon., 180 millivolts (greater than 10 V). Hum And Noise: Phono, 10 millivolt reference: —65 dB. Tape and Aux., 0.25 volt reference: —75 dB. Minimum Volume: —90 dB. Channel Separation: Phono, 50 dB or better; Tape and Aux., 60 dB or better. Recommended Speaker Impedance: 4 ohm through 16 ohm. Tape Output Impedance: Approximately 50 ohm. Input Impedance: Phono, 49 K*; Aux., Tape, and Tape Mon., 100 K. Tape Output: 1 volt output with 0.2 volt input. TUNER (FM Section—Monophonic): Tuning Range: 88 to 108 MHz. Intermediate Frequency (IF): 10.7 MHz. Frequency Response: ±1 dB, 20-15,000 Hz. Antenna: Balanced input for external 300 ohm antenna. 75 ohm antenna input may be used between either FM antenna terminal and ground. Sensitivity: 1.8 uV or less*. Volume Sensitivity: Below measurable level*. Selectivity: Greater than 70 dB*. Image Rejection: 90 dB*. IF Rejection: 90 dB*. Capture Ratio: 1.5 dB*. AM Suppression: 50 dB*. Harmonic Distortion: 0.5% or less*. Intermodulation Distortion: 0.4% or less*. Hum And Noise: Greater than 60 dB*. Spurious Rejection: Greater than 90 dB*. FM SECTION—Stereo: Channel Separation: 40 dB min. at mid-frequencies; 30 dB min. at 50 Hz; 25 dB min. at 10 kHz; 20 dB min. at 15 kHz. Frequency Response: ±1 dB, 20-15,000 Hz. Harmonic Distortion: 0.5% or less at 1000 Hz with 100% modulation. 19 kHz and 38 kHz Suppression: 55 dB. SCA Suppression: 55 dB typical. AM SECTION: Tuning Range: 535 to 1620 kHz. Intermediate Frequency: 455 kHz. Sensitivity: Using external input, 30 uV at 600 kHz*, 20 uV at 1400 kHz*. Using rod antenna, 200 uV/meter at 600 kHz*, 300 uV/meter at 1400 kHz*. Selectivity: Greater than 40 dB alternate channel. AM Antenna: Adjustable built-in rod type. Connections for external antenna and ground on rear. Image Rejection: 60 dB @ 600 kHz*, 45 dB @ 1400 kHz*. IF Rejection: 50 dB*. Harmonic Distortion: Less than 2%*. Hum And Noise: 35 dB. CONTROLS AND SWITCHES: Front Panel: AM-FM TUNING: 535 to 1620 kHz & 88 to 108 MHz. SOURCE PUSH BUTTON SWITCHES: AM, FM, Phono, Tape, and Aux. VOLUME CONTROL: Dual linear motion (slider). BASS CONTROL: Dual linear motion (slider) for 14 dB boost and 16 dB cut at 20 Hz. TREBLE CONTROL: Dual linear motion (slider) for 14 dB boost and 16 dB cut at 20 kHz. BALANCE CONTROL: Dual linear motion (slider) which balances the right and left channel amplifiers for equal effective sound output from both speaker systems. NOTE: The following are push-button switches—in position being on: TONE FLAT SWITCH; SPEAKER SWITCH; AND 2; POWER SWITCH; MODE SWITCH; TAPE MONITOR SWITCH; BLEND SWITCH; LOUDNESS SWITCH; MUTE SWITCH. Bottom Plate: LEVEL CONTROLS: L and R (left and right channel) controls for Phono, AM, FM, Tape, Auxiliary and Tape Monitor. Rear Panel: CENTER CHANNEL SWITCH OTHER CONTROLS AND SWITCHES: SEPARATION ADJUST CONTROL, 19 kHz and 38 kHz SWITCH, Normal Adjust positions; METER AND FUNCTION SWITCH, Norm, V (volts) and R (Resistance) positions; CENTER AND DEVIATION CONTROLS. GENERAL: AC Outlet Sockets: Two located on rear panel for power accessory equipment. One switched (350 watts max.) and one unswitched (350 watts max.). Power Requirements: 105-125 or 210 250 volts, 50/60 Hz AC; 34 watts idling (zero output) and 160 watts of full output with no load on accessory outlets. Dimensions: Overall—16 1/4" W x 5 1/4" H x 14 1/2" D. Mounting: AE-19 cabinet or custom mounting. Net Weight: 26.5 lbs.

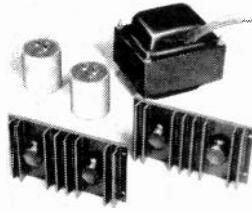
*Rated IHF (Institute of High Fidelity) Standards.
**RIAA (Record Industry Association of America).



Plug-In Fiberglass Circuit Boards . . . mean quicker, more enjoyable assembly with less chance for error, easier servicing, and strong long life.



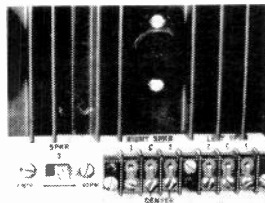
Built-In Test Circuitry for fast, precise initial set-up and servicing without external test equipment.



100 Watts Dynamic Music Power from massive regulated power supply and 4 heat-sinked transistors. Dissipation limiting circuitry protects it even with short circuits.



Built-In Adjustable AM Rod Antenna swivels so you can position it for best reception under all conditions.

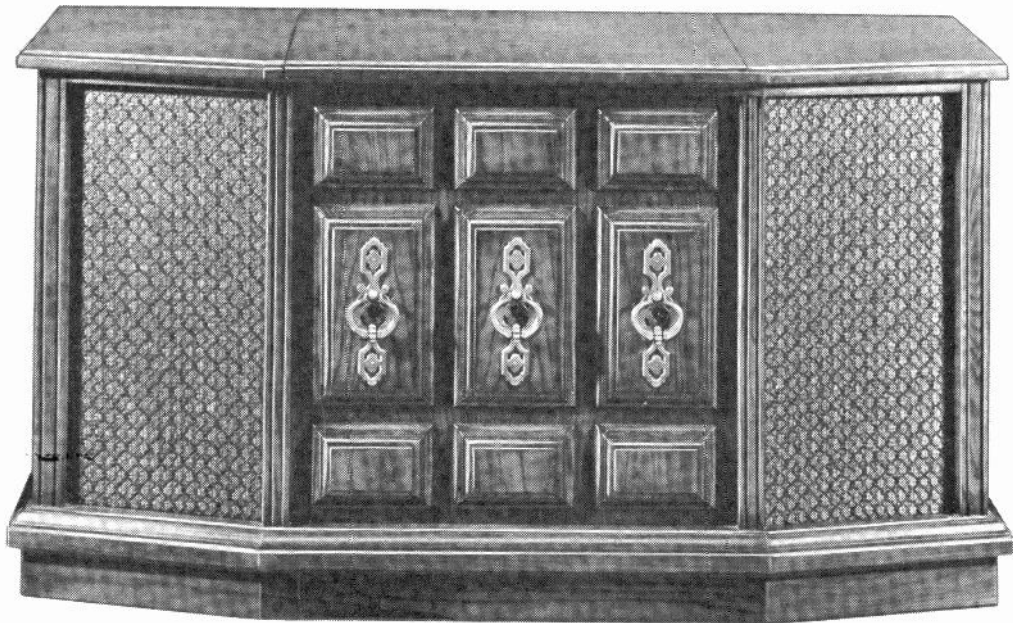


Switch Select Two Stereo Speaker Systems . . . both can be used simultaneously for stereo sound in two different locations . . . or you can switch in a "Center Channel" speaker for fill-in sound.

CIRCLE NO. 33 ON READER SERVICE CARD

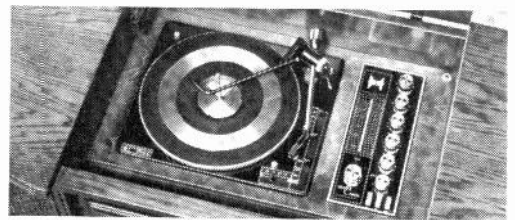
Listen to the sounds of Christmas

Introducing The Heathkit "Component Credenza"



Component Quality Stereo In An Elegant Oak Console . . . \$299.95*

Lifting the spring-loaded hinged top reveals the heart of the AD-19 . . . the famous Heathkit AR-14 Receiver circuitry and the precision BSR 500A Automatic Turntable. A handy record storage compartment is in front.



• Combines all solid-state stereo FM tuner, amplifier, 4-speed automatic turntable with diamond stylus and two full-range, two-way speaker systems into a luxurious Mediterranean cabinet • 15 watts per channel music power output • Full range tone controls • Very low Harmonic and IM distortion • Excellent channel separation • Transformerless output circuit for minimum phase shift, wide response & low distortion • Electronically filtered power supply • Stereo headphone jack • Auxiliary input • Filtered tape output • Excellent FM tuner sensitivity & separation • Smooth flywheel tuning • Stereo indicator light • 4-stage IF • Automatic Frequency Control • SCA filter • Very low hum & noise • 300 ohm antenna input • High quality BSR McDonald 500A automatic turntable features low mass counterbalanced tubular aluminum tone arm • Comes complete with famous Shure diamond stylus magnetic cartridge • Plays all four speeds, manual or automatic • Vernier stylus pressure adjustment • Built-in Anti-Skate Control • Cue-Pause Controls • Automatic system power-turntable will turn complete system on & off • Two ducted port reflex two-way speaker systems give performance comparable to fine component-type separate speaker system • Excellent dispersion and separation • Each speaker system contains a 10" high compliance woofer & a specially damped 3-1/2" closed back tweeter • 60-16,000 Hz response • 2000 Hz crossover • Complete system housed in a magnificent factory assembled Mediterranean cabinet of beautiful oak veneers with solid oak trim • Easy assembly with the famous Heathkit Manual • The finest value anywhere in quality stereo consoles.

The Only Way To Get Component Performance Out Of A Console Is To Put Components In it . . . Heath Did, by combining the famous Heathkit AR-14 Stereo Receiver circuitry, BSR McDonald 500A Automatic Turntable and two full-range two-way speaker systems with a superbly crafted all wood cabinet of luxuriant oak. The result is the new Heathkit "Component Credenza" . . . the only alternative for those who appreciate both fine sound reproduction and craftsmanship in wood.

the components

Heathkit AR-14 Solid-State FM-Stereo Receiver . . . judged the finest medium power receiver available by leading consumer testing groups and high fidelity magazines. The amplifier portion delivers a solid 15 watts per channel music power . . . frequency response extends to 60,000 Hz, and Harmonic & IM Distortion are less than 1% at full output . . . assurance that the source and the sound are virtually identical. The tuner section features inertia flywheel tuning for smooth station selection, and a Stereo Indicator Light to tell you when the station is in stereo. The

assembled, aligned tuning unit will pull in stations you didn't know existed. A Phase Control allows adjustment for best stereo separation, and AFC puts an end to drift. Other features include a stereo headphone jack, an Auxiliary input and external antenna terminals.

BSR McDonald 500A 4-Speed Automatic Turntable . . . with features usually found only on very expensive units — Cueing/Pause control . . . Adjustable Anti-Skating . . . Stylus Pressure adjustment . . . Tubular aluminum tone arm with variable counter-balancing . . . comes complete with a famous Shure diamond stylus cartridge.

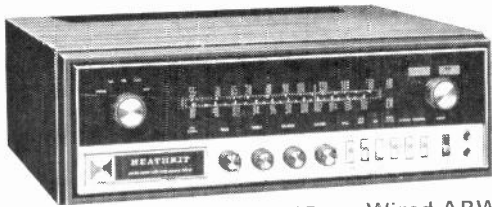
Two Speaker Systems . . . housed in tuned-port enclosures on either end of the oak cabinet. Each system has a 10" high-compliance woofer for deep, rich bass down to 60 Hz and a ring-damped 3 1/2" tweeter for crisp, natural highs up to 16 kHz.

The Cabinet . . . designed in Mediterranean motif and flawlessly executed in rich, dark oak with a full furniture finish. A fine example of cabinet-making art, it is constructed entirely of wood, with no plastic or other material used. The panels are oak veneer on a solid wood base and all trim and decorative pieces are solid oak. Exceptionally well made . . . the cabinet alone weighs in excess of 100 pounds. The New "Component Credenza" . . . a remarkable integration of fine stereo components in a cabinet of singular design and beauty. Order yours now — it will make a fine Christmas present for your home.

Kit AD-19, 158 lbs. \$299.95*

AD-19 PARTIAL SPECIFICATIONS — FM SECTION: Tuning Range: 88-108 MHz. Sensitivity: 5 μ V. Hum & Noise: —45 dB, 1 watt reference. Capture Ratio: 4 dB. Audio Frequency Response: Monophonic, 0 to —3 dB; 35-15,000 Hz. Harmonic Distortion: 1% or less. Separation: 27 dB @ 1 kHz. **AMPLIFIER SECTION:** IHF Music Power Output: 15 watts per channel. Continuous Power Output: 10 watts per channel. Frequency Response: (1 watt) 50-60,000 Hz \pm 1 dB. Power Bandwidth: 12-90,000 Hz. Auxiliary Input Sensitivity: 300 mV. Auxiliary Input Impedance: 180 k ohms. Channel Separation: 45 dB or better @ 1 kHz. Total Harmonic Distortion: (at full output) Less than 1% from 12-60,000 Hz. Intermodulation Distortion: (at full output) Less than 1%. **SPEAKERS:** Frequency Response: 60-16,000 Hz. Crossover Frequency: 2 kHz. **AUTOMATIC TURNTABLE:** Type: BSR McDonald 500A. Speeds: 16-2/3, 33-1/3, 45 and 78 RPM. Record Size: 7, 10 or 12". **Phono Cartridge:** Type: Shure M71 Magnetic. Stylus: 6 mil spherical diamond. Tracking Pressure: 1 1/2-3 grams. **GENERAL:** Power Requirements: 105-125 or 210-250 VAC, 50-60 Hz, 32 watts idling, 65 watts full output, plus 7.5 watts for automatic turntable motor. Dimensions: 49 1/2" W x 27" H x 20 1/2" D.

... with Heathkit® Stereo

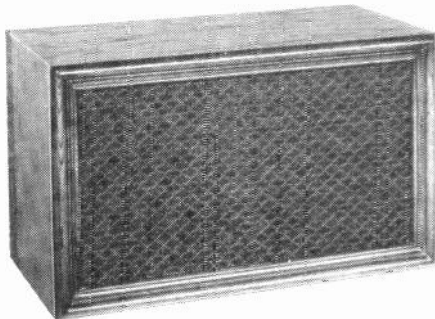


Kit AR-15
\$349.95*
 (less cabinet)

Wired ARW-15
\$540.00*
 (less cabinet)

HEATHKIT AR-15 Deluxe Solid-State Receiver

The Heathkit AR-15 has been highly praised by every leading audio and electronics magazine, every major testing organization and thousands of owners as THE stereo receiver. Here's why. The powerful solid-state circuit delivers 150 watts of music power, 75 watts per channel, at ± 1 dB, 8 Hz to 40 kHz response. Harmonic & IM distortion are both less than 0.5% at full rated output. The world's most sensitive FM tuner includes these advanced design features... Cascode 2-stage FET RF amplifier and an FET mixer for high overload capability, excellent cross modulation and image rejection... Sensitivity of 1.8 μ V or better... Harmonic & IM distortion both less than 0.5%... Crystal Filters in the IF section give a selectivity of 70 dB under the most adverse conditions. Adjustable Phase Control for maximum separation... elaborate noise operated squelch... stereo only switch... stereo indicator light... two front panel stereo headphone jacks... front panel input level controls, and much more. Easy circuit board construction. For the finest stereo receiver you can buy anywhere, order your AR-15 now. 34 lbs. Optional walnut cabinet, AE-16. 10 lbs... \$24.95

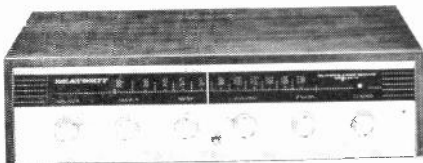


Kit AS-48
\$169.95*

HEATHKIT AS-48 High Efficiency System

Our Finest Heathkit System... the new AS-48 with famous JBL® speakers. The specially constructed 14" woofer employs a 4" voice coil, 11½ pounds of magnet assembly and an inert, self-damping material to deliver clear, full-bodied bass down to 40 Hz. Crisp, open highs, up to 20 kHz come from the 2" direct radiator. LC-type crossover. The three position HF level control gives balance as you like it. All components are front mounted in the beautiful one-piece assembled pecan finish cabinet for easy construction. For very high performance stereo, order two of these amazing bookshelf systems today. 43 lbs.

Kit AR-14
\$119.95*
 (less cabinet)



HEATHKIT AR-14 FM Stereo Receiver

The AR-14 has been rated as the best value obtainable in a medium power stereo receiver... and it's easy to see why. The all solid-state circuit delivers 30 watts music power from 15-50,000 Hz... total distortion is less than 1% at full output. The AR-14 may be small, but its FM tuner section boasts high sensitivity, excellent selectivity and very low noise to give you FM stereo performance you will marvel at. Complete inputs and outputs, of course, for greatest system flexibility. Other features include stereo headphone jack, stereo indicator light and filtered outputs for beat-free taping. Make this amazing little receiver the heart of your new stereo system now. 18 lbs.

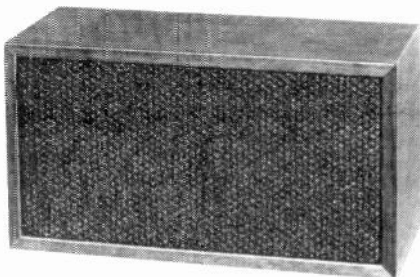


Kit AD-27
\$179.95*

HEATHKIT AD-27 FM Stereo Compact

Heath engineers took the highly-rated AR-14 solid-state Stereo Receiver circuitry, matched it with the precision BSR McDonald 500A Automatic Turntable and put this quality component combination in a sliding tambour door walnut cabinet. Performance? The AD-27 delivers 30 watts music power... full 15 watts per channel — enough to drive any reasonably efficient speaker system. Response is virtually flat from 12-60,000 Hz, and Harmonic & IM Distortion are both less than 1% at full output. Tandem Volume, Bass, Treble & Balance Controls give you full range command of the sound. Flick the rocker-type switch to select the FM stereo mode, and tune smoothly across the dial with the inertia flywheel tuning. You'll hear stations you didn't know existed, with a clarity and separation that will amaze you. An adjustable phasing control assures best separation always, and the automatic stereo indicator light comes on when the station is broadcasting in stereo. AFC eliminates drift too. The BSR McDonald 500A includes cueing/pause control, variable anti-skating adjustment, stylus pressure control, automatic system power and many other features usually found only on very expensive units. Includes a famous Shure diamond stylus stereo cartridge too. Add this hand-somely-styled, top performing stereo compact to your home now. 41 lbs.

Kit AS-18
\$34.95*



HEATHKIT AS-18 Miniature Speaker System

Miniature in size, but not in performance. This new Heathkit acoustic suspension system features two Electro-Voice® speakers... a 6" woofer and a 2½" tweeter for 60 Hz to 20 kHz response. Handles 25 watts of program material. Adjustable high frequency balance control lets you adjust the sound to what you like. The 8¼" H x 15¼" W x 6½" D walnut cabinet is protected by clear vinyl for lasting good looks. Pick a pair of these performers for stereo compacts. 16 lbs.



NEW
FREE 1970 CATALOG!
 Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, guitar amplifiers, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

HEATH COMPANY, Dept. 40-69
 Benton Harbor, Michigan 49022



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Enclosed is \$ _____, plus shipping.

Please send model (s)
 Please send FREE Heathkit Catalog. Please send Credit Application.

Name _____

Address _____

City _____ State _____ Zip _____

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

HF-231

CIRCLE NO. 33 ON READER SERVICE CARD

The late-eighteenth, early-nineteenth-century concertos of Ferdinando Carulli and Mauro Giuliani are the only works on this disc originally written for guitar, but Siegfried Behrend has quite skillfully adapted two Vivaldi pieces to round out the record. The C Major Concerto was originally a trio for lute, violin, and continuo, while the D Major is a concerto for a chamber group of lute, two violins, and continuo. In both cases, Behrend has rewritten the work for an accompaniment of strings (adding a viola part) with continuo (including a harpsichord, a fact the program-note writer does not mention). The playing of all four works, especially the Rossini-like concerto by Giuliani, is quite delightful, although the Vivaldi leaves something to be desired in stylistic details. The German guitarist is in excellent form throughout, and I Musici supply vital, spirited accompaniments. First-rate sound and natural-sounding balance. *I. K.*

RECORDING OF SPECIAL MERIT

DAVY: *Passion According to St. Matthew.* Ian Partridge (tenor), Evangelist; Christopher Keyte (bass), Christus; Purcell Consort of Voices; Choristers of All Saints, Margaret Street, Grayston Burgess cond. ARGO ZRG 558 \$5.95.

Performance: **Marvelous**
Recording: **Superior**
Stereo Quality: **Excellent**

This *St. Matthew Passion* by Richard Davy, who was choirmaster at Magdalen College, Oxford, at the end of the fifteenth century,

is the oldest English setting that can be attributed to one known composer, and it forms part of the Eton College Choirbook of *circa* 1500. Davy, who also worked at Exeter Cathedral, did not set the texts of the evangelist or Jesus; these were always intoned in the traditional plain chant. Davy did set the choruses and the high-voiced parts of the other characters of the Passion. In this recording we can hear the entire work. Davy's part-music plus the intonations, giving one a complete setting of the *St. Matthew Passion* as it would have been heard in England around the time Columbus arrived in America. It is a very effective performance, one that at first seems quite chaste but eventually makes considerable dramatic effect with the subtlest of means. On balance it is a very moving and beautiful presentation, and the level of choral and solo singing is quite extraordinary. Anyone used to the present Anglican rite will find this a most impressive document. The recorded sound is faultless, and texts and translations are supplied. *I. K.*

DEBUSSY: *Children's Corner Suite; Suite Bergamasque; La plus que lente; Preludes, Bk. I; La Fille aux cheveux de lin; Etude No. 11, Pour les arpèges composés; L'Isle joyeuse.* Alexis Weissenberg (piano). RCA LSC 3090 \$5.98.

Performance: **Individual**
Recording: **Excellent**
Stereo Quality: **Natural**

There is much to admire about Weissenberg's pianistic skills: his obvious technical

command, his ability to shape and color, and, perhaps above all, his kinetic powers, his ability to get a kind of electric surge by striking the keyboard. Interpretively, I am not sure that his Debussy is sufficiently differentiated from his Rachmaninoff, his Chopin, or his Schumann. There is much effect for effect's sake, and a sense of coolness, too, but there is also sentiment, though whether or not it is appropriate to Debussy is arguable. I found myself left with the curious feeling that Weissenberg's stylistic concept of Impressionism is that it is highly polished but basically superficial in content. Fast pieces come off least well, since there the technical equipment is italicized; the slow movements are pleasing—some of *Children's Corner*, for instance, but one never really gets an impression of the simplicity this music demands. The sonic reproduction is outstanding. *I. K.*

DEL TREDICI: *Szyzygy* (see XENAKIS)

FAURÉ: *Requiem, Op. 48. Pavane, Op. 50.* Choir of King's College, Cambridge; John Carol Case (baritone); Robert Chilcott (triple); John Wells (organ). New Philharmonia Orchestra, David Willcocks cond. SERAPHIM S 60096 \$2.49.

Performance: **Subdued and devotional**
Recording: **Church-like**
Stereo Quality: **Understated**

This reverent treatment of Fauré's Requiem respects the composer's intention to express intimate grief and resignation without over-
(Continued on page 108)

WILL I HEAR THE DIFFERENCE?

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dramatization. The employment of a boy soprano soloist in the *Pie Jesu* section also conforms to Fauré's original conception. It so happens, however, that a higher sense of drama can be achieved with the use of larger forces and superior soloists without compromising the work's essential sincerity and simplicity. André Cluytens conducts such a performance on Angel 35974, with Victoria de los Angeles and Dietrich Fischer-Dieskau as the soloists—and, for me, the present effort sounds *too* small-scaled by comparison. It must be emphasized, however, that within its modest framework this is a very fine performance: the soloists sing with devotion and purity, and the choral intonation is perfection itself. The orchestra's role is understated, and the disc as a whole suffers from a restricted dynamic range. On the other

hand, the diffuseness of the cathedral-like sound lends an aura of mystery to the performance that is not unwelcome. The haunting *Pavane*, with Gareth Morris as flute soloist, is beautifully performed, but without the *ad libitum* vocal parts. G. J.

RECORDING OF SPECIAL MERIT

FRANCK: *Sonata for Violin and Piano, in A Major*. BRAHMS: *Trio for Violin, Horn, and Piano, in E-flat Major, Op. 40*. Itzhak Perlman (violin); Barry Tuckwell (horn); Vladimir Ashkenazy (piano). LONDON CS 6628 \$5.98.

Performance: Very fine
Recording: Very real
Stereo Quality: Excellent

It seems to me that most music lovers, on first hearing a new recording of a well-worn masterpiece, almost automatically compare the new issue with their memories of some much earlier performance which, bathed in a glow of remembered enthusiasm, probably reflects an ideal that never really existed. Fortunately, the present disc comes with its own built-in glow. It offers sensitive and polished performances which will impress you with their beauty and glorious style.

If I could have any tiny quarrel with this César Franck, it might be because of the totally admirable restraint, refinement, and taste which both artists bring to the work (a hell of a thing to complain about!). Perlman plays superbly and Ashkenazy is right with him, and on the same exalted level, every step of the way. All I found myself wishing for was an occasional bit of "letting go" in a few places, especially in the last movement, to lighten the burden of Franck's repetitive style with a greater sense of freedom.

The Brahms is also very beautiful. Here, there is no lack of impassioned sweep. Tempos are just right, and the sense of ensemble, as in the Franck, suggests that these artists have lived with the music (and each other's conception of it) for years.

Congratulations to London for the sound. The piano sounds like a piano(!); everything is clean and balanced. *Leonard Altman*

GIULIANI: *Guitar Concerto in A Major* (see CARULLI)

GLIERE: *The Bronze Horseman: Suites I and II, Op. 89*. Bolshoi Theater Orchestra, Algis Zuraitis cond. MELODIYA/ANGEL SR 40103 \$5.98.

Performance: Theatrical
Recording: Big and bright
Stereo Quality: Good enough

Scarcely half a dozen years before his death in 1956, veteran Russian composer Reinhold Glière fulfilled a ballet commission in connection with the 250th anniversary of the birth of the poet Alexander Pushkin. This took the form of a dance setting of Pushkin's melodramatic poem of love, death, and the elements, centered around the Bronze Horseman—the statue of Peter the Great which stands in the Senate Square of St. Petersburg (now Leningrad). The thirteen episodes extracted by Glière to make up two concert suites follow in the finest grand-scale cinematic tradition—à la Rimsky-Korsakov and Tchaikovsky with post-Wagnerian trimmings—the action of the ballet. Whether one takes to this on purely musical grounds is a matter of personal taste. The performance and recording here are appropriately full-blown. D. H.

GLIERE: *Concerto for Harp and Orchestra, Op. 74; Concerto for Coloratura and Orchestra, Op. 82*. STRAVINSKY: *Pastorale*. Osian Ellis (harp); Joan Sutherland (soprano); London Symphony Orchestra, Richard Bonyngue cond. CUI: *Ici bas*. GRETCHANINOV: *Lullaby*. Joan Sutherland (soprano), Richard Bonyngue (piano). LONDON OS 26110 \$5.98, ® 90160 (7½) \$7.95, © 31160 \$5.95.

Performance: Virtuoso
Recording: Excellent
Stereo Quality: Excellent

(Continued on page 112)



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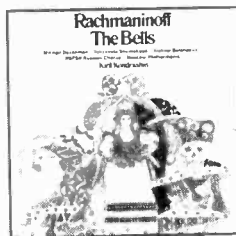
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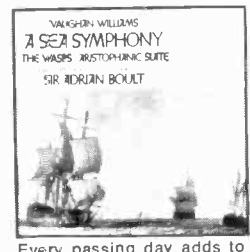
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CIRCLE NO. 5 ON READER SERVICE CARD

THE music of Louis Moreau Gottschalk, the United States' first internationally renowned composer, has had its ups and downs. In his own lifetime, it was the rage. The history of his career as a composer and piano virtuoso is one of an almost unbroken sequence of spectacular successes in his public life, and of equally spectacular events in private, both on a social and an amatory level. He was knighted by Isabella II of Spain, at whose court he was a welcome guest for eighteen months. But at the final stage of his career (though still at the height of his fame) he was forced to sneak aboard a ship at night in San Francisco harbor to escape vigilantes. A nationally reported scandal had accused him, probably falsely, of improprieties with a young student at the Oakland Female Seminary. The ship was heading for South America, and Gottschalk spent the last years of his life on that continent, still enjoying immense professional, social, and Lotharian successes.

As for the music, however, its vogue gradually faded after his death in 1869, and by the early years of this century, it had all but disappeared from concert or recital programs. Only in recent times, and in this country, has it begun to reassert its appeal. Eugene List has been a special champion of the piano works and has recorded some of them, as have Amiram Rigai, Jeanne Behrend (her MGM recording is now deleted from the catalog), Frank Glazer, and one or two others. Hershey Kay fashioned a ballet score for Ruthanna Boris from Gottschalk themes, and it has been a favorite (even in the Soviet Union) under the title *Cakewalk*. Conductors Maurice Abravanel and André Kostelanetz have recorded one or two of the orchestral works.

Now, doubtless in honor of the centenary of Gottschalk's death in Rio de Janeiro, the young American pianist Alan Mandel has come forth with a splendid four-record album on the Desto label, containing forty of the more than one hundred surviving compositions by this unusual composer. Since the two other available recordings contain, respectively, twelve works (List's Vanguard disc), and ten works (Amiram Rigai on Decca), with some overlapping of repertoire between the two, it is obvious that the new Desto offering is a really major step forward in the documentation of Gottschalk's music for piano.

BUT it is much more than merely a documentation. Mandel, to my way of thinking, has understood with rare perceptiveness the freshness, frankness, and joyful musicality of this very special music. For it is *American* music. No German, Austrian, Pole, or Frenchman could have written it. No South American could have written it, although it makes use frequently of Caribbean and Latin characteristics. The basic harmonic and gestural idiom is Romantic, for it was written in the era of the great European Romantics. But this is not second-hand European Romanticism. It is a bona fide American Romanticism which reflects the United States in the period before, during, and after the Civil War: the United States of the Gold Rush, and of ladies gathered around the parlor piano to play, and perhaps weep a tear over, some sadly titled

piece of what Robert Offergeld has aptly titled Gottschalk's *style pianola*.

If such pieces were all Gottschalk had to offer, one could easily put this music out of mind. But there is much more here than meets a casual or condescending eye. The freshness and clarity of the lines, the unexpected, civilized, and courteous turns of harmony, the sudden stroke of primitivism with which a Creole tune, or a Puerto Rican or Cuban rhythm, is injected into the context with no forcing, no *chinoiserie* at



Desto Records

Alan Mandel's BIG BOX OF GOTTSCHALK

Reviewed by
LESTER TRIMBLE

all—these tell the ears a very special story: the story of an American composer functioning in an international milieu.

I have already said that Mandel's new album is splendid. It is really much more than that. There are many potential pitfalls awaiting anyone who wants to interpret this unknown, old-fashioned music for audiences in 1969. What is one to do as an interpreter when the harmonies or figurations in a certain piece seem to evoke the shade of Chopin, or perhaps Liszt? Does he reach down into a bag of stylistic habits and play the piece as if it *were* Chopin or Liszt? Or does he do something else? And, if so—what?

Mandel's approach, it seems to me, is the best one, and the most difficult—to treat the music honestly in terms of its *own* personality, without condescension, without "camping" or archness, without either overdramatizing or obliterating drama by "playing it cool." If one wants lush, turgid-*rubato* playing, it is not here. The "Vox Humana" stop is never pulled, nor is the equivalent of the organ tremolo. Indeed, one might say that some of these performances are "understated," and this would be, I think, accurate. It is precisely this understatement which makes the music speak so honestly, for we Americans, like the British, are very often understated in our music. To lush us up is not to get to the heart of the matter.

In the liner notes to this album, Mandel states: "In choosing these works, I have tried to show the wide range of his writing: the romantic sweep, the rhythmic

freshness, and the varieties of mood and color." Naturally, among forty pieces, some will appeal to one listener, some will appeal to another. I found many pleasant surprises. *The Dying Poet* (Op. 110), subtitled *Meditation*, struck me as an absolutely great little piece—so refreshingly frank for most of its length that even the somewhat corny *style pianola* toward the end was tolerable. *L'Union* (Op. 48) is a splendid concoction; the *Impromptu* (Op. 54) is lovely and fresh; I would like to have written the *Souvenir de Porto Rico* myself. On the other hand, the *Danza* (Op. 33) and *O! Ma Charmante, Eparguez Moi!* struck me as potboilers in the "utterly awful" category. And I am unable to share some very respectable people's enthusiasm for *The Last Hope* (Op. 16), which strongly figured in the repertoire of the old-time movie pianists and strikes me as belonging precisely there. So be it! This is music to enjoy, and I suspect that Mandel's new recording will bring forth a fresh crop of Gottschalk converts, without totally depriving the anti-Gottschalk folks of their ammunition.

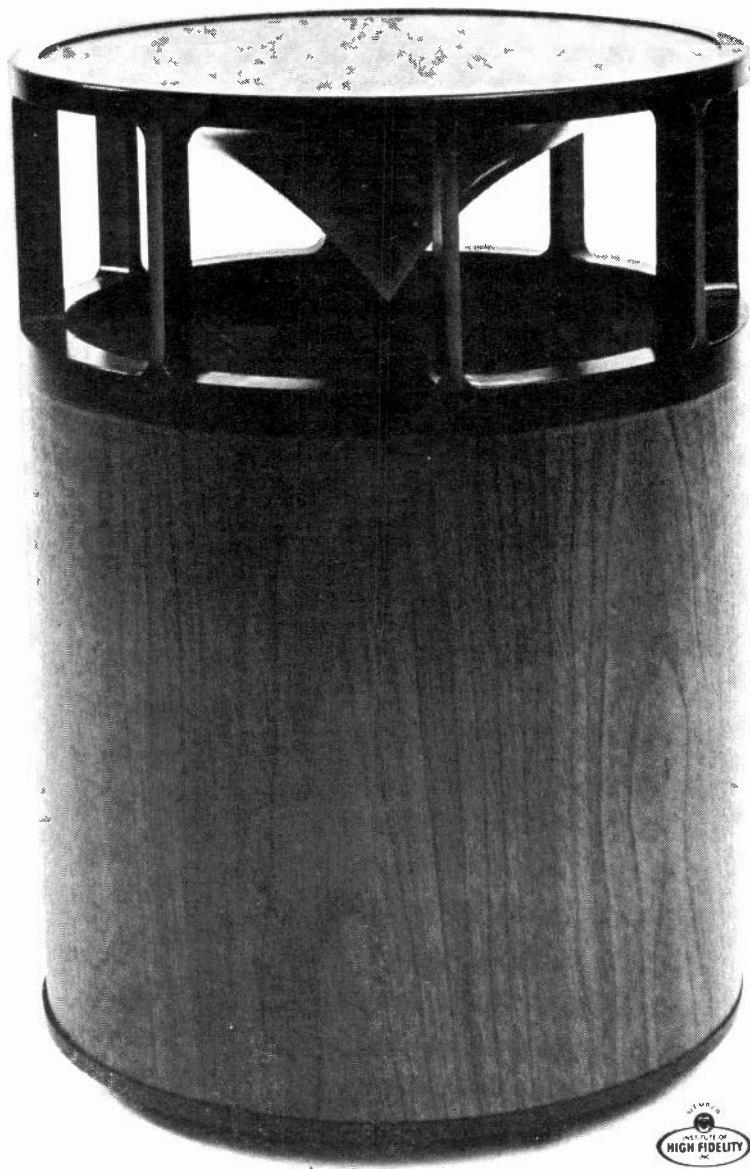
MANDEL's playing, for the very largest part, is musically, tonally, and technically first-rate. He is a rather drivingly energetic performer in fast music, with an edge of nervousity that lends personality of his own to the playing. In only one or two cases, such as the *Battle Cry of Freedom: Grand Caprice de Concert* (Op. 55) which begins side one, I felt that the nervousity had gotten a bit out of hand and that the fingers were not behaving in as disciplined a fashion as they do everywhere else. Also, oddly, in this particular piece comes what I would assay as the single misjudgment of style the pianist makes. The performance seems Ivesian in character, and this cannot be appropriate, for the music of Ives and Gottschalk really have nothing in common, either in manner or in spirit.

One other passing defect should be noted, though this has to do with recording technique and not with interpretation. On a few of the pieces, particularly those in which special use is made of the highest register of the piano, it sounds as if the microphone arrangement had been changed, and an over-dry, aggressively percussive sound comes forth from the upper piano strings. Elsewhere, as in almost all of side three, the sound is splendidly warm, balanced, and resonant.

GOTTSCHALK: *Forty Works for Piano.* *Battle Cry of Freedom; Grand Scherzo; Bamboula; Pasquinade; Le Bananier; Souvenirs d'Andalousie; Last Hope; La Jota Aragonesa; Maiden's Blush; La Gallina; Impromptu; The Dying Poet; L'Union; Jeunesse: Love and Chivalry; Danza; O! Ma Charmante; Sixth Ballade; Suis-Moi; Pensée Poétique; Manchega; Ossian, Two Ballades; Minuit à Seville; El Cocoyé; Forget Me Not; The Banjo; La Scintilla; Souvenir de Porto Rico; Creole Eyes; Two Mazurkas; Marche de Nuit; Brazilian National Anthem; Souvenir de la Havane; Chant du Soldat; America; Ricordati; Tournament Gallop; Berceuse; Radiense. Alan Mandel (piano). DESTO DC 6470/1/2/3 four discs \$23.25.*

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Reinhold Moritzovitch Glière lived a long life (1875-1956) and wrote the kind of music that Tsars and commissars equally found delectable. The epic symphony *Ilya Mourometz* (1911) resounds with ancient grandeur and pageantry, and the *Red Poppy* ballet (1927) is all toe-tapping rhythm and multi-colored simplicity. In these two concertos written in the later years of his life, Glière demonstrates once again his crowd-pleasing touch as well as his firm adherence to the Russian mainstream. Both are virtuoso display pieces—demanding on the soloists, but without posing any challenges for the listener.

The Harp Concerto (1938) is a lush-sounding, ultra-romantic piece with a middle movement strangely reminiscent of the opening of Brahms' E Minor Symphony.

Thematic originality is never in strong supply, but the Concerto is thoroughly pleasant and skillfully put together, and it is played with richness of sound and appealing virtuosity.

The Concerto for Coloratura (shouldn't it be "Coloratura Soprano"?) and Orchestra, Op. 82, dating from 1943, is not so much a "concerto" as a vocalise in two movements, *Andante* and *Allegro*. After a somewhat Tristanesque opening it settles into the kind of predictable Russianisms that hover between Tchaikovsky and Rachmaninoff in their less inspired moments. Joan Sutherland brings to the piece a becoming brilliance and a soaring tone, but also some sliding attacks, faulty intonation, and a surprising amount of disturbing vibrato.

Technically, the disc is superb. And if you

are both a Glière and a Sutherland fan, don't see how you can resist it. G. J.

HANDEL: Royal Fireworks Music; March from "Atalanta"; March from "Joshua" March from "The Occasional Oratorio"; Violin Concerto, in B-flat Major; Concerto No. 1, in B-flat Major, for Two Wind Choirs and Orchestra. Yehudi Menuhin (violin); The Menuhin Festival Orchestra, Yehudi Menuhin cond. ANGEL S 36604 \$5.98.

Performance: Stiff
Recording: Very good
Stereo Quality: Satisfactory

Credit Menuhin with inventive programming here. The *Royal Fireworks* (played in the string and wind version, with what sounds to me like a fairly strong wind complement) is filled out at the end of its side with three marches taken from other Handel works; the most familiar of these is the "See the Conquering Hero" March from *Joshua*. (It was also used in *Judas Maccabaean*). Side two has one of the three concertos for two wind choirs (which makes considerable use of material from the composer's other works, notably *Messiah*) plus a Concerto for Violin and Strings, which the Handel Gesellschaft lists as a *Sonata à 5*, a three-movement work with some especially effective solo-violin figurations in the finale. Unfortunately, except for this last, the performances are rather disappointing. I presume that attempts to include some stylistic niceties (such as double dotting) are partly responsible for the very stiff phrasing; notes seem to be executed individually with little shaping of the melody. Nothing in the *Royal Fireworks* sounds very "grand"—only loud and insensitive. This is very surprising indeed from a musician who has done so well with Handel in the past; perhaps it was simply an off-day. The reproduction is quite satisfactory. I. K.

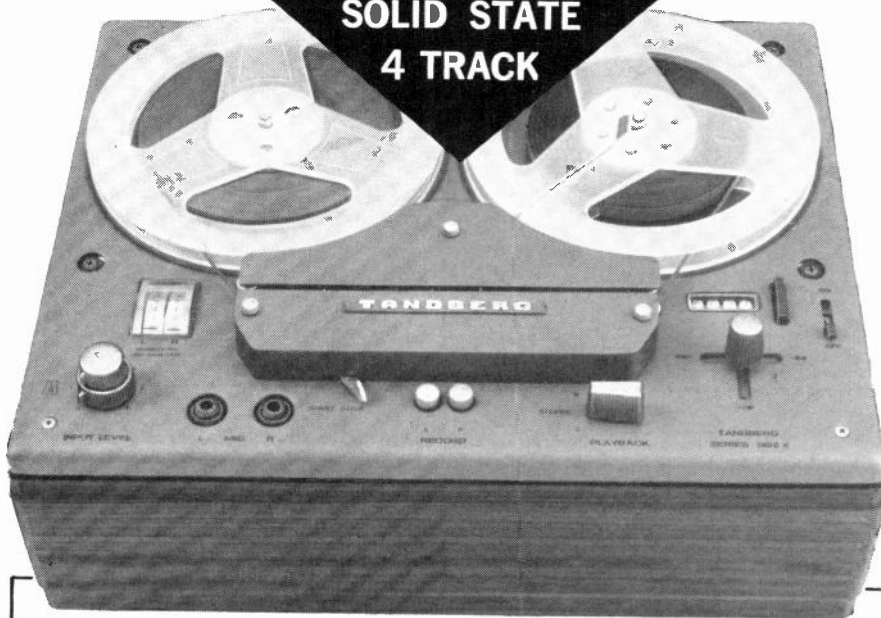
HANDEL: Samson. Alexander Young (tenor), Samson; Martina Arroyo (soprano), Dalila; Norma Proctor (alto), Micah; Thomas Stewart (baritone), Manoa; Ezio Flagello (bass), Harapha; Jerry J. Jennings (tenor), Philistine; Helen Donath (soprano), Israelite and Dalila's Servant; Sheila Armstrong (soprano), Israelite; Munich Bach Choir and Orchestra, Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE SAPM 198461/2/3/4 four discs \$23.92.

Performance: Not all it should be
Recording: Excellent
Stereo Quality: Excellent

I read with some interest recently that the British conductor Charles Mackerras is going to be kept quite busy during the next year recording for DGG a number of large-scale Baroque works. This is music for which he has a special affinity, principally because he is so knowledgeable about stylistic practices, but also because he is able to make the music come brilliantly to life (hear his recording of Handel's *Royal Fireworks* and Purcell's *Dido and Aeneas*). I rather wish he had gotten the assignment to record this complete *Samson* instead of Karl Richter, for I found the German conductor's way with this masterly score disappointing on a number of counts. It is sung in English, and the soloists, all of whom are English-speaking, obviously are more at

(Continued on page 114)

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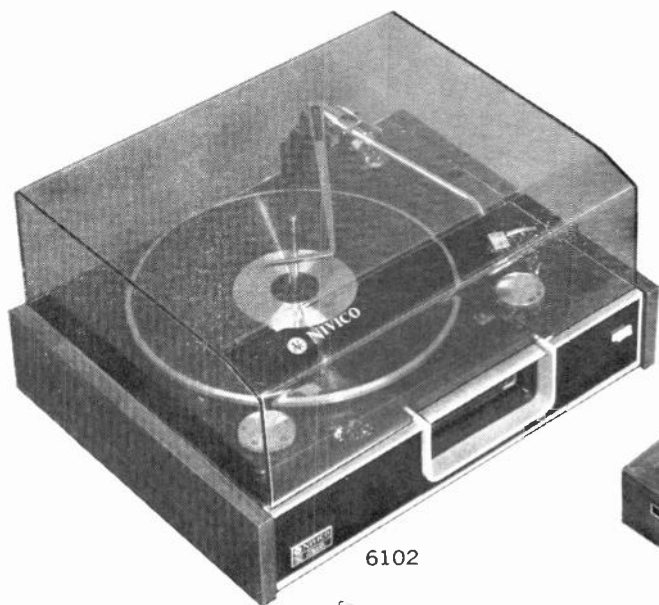
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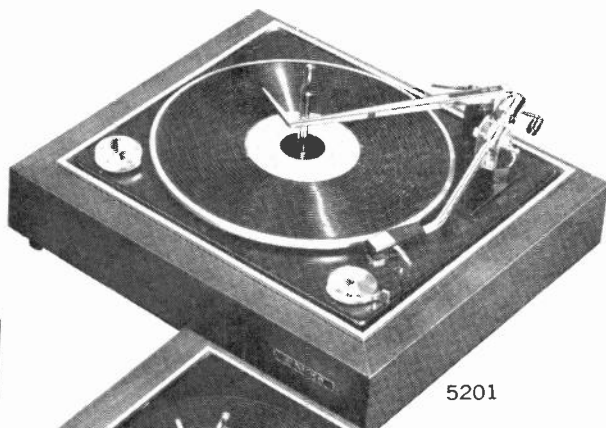
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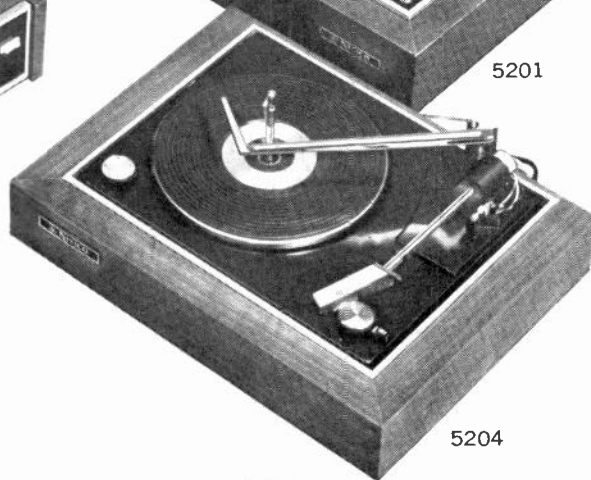
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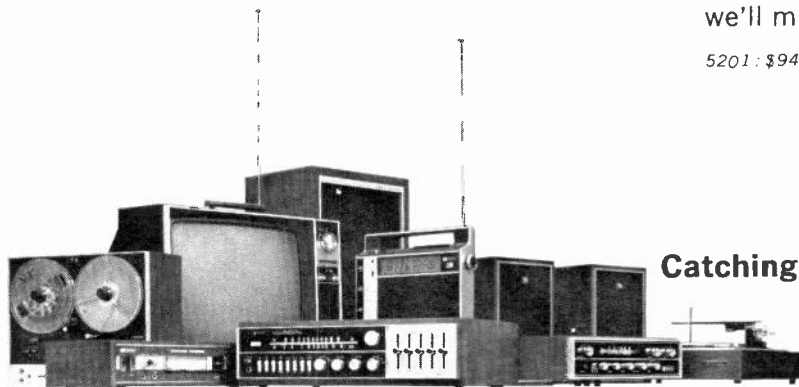
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ease with the text than most German singers would have been. That at least is to the recording's credit, although the chorus, of course, sounds most typically German. The choral singing is first-rate, as one might expect from Richter, but the choruses have a tendency to sound heavy and, especially in the slower numbers, sanctimonious. This goes for a great many of the solo arias and ensembles as well; it is not until the end of Act Two that the music becomes dramatically enlivened by a better sense of pacing. Thus the crux of my own dissatisfaction with Richter's performance is his failure to realize the score's dramatic potential; it is almost as if he were backtracking to this century's earlier Handelian tradition. On stylistic points, Richter is no better. The conductor should have edited into his score the required cadential trills; often unmarked, these were automatically supplied by the musicians of Handel's time, and their absence (I wish I had a dollar for every missing one) can be likened to writing a sentence without its final period. Then, there is Richter's extremely conservative attitude toward embellished *da capo* arias and vocal cadenzas—there are some, but they are few and far between. Richter also has an annoying mannerism of pausing exaggeratedly before the final chord of a piece—an articulation silence, yes, but not a lunch break. The Munich Bach orchestra is in splendid form, but this is an opaque Handel, without the kind of clarity and bouncy exuberance that one gets from the best English ensembles. The harpsichord continuo is well done, but it is too reticent—a matter of balances? Finally, as for the soloists, Alexander Young carries off top honors; his virile manner is ideally suited to the part of Samson, and he never seems to suffer from Richter's frequently rigid and graceless approach. Also highly impressive is Ezio Flagello, whose dramatic fervor and excellent enunciation add much to the part of Harapha, the Philistine giant who summons Samson to the Dagon festivities. The women on the whole are a bit pallid, but this too may be Richter's fault. The recording is excellent sonically, with some effective stereo placement. On the whole this is a far more competent performance than any that has been previously available on discs. For that reason Handelians probably will want to own it. I regret, however, that it didn't do greater justice to Handel's magnificent score.

I. K.

HAYDN: *Cello Concerto, in D Major, Op. 101*. MONN: *Cello Concerto, in G Minor*. Jacqueline du Pré (cello); London Symphony Orchestra, Sir John Barbirolli cond. ANGEL S 36580 \$5.98, Y1S 36580 (3¾) \$7.98, 8XS 36580 \$7.98, 4XS 36580 \$5.98.

Performance: **Soporific**
Recording: **Excellent**
Stereo Quality: **Fine**

The Haydn concerto here is the familiar one, though in the original, not the Gevaert arrangement. The cello concerto by Matthias Georg Monn (1717-1750), an Austrian figure of minor importance, is almost completely unknown; it is a pleasant work, but not especially interesting or significant. The performances are, with the exception only of the last movement of the Monn, extraordinarily slow in tempo, so much so that I found my mind wandering a good bit during these very soporific readings. Miss du Pré plays her solos with a great deal of commit-

ted enthusiasm, unquestioned musical appreciation, and a total lack of understanding of what has to go into these pieces in the way of proper style. Both she and her conductor treat the music with unabashed Romantic fervor and with far too much self-indulgence in tempo fluctuations. Worst of all, however, is simply the fact that the music is made to sound just plain boring. Good sound, but the cello is too prominent. I. K.

HINDEMITH: *Symphonic Metamorphoses on Themes of Carl Maria von Weber* (1943). JANÁČEK: *Sinfonietta* (1926). London Symphony Orchestra, Claudio Abbado cond. LONDON CS 6620 \$5.98.

Performance: **Good** Hindemith
Recording: **Ultra-high-powered**
Stereo Quality: **Good**



Next Month in

Stereo Review

Beethoven's Feet of Clay

By William Ober



Exploring Beethoven

By James Goodfriend



The Critics Look
at Beethoven



Projects to Make Your
Stereo Life Simpler

By Peter Sutheim



Both the Hindemith, with its exotic percussion in the "Chinese" movement and rousing final march, and the Janáček, with its phalanxes of extra trumpets in the first and last movements, are authentic showpieces, and one can't blame recording engineers for going all out to get every ounce of brilliance, dynamic range, and low-frequency oomph they can onto the master tape and into the record grooves. London has made such an effort here, but with less than total success. Microphone placement seems on the close side, and great pains seem to have been taken to pack the most powerful bass wallop possible into the finished disc. The result, at least on my playback equipment, is a tendency toward sonic congestion at the climaxes—something that does not happen, for example, on the best DGG discs embodying comparable program material. I suspect this congestion problem lies as much in the microphone placement as in the tape-to-disc transfer, that it is a form of phase distortion. But it's hard to put one's finger on the crucial trouble spot simply on the evidence of the disc alone.

The young Italian conductor Claudio Ab-

bado delivers himself of a brilliant performance of the Hindemith, but his way with the solemn *Intradas* of the first and last sections of the Janáček is just a mite heavy-handed for my taste. A more "open-air" type of microphoning would have helped here, since the composer conceived of these episodes as "outdoor music." Stylistically, the earlier Czech recordings of Karel Ančerl and Břetislav Bakala (a Janáček pupil) still set the standard for the Janáček *Sinfonietta*, despite their less than spectacular sonics.

D. H.

RECORDING OF SPECIAL MERIT

LULLY: *Amadis Suite*. PURCELL: *King Arthur Suite*. Edward Tarr (first trumpet); Collegium Aureum, Reinhard Peters cond. RCA VICTROLA VICS 1432 \$2.50.

Performance: **Superior**
Recording: **Very good**
Stereo Quality: **Fine**

Gradually, even if only in the form of orchestral suites, the operas of Lully are beginning to achieve some representation on discs. *Amadis*, a lyric tragedy dating from 1684, is reported to have been one of the composer's great successes. Hearing these present instrumental excerpts, especially the great concluding *Chaconne*, one can understand why. This is extraordinarily vital music, graceful and colorfully scored, and should make any Baroque enthusiast tingle with pleasure. Equally fine is the suite derived from Purcell's 1691 opera-play, *King Arthur*; Lully's influence on Purcell is well known, but it is intriguing to play the end of the Lully side (the *Chaconne*) and then to turn to the beginning piece on the Purcell side, also a *Chaconne*, and hear the points of similarity as well as of Purcell's individuality. There have been recorded excerpts from Purcell's work, as well as a complete set; the present recording, however, is so well done (by a first-rate ensemble and with an enormous amount of stylistic insight) that it can be recommended without hesitation. The sonic reproduction, if a bit distant, is worthy.

I. K.

MONN: *Cello Concerto in G Minor* (see HAYDN)

RECORDING OF SPECIAL MERIT

MOZART: *The Abduction from the Seraglio*. Nicolai Gedda (tenor), Belmonte; Mattiwilda Dobbs (soprano), Constanze; Noel Mangin (bass), Osmin; John Fryatt (tenor), Pedrillo; Jenifer Eddy (soprano), Blonde; David Kelsey (speaker), Pasha Selim. Bath Festival Orchestra and the Ambrosian Singers, Yehudi Menuhin cond. ANGEL SC 3741 three discs \$17.94.

Performance: **Worthy effort**
Recording: **Good**
Stereo Quality: **Good**

Advocates of opera in English will find aid for their cause in Angel's new *Abduction*, performed in a modern version by Anne Wood and Joan Cross, with dialogue by Hugh Mills. That intelligently adapted and well-performed Mozart can be effective in English will, of course, not startle anyone familiar with similar efforts in this area by the New York City Opera Company. This disarming

(Continued on page 116)

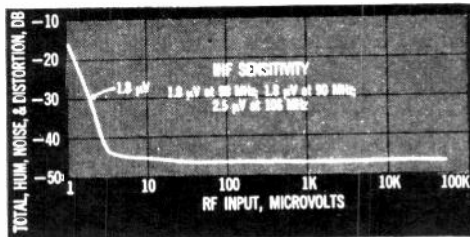
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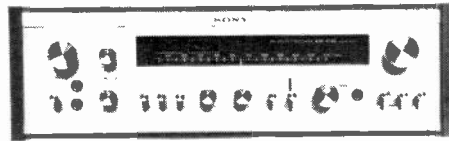
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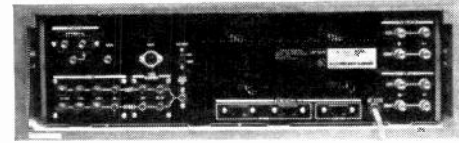
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yet musically sophisticated *Singspiel* is, in fact, one of the New Yorkers' most successful English-language productions.

The venture marks Yehudi Menuhin's recording debut as an opera conductor, and that, too, is a decided asset. He starts off the overture with what seems to me an excessively energetic *Preto*, but soon thereafter settles into convincing tempos which, though often leisurely, never seem to drag. Ensembles are clear, choral textures and orchestral voices are transparent and sensibly balanced, and the singers are led with a disciplined hand—but with consideration. Surely opera—saturated with routine competence, but painfully short of real leadership—can use Menuhin's kind of music-making.

Orchestra and chorus give their leader the musical execution he deserves, and the singers, in the main, are more than satisfactory. This is one of Nicolai Gedda's better current efforts. If his tone sounds a bit "pressed" in the opening scene, his singing becomes warm and poised later on, with a relaxed kind of lyricism in the expansive phrases and impressive agility in such trying music as the oft-omitted aria "*Ich bane ganz*" (to cite the better-known original text). As Constanze, Mattiwilda Dobbs offers neither spectacular coloratura nor absolute purity of intonation, but truly outstanding Constances are hard to come by, and Miss Dobbs' attributes include more tonal body than is offered by those of her colleagues who have undertaken this difficult role.

Noel Mangin, whom I remember as Sarastro with the New York City Opera some seasons ago, offers a sonorous Osmin, with

impressive control over the part's extended range and a right amount of the nastiness the character requires. Sometimes, however, he lapses into that kind of mushiness of sound British basses so often find difficult to escape. John Fryatt and Jenifer Eddy, two new names to me, are an attractive pair: the tenor's neat handling of the Moorish Serenade is particularly winning. David Kelsey presents Selim Pasha's spoken lines with dignity without overdoing a characterization that is, in any case, difficult to put over.

The cast's enunciation is good (Gedda's is nothing short of amazing), but that is still no excuse for Angel's omission of a libretto. If you are "for" opera in English, this set will bring you much pleasure. *G. I.*

MOZART: *Piano Concerto No. 8, in C Major (K. 246)*; *Piano Concerto No. 26, in D Major (K. 537, "Coronation Concerto")*. Sidney Foster (piano); Vienna Chamber Orchestra, Helmuth Froschauer cond. MUSICAL HERITAGE SOCIETY MHS 9-49 \$2.50. (Available by mail from The Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023.)

Performance: **Fine soloist**
Recording: **Piano-orchestra imbalance**
Stereo Quality: **Satisfactory**

Sidney Foster, who, when he is not performing, teaches at Indiana University, plays both these works with fluent technique and a very gracious and unhurried but scintillating approach. In contrast to the view of some of his younger colleagues, his Mozart has a particularly warm tone, and on the whole his

interpretations are most enjoyable—although (a very minor point) I felt he could have fleshed out the rather bare slow movement of the "Coronation" Concerto (which Mozart only sketched). The orchestral contribution is competent and sympathetic, but the ensemble is not the most tonally refined one to be heard in this music. The piano, furthermore, has been recorded much too close—fine for *solo* Mozart, but not suitable with a distant accompaniment in the background. Otherwise the reproduction is solid and clean.

I. K.

MOZART: *Requiem, in D Minor (K. 626)*. Teresa Zylis-Gara (soprano); Oralia Dominguez (contralto); Peter Schreier (tenor); Franz Crass (bass); South German Madrigal Choir; Consortium Musicum, Wolfgang Gönnerwein cond. SERAPHIM S-60100 \$2.49.

Performance: **Rather slack**
Recording: **Church ambiance**
Stereo Quality: **Acceptable**

In general, Wolfgang Gönnerwein's performances with the South German Madrigal Choir of Bach, Handel, and Mozart ecclesiastical masterpieces have set remarkably high standards in both essential musicality and level of execution. But this Seraphim disc of the Mozart Requiem leaves me feeling badly let down, even at the \$2.49 price-tag. There are too many first-rate recorded performances of the Requiem listed in the current catalog to permit this rhythmically slack and rather dull effort to get by.

My own preference is for a tautly drawn
(Continued on page 118)

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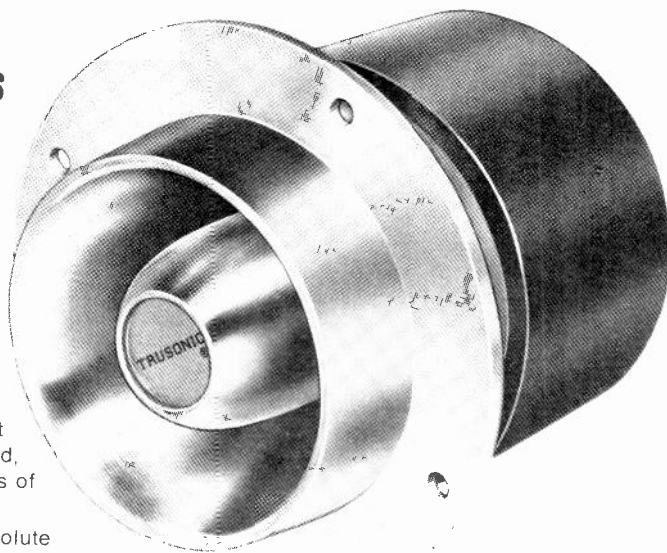
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matic treatment of the score—the Colin Davis Philips disc, the old Scherchen mono recording still available on Westminster, or the unique Leinsdorf-Boston Symphony performance done as an integral part of the High Requiem Mass for the assassinated President John F. Kennedy. *D.H.*

MOZART: Serenades: "Eine kleine Nachtmusik," in G (K. 525); No. 9, in D Major ("Posthorn," K. 320). Cleveland Orchestra Members, George Szell cond. COLUMBIA MS 7273 \$5.98.

Performance: Clean and taut
Recording: Good
Stereo Quality: Good

George Szell has always responded most tellingly to the brilliant and dynamic aspects of Mozart, hence the memorable performances he has recorded of the Symphonies Nos. 33, 35, and 41. Whether one responds positively to his treatment of the familiar *Eine kleine Nachtmusik* and the genially expansive "Posthorn" Serenade depends on one's own conception of suitable style for the "garden-music" Mozart as against the symphonic Mozart. For myself, I prefer a somewhat more relaxed manner, like that of Peter Maag's old mono performance of the "Posthorn." Others may feel differently. Certainly Szell's "Posthorn" finale is a delight in its zest and brilliance, but that is only one-seventh of the tale. Splendid sound, impeccable playing. *D.H.*

MOZART: Sinfonia Concertante in E-flat, K. 364 (see BRAHMS, Double Concerto)

MOZART: Symphonies No. 36, in C Major ("Linz," K. 425); No. 39, in E-flat (K. 543). Boston Symphony Orchestra, Erich Leinsdorf cond. RCA LSC 3097 \$5.98, © R8S 1134 \$6.95.

Performance: Well-routined
Recording: Good
Stereo Quality: Good

Mr. Leinsdorf, when in the vein, can turn out vital and compelling Mozart performances, as witness the best of his complete Westminster series of a decade ago, or his BSO recording of the "Jupiter." I find this new disc of the "Linz" and the E-flat more in the nature of a swift and fluent run-through, which, though well recorded, offers little in the way of illuminating nuance or vitalizing rhythmic pulse. The identical couplings with Karl Böhm on DGG or Bruno Walter on Columbia represent happier alternatives, to my way of thinking. *D.H.*

NONO: Canciones a Guiomar (see XENAKIS)

PAGANINI: Violin Concerto: No. 1, in D Major, Op. 6; No. 2, in B Minor, Op. 7 ("La Campanella"). Shmuel Ashkenasi (violin); Vienna Symphony Orchestra, Heribert Esser cond. DEUTSCHE GRAMMOPHON 139424 \$5.98, © 9424 \$7.95, © 923097 \$6.95.

Performance: Brilliant solo work
Recording: Good
Stereo Quality: Good

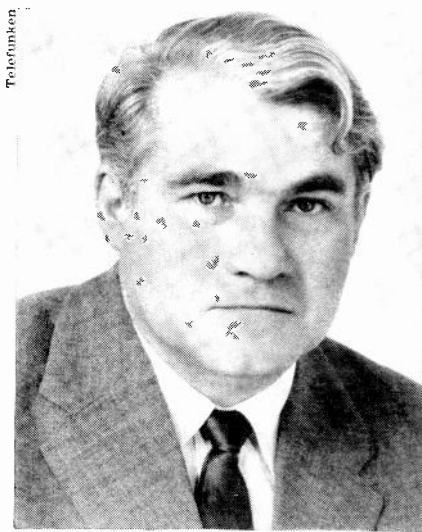
Shmuel Ashkenasi is a new name to me, but judging from this recording of the D Major and B Minor Paganini concertos, he

certainly knows his way around his instrument, tossing off the spectacular acrobatic passages with the utmost ease, and tearing through his own cadenza for the first movement of the B Minor. His vibrato may seem a bit too intense for this kind of music—it lends a decidedly tropical flavor to the Italianate slow movements. For me, the seemingly endless virtuosity of the music wears a bit thin, though I find the celebrated *Campanella* finale of the B Minor an overwhelming *tour de force* of the literature. Good recorded sound. *D.H.*

PURCELL: King Arthur Suite (see LULLY)

REGER: Variations and Fugue on a Theme of Hiller, Op. 100. Hamburg State Philharmonic Orchestra, Joseph Keilberth cond. TELEFUNKEN SLT 43064-B \$5.95.

Performance: With conviction
Recording: Good
Stereo Quality: Electronic, but with taste



JOSEPH KEILBERTH
Verve for Reger's Hiller variations

Max Reger's vast and note-filled elaborations on simple themes require, in my opinion, a rather special taste for comfortable assimilation. The Hiller Variations (1907) I find a little easier to take than those on the Mozart sonata theme (which Mozart also used as a subject for variations), for at least there is no instance here of applying one-upmanship to an already established master. Those who enjoy musical games in the grand manner will enjoy this piece.

An early recording of the Hiller Variations on the SPA label has long been out of circulation, but I did have a chance to compare this 1958 recording by the late Joseph Keilberth with a more recent Odeon import by Franz Konwitschny and the Leipzig Gewandhaus Orchestra, and I find considerably more verve in Keilberth's performance. The sound as such is good and the electronic stereo is unobtrusive. *D.H.*

RHEINBERGER: The Star of Bethlehem, Op. 164 (1890). Rita Streich (soprano); Dietrich Fischer-Dieskau (baritone); Bavarian Radio Chorus and Graunke Symphony Orchestra, Robert Heger cond. ANGEL S 36565 \$5.98.

Performance: Refined
Recording: Satisfactory
Stereo Quality: Adequate

The logic of record-company marketing decisions is often impenetrable (as if you hadn't noticed that fact on your own), and this disc is a perfect illustration. Here is a Christmas "cantata" by an all-but-forgotten composer of the late nineteenth century, a work representative of the ripest sort of German academicism of the time. The composer's name is certainly not going to sell the disc, nor, I strongly suspect, will the reviews it is going to get. The participating musicians, all admirable, do not have the kind of reputation likely to make the disc irresistible to the casual shopper out for a bit of seasonal fare—with the obvious exception of the relentless Fischer-Dieskau; but his value to the enterprise, be warned, is severely limited by the fact that the score calls for less than five minutes of his services! The disc might break sales records in Bavaria. But why, in the name of the profit motive, was it chosen for release here—and at "full" price too?

The text, by the composer's wife Fanny von Hoffnaass (no puns, please—this is a religious work), is a series of saccharine *tableaux* having to do with the annunciation to the shepherds, the adoration of the wise men, and the manger scene. The musical setting is a very solid, very traditional job; the voice-leading in the choral passages is quite reminiscent of the Bach chorales. But the musical ideas are stock late-Romantic, sequences are often run into the ground, and the rhythmic squareness is stupefying. The good performance is to little avail—the Bavarian chorus is fine, and Rita Streich, though her voice has lost the consummate sweetness it had a decade ago, still sings beautifully—for, finally, neither the composer's craftsmanship nor the performers' discretion can stem the flow of sentimentality. What with the popcorn balls, Aunt Sally's home-made blackberry cordial, and the modeling clay some bachelor friend is sure to give your four-year-old, your Christmas should be plenty sticky enough without *The Star of Bethlehem*. *Robert S. Clark*

SALIERI: Concerto, in C Major, for Flute and Oboe; Sinfonia in D (see J. C. BACH)

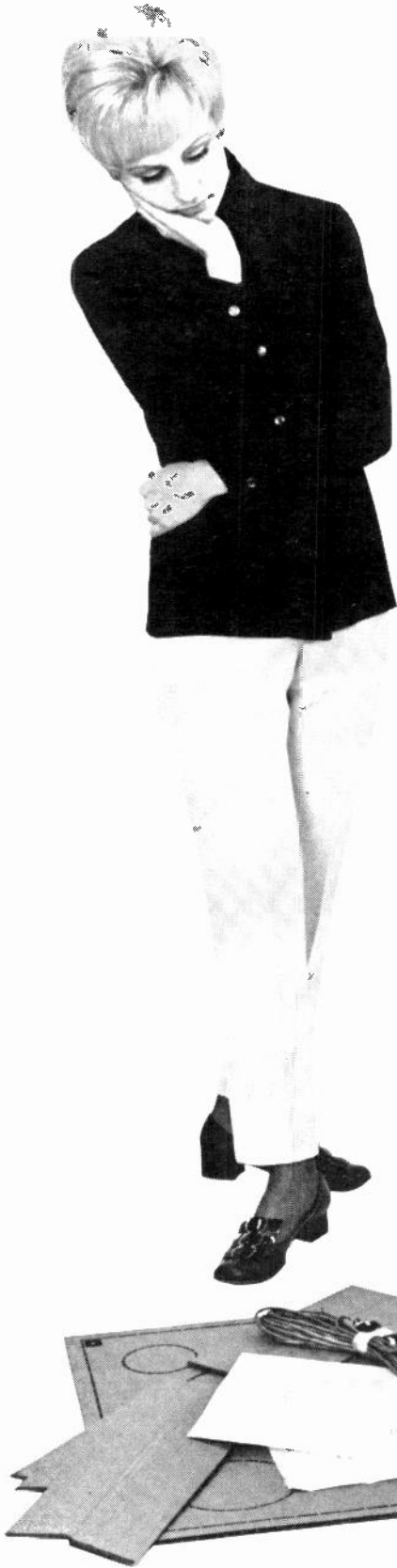
RECORDING OF SPECIAL MERIT

SOLER: Four Villancicos adapted and edited by Frederick Marvin. Esther Martinez and Sue Harmon (sopranos); Richard Levitt (countertenor); William Lyon Lec (tenor); Frederick Marvin (harpsichord); The Gregg Smith Singers; The Texas Boys Choir of Fort Worth; Collegium Musicum Winterthur, Gregg Smith cond. COLUMBIA MS 7287 \$5.98.

Performance: Excellent
Recording: Excellent
Stereo Quality: Excellent

Though *villancicos* are generally regarded as Spanish madrigals with Christmas themes, for the prolific Padre Antonio Soler (1729-1783) the *villancico* provided a framework for imaginative dramatizations. In his treatment, the alternating vocal soloists and choruses are supported by a small orchestra—the forces available to the composer during his two decades of service as the Spanish Court's organist and choirmaster at El Escorial. The four *villancicos* on this disc are a result of the extensive research in Spanish archives by the devoted Soler scholar Frede-

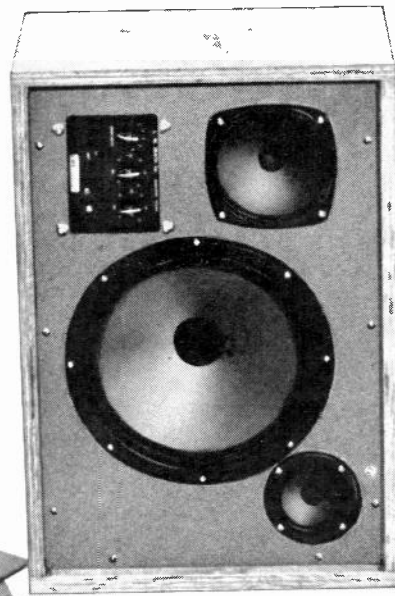
(Continued on page 120)



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rick Marvin. They have been reconstructed from rather sketchy material; in his liner notes Mr. Marvin indicates that complete scores of these works are not only unavailable, but may never have existed.

While the musicological world is in Mr. Marvin's debt for these discoveries, let me emphasize that these four *villancicos* are absolutely delightful, quite apart from their historical significance. The first, *En Piélagos Inmensos*, is a dramatic cantata symbolizing the triumphant meaning of the Nativity for the chaotic world. The choral writing is ingenious and, though the orchestral effects are relatively simple and economical, the overall effect is worthy of a Haydn. The shorter *Contradanza de Colegio* is joyous, with a contagious rhythmic vitality. *De un Maestro de Capilla* uses the theme of Christ-

mas as a backdrop to a charming play about students and a tyrannical chorus master, and *Congregante y Festeiro* is another playlet in which a churchgoer and a music director bargain over the cost of the mass. Aside from his melodic invention, lively imagination, and polyphonic skill, Soler was obviously blessed with a sense of humor and an unceremonious turn of mind. The musical expression throughout is direct, unmannered, and joyful.

Soloists, chorus, and orchestra are top-notch. At the harpsichord, Frederick Marvin directly shares in the success of his enterprise. This is an outstanding addition to the recorded repertoire. G. J.

SOUSA: John Philip Sousa Conducts His Own Marches. *Sousa: Washington Post*

March: El Capitan; Hounds Across the Sea; Stars and Stripes Forever; Thunderer March; The Fairest of the Fair; Jack Tar March. Wagner: Under the Double Eagle. Gallini: La Sorella March. Meacham: American Patrol. Sousa's Band, John Philip Sousa cond. EVEREST 3260 \$4.98.

Performance: **Puts hair on your chest**
Recording: **Good restoration job**
Stereo Quality: **Electronically reprocessed nothing**

When bandmaster and composer John Philip Sousa (1854-1932) sat down to write a march, he meant it. He was out to win. After playing in various theater orchestras around Washington, D.C., Sousa became conductor of the United States Marine Band at the age of twenty-six. In 1892, he formed his own band and decided to upgrade the group by scaling down the brass and percussion sections and building up the woodwinds so that the band would have a flexibility closer to that of the symphony orchestra. Meanwhile, he composed suites, symphonic poems, and operettas of his own, and marches galore—more than two hundred works in all. He also published a book about band instruments. And he wrote an autobiography entitled, needless to say, *Marching Along*.

In the dusty back closet of our family archives I have seen (but never have been brave enough to play) a number of old 78-rpm black-labeled twelve-inch discs containing performances of Mr. Sousa's military works with his own band. Luckily for the modern student of such music (I see him as a kind of four-eyed dreamer lost amid the militants in the R.O.T.C.), Mr. Sousa re-recorded many of his favorite works in the late Twenties which, with the work Everest's engineers have done on them, make for smooth and easy listening. In addition to the familiar, whistleable classics from Mr. Sousa's pen, a few other jaunty favorites like *Under the Double Eagle* and *American Patrol* fill out the program. Mr. Sousa surely had a way with a march, and these emerge from their "electronic reprocessing" all puffed up with snap and pizzazz and a beat to make belligerent arms swing. Not for doves. P. K.

RECORDING OF SPECIAL MERIT

STRADELLA: Cantata per il Santissimo Natale: Sinfonia in D Major. Teresa Zylis-Gara (soprano), Angel; Edith Mathis (soprano), Virgin Mary; Caterina Alda (soprano), Second Shepherd; Paul Esswood (countertenor), St. Joseph; Eric Tappy (tenor), First Shepherd; Alfredo Mariotti (bass), Lucifer; Chœur du Festival de Montreux; Schola Cantorum Basiliensis, August Wenzinger cond. DEUTSCHE GRAMMOPHON ARCHIVE SAPM 198-443 \$5.98.

Performance: **Delightful**
Recording: **Superior**
Stereo Quality: **Excellent**

This Christmas cantata is a particularly lovely work, serene in its pastoral atmosphere and not dissimilar to the oratorios of this Italian composer's somewhat elder contemporary, Carissimi. Stradella, who was born in 1642 and whose life was abruptly cut short in 1683 (he was murdered), is one of the most important vocal composers of the seventeenth century, but thus far his repre-

(Continued on page 122)

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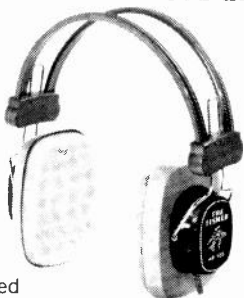
The comfort factor.

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

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As a result, wearing the HP-100 is as pleasant physically as listening to loudspeakers. In fact, to some people the



sound does not appear to originate in the phones but seems to come from a certain distance, as in loud-speaker listening, but with a much more pronounced stereo effect.

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

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

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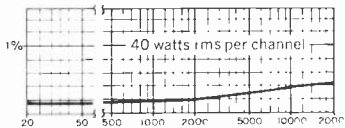
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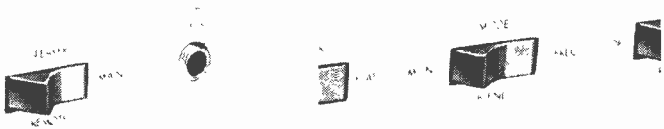
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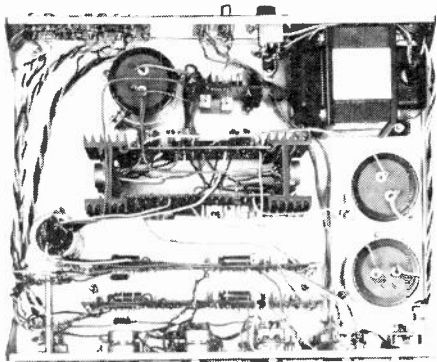


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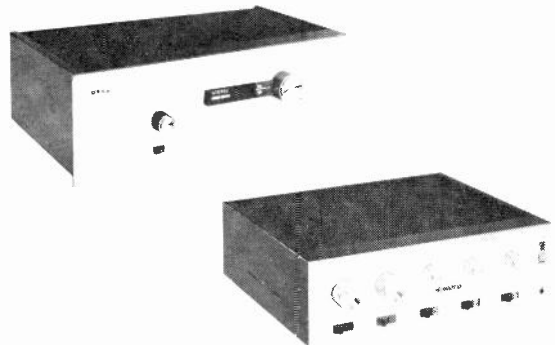


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sentation on discs is extraordinarily meager. It is therefore good to have a performance of this work on such a high stylistic level as this; a previous recording (available for a time on Music Guild S/M 13) was not very satisfactory in this respect. The Archive soloists, on the whole, are vocally superior to those in the previous effort, although Alfredo Mariotti as Lucifer does have a moment or two of trouble with his *floriture*. Wenzinger shapes the whole with a gentle lyricism, and the reproduction is beautifully transparent. A valuable recording for any season of the year. I. K.

STRAUSS, R.: *Salome: Salome's Dance; Till Eulenspiegel's Merry Pranks, Op. 28; Suite from "Die Frau ohne Schatten" (arr. Leinsdorf)*. Philharmonia Orchestra, Erich Leinsdorf cond. SERAPHIM S 60097 \$2.49.

Performance: Good
Recording: Good
Stereo Quality: Good

STRAUSS, R.: *Till Eulenspiegel's Merry Pranks, Op. 28; Don Juan, Op. 20; Death and Transfiguration, Op. 24*. Vienna Philharmonic Orchestra, Wilhelm Furtwängler cond. SERAPHIM 60094 \$2.49.

Performance: Freely lyrical
Recording: Fair

STRAUSS, R.: *Till Eulenspiegel's Merry Pranks, Op. 28*. BRAHMS: *Variations on a Theme by Haydn, Op. 56a*. MOZART: *Symphony No. 40, in G Minor (K. 550); 4th Mvt.* SCHUBERT: *Symphony No. 8, in B Minor ("Unfinished"); 1st Mvt.—Rehearsal Sequence*. Berlin Philharmonic Or-

chestra, Wilhelm Furtwängler cond. EVEREST 3252 \$4.98.

Performance: Free-wheeling Brahms and Strauss
Recording: Poor
Stereo Quality: Ineffectively artificial

It would be hard to imagine a greater difference in interpretive approach to Strauss's *Till Eulenspiegel* than that of Wilhelm Furtwängler on the one hand and Erich Leinsdorf on the other. Brilliance, rhythmic incisiveness, clarity of texture, and steadiness of main tempo mark the latter performance, while Furtwängler seeks to communicate the poetic essence of each episode through freely fluctuating tempos and a basically lyrical approach. The same differences apply in a less extreme fashion between Furtwängler and Reiner in *Don Juan*: Furtwängler is expansively lyrical while Reiner is fiercely hot-blooded. So much for basic differences of interpretation—let's consider each of the four discs individually.

(Continued on page 124)

RECORDING OF SPECIAL MERIT

STRAUSS, R.: *Don Juan, Op. 20; Salome: Final Scene*. Inge Borkh (soprano); Chicago Symphony Orchestra, Fritz Reiner cond. RCA VICTROLA VICS 1392 \$2.50.

Performance: Topnotch Reiner
Recording: Remarkable mid-Fifties
Stereo Quality: Excellent

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The Reiner is a first stereo issue of a mid-Fifties recording, one that finds him and the RCA Victor engineers in absolutely top form. Even by today's standards, the stereo recording is stunning in its depth and breadth illusion, not to mention the combined richness and brilliance to be gotten from Chicago's Orchestra Hall under ideal conditions. Inge Borkh as Salome may not command the sheer vocal volume of Birgit Nilsson, but in the final pages, wherein the perverse heroine kisses the severed head of Jochanaan, she conveys the essence of the scene with chilling effect. The *Don Juan* performance is absolutely stunning. Here is a best buy at \$2.50 by any standards.

Leinsdorf is crisp and clean in his *Till Eulenspiegel*, and this kind of reading, backed by exceptionally fine recording of inner rhythmic detail and fine percussive effects, makes for a standout version of Salome's Dance. The high point of this 1961 recording is Leinsdorf's suite, cunningly woven from a dozen or so passages from Strauss' elaborate symphonic opera, *Die Frau ohne Schatten*. There has been no lifting of purely vocal material—everything is used by Leinsdorf as originally orchestrated. Yet the whole emerges as an apparently seamless tonal fabric, a feast of lushly lyrical and dramatic Straussiana.

Each of the Furtwängler discs has its own special problems, chiefly in matters of recorded sound. The 1950 *Death and Transfiguration* from Vienna reveals more of the conductor's spacious phrasing and unhurried tempo than it does of the tonal warmth the performance must have had in the flesh. The sound is dull and muffled even by the standards of two decades ago. The 1954 performances on the other side are a little brighter sonically, but this period of Vienna recording by EMI was never a particularly successful one.

Everest, as usual, fails to indicate the sources of its Furtwängler material, though it is said that the Mozart and Schubert excerpts—the latter offering a sample of Furtwängler's voice in rehearsal—derive from film soundtracks, and the Brahms and Strauss were taken from broadcasts of live performances (obvious from the high incidence of coughs from the audience). The sound is wretched, the phony stereo a waste of time (artificial stereo can be made effective with a first-rate original master recording). The most interesting aspect of the disc interpretively is the astounding *accelerando* manner in which Furtwängler handles the finale of the Brahms Haydn Variations. But this disc is of documentary value only. The Mozart and Schubert symphonies are currently available in complete versions on imported Odeon discs, that particular 1950 Mozart performance standing as one of Furtwängler's very finest readings and one of the more successful EMI Vienna recordings of the period. *D. H.*

STRAVINSKY: *Pastorale* (see GLIÈRE)

TAKEMITSU: *The Dorian Horizon* (see XENAKIS)

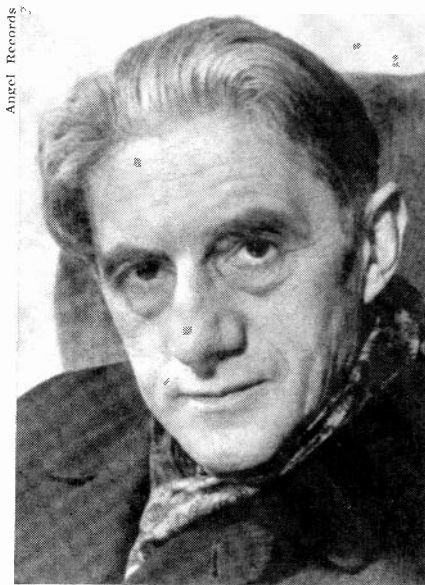
RECORDING OF SPECIAL MERIT

VERDI: *Otello*. James McCracken (tenor), Otello; Dietrich Fischer-Dieskau (baritone), Iago; Gwyneth Jones (soprano), Desdemona; Piero de Palma (tenor), Cassio; Florindo Andreolli (tenor), Roderigo; Alfredo

Giacomotti (bass), Lodovico; Leonardo Monreale (bass), Montano; Glynne Thomas (tenor), Herald; Anna Di Stasio (mezzo-soprano), Emilia. Ambrosian Opera Chorus and Children's Chorus; The New Philharmonia Orchestra, Sir John Barbirolli cond. ANGEL SCL 3742 three discs \$17.94.

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

More than eight years have passed since that strange coincidence that placed two *Otellos* simultaneously before us, London OSA 1324 and RCA LDS 6154. Angel's *Otello* arrives alone, with a distinguished cast led by Sir John Barbirolli, who in this autumnal phase of his career seems to be turning ever more actively toward opera. In an affectionate essay that comes with the set, Sir John tells us that "*Otello* is a work which I have known and dreamt about since I was a boy." It turns



SIR JOHN BARBIROLLI
A loving and painstaking Otello

out that both the conductor's father and grandfather were violinists in the La Scala orchestra when *Otello* had its premiere in 1887. The essay is full of warm reminiscences about Verdi, Francesco Tamagno and Victor Maurel (the first Otello and Iago, respectively), and conductor Franco Faccio, and reveals Barbirolli's strong identification with this towering masterpiece of Italian opera.

And Barbirolli's conducting is the set's greatest asset—a loving and painstaking account that brings a reassurance of conductorial wisdom to ears so frequently tried these days by highly touted mediocrity. By the end of the first act—after the ferocious opening pages, the lightning grace of the "*Fuoco di gioia*" chorus, and the delicate pointing up of elusive woodwind details in the closing duet—convincing testimony has been offered that the opera is in masterly hands. For the most part, Barbirolli's tempos seem to me ideal, and the orchestral tone is rich, mellow, and beautifully balanced. There are a few details one can quibble about—the languor in "*Era la notte*" seems excessive, and the Oath Duet which follows has less than its full measure of excitement. The final ensemble of Act III, too, is not brought off with the mounting tension and rhythmic

animation that both Toscanini and Karajan impart to it in their versions. But my ultimate evaluation of Barbirolli's contribution is resoundingly affirmative.

Of the three principals, only Gwyneth Jones comes close to being absolutely right. There is an aura of hurt, unbelieving innocence about her Desdemona that is entirely convincing. Her voice is not always under complete control: it is sometimes strident in high passages and, particularly in the first act, not always right on pitch. But its basic quality is lovely and sensitively colored. Miss Jones fastidiously observes Verdi's frequent *dolce* and *dolcissimo* markings, and with beautiful results. The phrase "*Amen risponda*" in the first-act duet, for example, is one of many to be cherished.

James McCracken's familiar and internationally tested Otello is an interpretation I respect without being really moved by it. The strangled quality of the opening "*Esultate*" starts things off ominously, and McCracken cannot supply all the tenderness needed for the closing duet of Act I. Later scenes bring improvement; the tenor's handling of the Act III duet with Desdemona and his "*Dio, mi poteri*" monologue are impressive. He lives the part with a noble intensity: there is dignity in his passion and diligent musicality in his singing. But his tones lack sustained Italianate richness.

I have mixed feelings about Dietrich Fischer-Dieskau's Iago, as I usually do about the German baritone's Italian roles. An inspired and penetrating dramatic interpreter, he can bring out the venom in a phrase like "*Ed io rimango di sua Moresca Signoria l'alfere*" with a mastery few singers can muster, and he can find expressiveness in the difficult *Brindisi* where other baritones would be content simply with singing all the notes. Slow tempo notwithstanding, his "*Era la notte*" is brilliantly insinuating. And yet, conceding its brilliant moments, his does not seem to me to be a thoroughly controlled and co-ordinated interpretation: there are times when he becomes over fussy with details and undernourished in tone at climaxes. And much of the *Credo* is virtually toneless declamation. In sum, this is an intermittently spellbinding yet not wholly idiomatic characterization.

The chorus and the important subsidiary artists are all good. Angel's sound is effective, and without obtrusive gimmicks. The tumultuous *Brindisi* scene and the finale of Act III are clarified through judicious stereo placement. In the last analysis, this is a praiseworthy performance, but I regard the Karajan-led London set to be superior in overall merit. *G. J.*

VIVALDI: *Guitar Concertos in C and D* (see CARULLI)

WAGNER: *The Ring of the Nibelung: Orchestral Excerpts. Das Rheingold: Entrance of the Gods into Valhalla; Die Walküre: Ride of the Valkyries and Magic Fire Music; Siegfried: Forest Murmur; Die Götterdämmerung: Dawn and Siegfried's Rhine Journey. Funeral Music and Closing Scene.* Cleveland Orchestra. George Szell cond. COLUMBIA MS 7291 \$5.98.

Performance: **Idiomatic**
Recording: **Spacious, but how natural?**
Stereo Quality: **Good**

(Continued on page 126)

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Despite decades of experimentation, the manner in which ear and brain process auditory data to sense the direction of a source of sound is still unknown. A new and comprehensive series of experiments now being carried out by researchers at Columbia University may bring us closer to the answer. Under the supervision of Professor Eugene Galanter of the university's Department of Psychology, John Molino and other workers are using elaborate instrumentation to generate precisely controlled signals to synthesize spatial sensations for listeners.

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With one notable substitution, this disc is a re-run of Szell's fine middle-Fifties disc of orchestral excerpts from the *Ring*; for this new recording, he has added the *Entrance of the Gods into Valhalla* and omitted Wotan's farewell music from the *Magic Fire* episode. One may agree in principle with Sir Donald Tovey about the unsuitability of the "bleeding chunks of butcher's meat" served up in Wagner concerts, but if one is willing to put up with a certain amount of soundtrack-type musical editing, Szell's Wagner is not only eminently palatable, but amply imposing—as should be the case with *Ring* excerpts. I do wish, however, that he—and every other conductor on and off records—would stop using Humperdinck's vulgar concert ending to the *Rhine Journey* episode, especially when it is linked to Stegfried's Funeral Music. The Cleveland Orchestra, as usual, plays superbly here, but I'm put off by what sounds like undue artificial reverberation in the finished disc—or did the Clevelanders go back to the bright and roomy Masonic Temple (where the earlier *Ring* recording was done) instead of staying with the tighter acoustics of Severance Hall? *D. H.*

RECORDING OF SPECIAL MERIT

WUORINEN: *Time's Encomium*, for synthesized & processed synthesized sound. Realized at the Columbia-Princeton Electronic Music Center, New York. NONESUCH H 71225 \$2.98.

Performance: Electronic but alive
Recording: Excellent
Stereo Quality: Very fine

Theodore Strongin, in the *New York Times* of Sept. 7, called it "Electronic—but With Soul," a great line and a very accurate description of Charles Wuorinen's remarkable new electronic composition, *Time's Encomium*. The piece is exactly that—an effort to bring to the electronic medium the same sense of human involvement and freedom (the "inflection," to use the composer's own word) of "live" performance.

According to Wuorinen, the electronic substitutions for the performer's personal "inflections" are a function of his manipulation of temporal elements within the piece (hence the title, roughly translatable as "In Praise of Time"): "By composing with a view to the proportions among absolute length of events—be they small (note-to-note distances) or large (overall form) rather than to their relative 'weights,' one's attitude toward the meaning of musical events alters and (I believe) begins to conform to the basic nature of a medium in which sound is always reproduced, never performed."

In other words, as is the case with almost every conventional musical instrument, there can exist an idiomatic music for the electronic machine—a music that can achieve and project the same sense of personal participation that is possible using standard instrumental means. *Time's Encomium* is an attempt to achieve that end.

Wuorinen would seem to have hit on something quite important; the new approach has merits well worth extensive investigation. His piece is a rare example of an electronic work that sounds "right," is at home with itself, is humanly involved, and is seemingly reflective of the personality of the man who wrote it. In two sections, the first expository and the second developmental, and made on

an RCA Synthesizer which "is prejudiced by its design toward the twelve-tone equal temperament," *Time's Encomium* is easy to listen to and quite absorbing. It should be in the library of everyone interested in the music of the twentieth century. *Leonard Altman*

RECORDING OF SPECIAL MERIT

XENAKIS: *Akrata*. **DEL TREDICI:** *Szygy*. **TAKEMITSU:** *The Dorian Horizon*. **NONO:** *Canciones a Guiomar*. Susan Bellington (soprano, in Nono), Phyllis Bryn-Julson (soprano, in Del Tredici); Festival Chamber Orchestra, Richard Dufallo cond. COLUMBIA MS 7281 \$5.98.

Performance: Very fine
Recording: Excellent
Stereo Quality: Fine

This disc presents four works that were first played in Philharmonic Hall, New York, in



RICHARD DUFALLO
Fine readings for Koussevitzky commissions

July, 1968, as part of a festival of contemporary music honoring the Koussevitzky Foundation. Each of the pieces was commissioned by the Foundation.

In the nature of a musical love-letter that could easily fit into an opera scene, Nono's *Canciones a Guiomar* is a setting of a poem by Antonio Machado scored for soprano, celesta, guitar, viola, cello, and percussion. It offers a difficult and highly effective vocal line (here beautifully sung), supported and enhanced by delicate instrumental interludes that maintain and strengthen the mood. Brief and somewhat suggestive of Schoenberg and Webern, it is a miniature of great beauty and effectiveness.

Akrata is the work of a mathematician and architect to whom the musical language is just an extension of his natural bent. It is a striking piece, full of enormous color and dynamic contrast, intensely dramatic at moments, clean-sounding, and of an almost transparent quality despite its sometimes massive sonorities. Like many modern works, it seems to demand that the very air and space around it become part of its totality—a feeling that is realized on this well-recorded disc. The opening section was par-

ticularly fascinating to me because I found myself responding to it emotionally, just as I might to a work by Tchaikovsky. Peter Ilyich Xenakis, anyone?

On the other hand, Toru Takemitsu's *The Dorian Horizon* seems to possess an unspoken visual aspect that might best have been satisfied by incorporating it into a more multi-faceted work of art. In a film or, even better, as music for dance (it's perfect for Erick Hawkins), its suggestions of movement and motion and its highly sensitive sonorities might be more effective than they seem as pure music.

Based on two poems of James Joyce, David Del Tredici's *Szygy* (a great word for a spelling bee!) strikes me as being too highly contrived. I like best the first section, *Ecce Puer*, with its appropriate church sounds. *Nightpiece*, perhaps because of its length and complexity, is less easy to approach. Frankly, I got lost somewhere along the way. Like the work of Joyce himself, *Szygy* will require time for proper digestion—and, who knows, I may grow to like it more.

All in all, this is a highly interesting recording. The performances strike me as being very fine. Basic sound, presence, and stereo effect are excellent. *Leonard Altman*

COLLECTIONS

MARIA CALLAS: "La Divina" (see Best of the Month, page 94)

RECORDING OF SPECIAL MERIT

EIGHTEENTH-CENTURY OVERTURES. Pergolesi: *L'Olimpiade*. Handel: *Il Pastor Fido*. Grétry: *Le Jugement de Midas*. D. Scarlatti: *Sinfonia in B Major*. Rameau: *Pygmalion*. Bononcini: *Polifemo*. Sacchini: *Oedipe à Colone*. Méhul: *La Chasse du Jeune Henri*. New Philharmonia Orchestra, Raymond Leppard cond. (and harpsichord continuo). PHILIPS PHS 900235 \$5.98

Performance: Scintillating
Recording: Excellent
Stereo Quality: First-rate

This is a well-varied program of absolutely delightful overtures, some in French style, others in Italian *sinfonia* form, and one, Méhul's in the nineteenth-century operatic manner, with excerpts from the operatic music to follow. Some are familiar, but at least in the case of the Domenico Scarlatti work (presumed to have been an overture for an opera despite its anonymity), this must be the first recording. The program is anything but routine, thanks to Raymond Leppard's exuberant direction and the high-spirited playing of the orchestra, and it can be recommended with great enthusiasm. The sonic reproduction is fine. *I. K.*

GOTTLÖB FRICK: *Great German Songs of the Hunt* (Christfried Bickenbach arr.). **Silcher:** *Droben in Oberland*. **Werner:** *Heiderölein*. **Mendelssohn:** *Wer hat dich, du schöner Wald*. **Kreutzer:** *Ein Schütz bin ich*. **Cornet:** *Ein Tiroler wollte jagen*. **Gehricke:** *Im Wald und auf der Heide*. *Six Folk songs*. Gottlob Frick (bass); Horn Soloists and the Mühlacker Hunting Horn Ensemble; Bavarian State Opera Chorus; Graunke Symphony Orchestra, Helmut Re-
(Continued on page 128)

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ger cond. Detmold Chamber Orchestra, Gerd Berg cond. ANGEL S 36610 \$5.98.

Performance: **Lusty**
Recording: **Good**
Stereo Quality: **Good**

Hunting is even more than a big national pastime in Germany; it is something like a cult. German legends are full of hunters and prodigious hunting feats, and the "glories" of the sport have been sung by some of the best German poets and musicians. The appearance of such a disc as this, then, is not surprising, nor is it odd that its German producers went all out in their effort to surround these hunting songs with "authentic hunting horns and sounds of the field," to say nothing of the orchestras, ensembles, and instrumental specialists. And the singer is Gottlob Frick, whose hunting credentials are impeccable (Hunting in *Die Walküre*, Kaspar in *Der Freischütz*) and who, as the liner notes assure us, is an "enthusiastic huntsman" in his idle hours as well. At sixty-three, Herr Frick can still trumpet forth some mighty sounds, though his tone no longer boasts the steadiness and sonority of a few years ago. The four solo hornists, the choruses, the zither soloist, and even the participating birds all rise triumphantly to the occasion. The program consists of Austrian and German folk songs in addition to the art songs listed. The most engaging musical selection, for me at least, was "Ein Schütz bin ich" from Conradin Kreutzer's romantic opera *Das Nachtlager in Granada*.

My own attitude toward hunting is that of monumental indifference. Were this not so, perhaps I would respond to the disc more enthusiastically. But though, for me, its musical merit is limited, an impressive amount of care and professionalism has gone into its making.

G. J.

1685) wrote as a *bercense*, part of the incidental music for a comedy by Calderón de la Barca. It is quite lovely, and so too are the many other examples of music here which would have been performed as part of a theatrical production in that period. Whether a gentle *cuatro* (a madrigal quartet) by the seventeenth-century composer Carlos Patiño (chapelmaster of the Madrid Royal Chapel), a lively *Bailete* (a danced and sung ensemble piece) by the Portuguese Carmelite Padre Manuel Correa (d. 1653), or an infectious instrumental *villanesca* by the chapelmaster of Seville Cathedral, Francisco Guerrero (1528-1599), these pieces are all extremely entertaining and thoroughly captivating. The anthology, incidentally, concludes with three examples of popular sacred song, two by Guerrero and one by Mateo Flecha (1530-1604), another chapelmaster. These, in their popular approach to sacred subjects, are not in the least different from

This is a very satisfying showcase for the highly gifted and always dependable Anneliese Rothenberger. Dependability is not intended as faint praise: there are undoubtedly more exciting theatrical personalities than Miss Rothenberger, on stage and on records, but few can match her control and secure musicality in the soubrette repertoire, for which she is admirably suited in appearance as well as voice quality. (It was that soubretish appearance, in fact, that made her Lulu, in the Hamburg Opera production, so startlingly effective in its amoral detachment.) In music that calls for this kind of youthful presence and neat lyrical vocalization—the *Fidelio*, *Freischütz*, and *Undine* excerpts on this record—she leaves nothing to be desired. Her Mozart is also admirable for its pure tone quality and clear articulation. Though it is true that her "*Martern aller Arten*" is somewhat lacking in dramatic thrust, it is equally true that when weightier, Donna-Anna- and Norma-like voices undertake this difficult aria, they are not likely to negotiate its florid passages with Miss Rothenberger's agility. Oscar's arias from *Un ballo in maschera* are skillfully, if not exceptionally, done. Only in the *La Traviata* scene, in which she exhibits instances of unsteadiness, does she fall below her otherwise consistently high standards. The orchestral accompaniments are expert and are captured in rich sound.

G. J.



Cantrol Records

ANNELIESE ROTHENBERGER
Highly gifted, always dependable

the foregoing theater-type pieces and are equally entertaining. The New York Pro Musica is in excellent form for the anthology, and they perform the varied collection with skill and imagination. The tempos are sensible ones and the renditions are characteristically flavorful. Texts and translations are included, and the sonic reproduction is quite good.

ANNELIESE ROTHENBERGER: *Opera Arias*. Mozart: *The Abduction from the Seraglio*; *Martern aller Arten*. *The Magic Flute*: *Ach, ich süß!*. Beethoven: *Fidelio*: *O wär ich schon mit dir vereint*. Weber: *Der Freischütz*: *Einst träumte meiner sel'gen Base . . . Trüben Augen*. Lortzing: *Undine*: *So wisse, dass in allen Elementen . . . Doch kann auf Erden*. Verdi: *Un ballo in maschera*: *Volta la testa*; *Saper vorreste*. *Rigoletto*: *Tutte le feste*. *La Traviata*: *È strano . . . Ah! fors' è lui . . . Sempre libera*. Anneliese Rothenberger (soprano); Orchestra of the Deutsche Oper, Berlin, Hans Zanotelli cond.; Berlin Symphony, Wilhelm Schüchter cond. SAPHIM S 60092 \$2.49.

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

RECORDING OF SPECIAL MERIT

ANDRÉS SEGOVIA: *The Unique Art of Andrés Segovia*. Bach: *Allemande in A Minor*; *Sarabande in A Minor*; *Gigue in A Minor*. Villa-Lobos: *Prelude No. 1, in E Minor*. Albéniz: *Mallorca*. Milan: *Pavana No. 1, in A Minor*; *Pavana No. 6, in D Major*; *Pavana No. 3, in C Major*; *Pavana No. 5, in D Major*; *Pavana No. 2, in B Minor*; *Pavana No. 4, in D Major*. Tansman: *Prelude, from the Suite "Homage to Chopin"*. Harris: *Variations and Fugue on a Theme of Handel*. Andrés Segovia (guitar). DECCA DL 740167 \$5.79, Ⓢ 6-10167 \$7.95, Ⓢ 73-10167 \$6.95.

Performance: **Beyond praise**
Recording: **Excellent**
Stereo Quality: **Adds presence**

Anyone who has ever sat in a large concert hall listening to the lone voice of Segovia's guitar on a distant stage, almost afraid to breathe for fear of missing one of those subtly strummed, immaculately articulated chords, knows what a treat is in store for him when a program by the great guitarist becomes available on records. "The Unique Art of Andrés Segovia" is no let-down. The bill of fare is a particularly generous one, offering an allemande, a sarabande, and a gigue by Bach from a suite originally written for the lute, a highly formal prelude by Villa-Lobos, and a transcription of the rhapsodic *Mallorca* by Albéniz on the first side, and on side two six stately *pavanas* from the pen of Luis Milan, the somber prelude from the suite *Homage to Chopin* by the Polish-born contemporary composer Alexander Tansman, and a set of variations, climaxed by a fugue, by Albert Harris, a West Coast composer. Harris is something of a guitarist himself, and his understanding of the instrument is revealed in a stunning work that is somehow modern despite the strict Baroque idiom in which it is couched. The playing is

RECORDING OF SPECIAL MERIT

NEW YORK PRO MUSICA: *Music of the Spanish Theater in the Golden Age (and Three Popular Sacred Songs)*. Anonymous Theater Dances (early 17th C.): *El villano*; *Matachín*; *Marizápalos*. Patiño: *Cuatro*: *Pastorello triste*; *Cuatro de empezar*; *Cantar las gracias de Flora*. José Marín: *Pasacalle*: *Qué bien canta un ruiseñor*; *Pasacalle*: *No piense Minguilla*; *Pasacalle*: *Desengañémonos ya*. Anonymous: *Jácara*: *No hay que decirle el primor*. Hidalgo: *Quedito, pasito*. Correa: *Bailete*: *Con las mozas de Vallecas*. Guerrero: *Villanesca*: *Sacred Villanesca*: *Todo quanto pudo dar*; *Sacred Villanesca*: *Virgen sancta*. Valenciano: *Tonada a solo*: *Ay del amor*. Mudarra: *Fantasia que contrabaze la harpa en la manera de Ludovico*. Flecha: *Ensalada*: *El Fuego*. New York Pro Musica, John Reeves White dir. DECCA DL 79436 \$5.98.

Performance: **Entertaining**
Recording: **Excellent**
Stereo Quality: **Fine**

This third album by the New York Pro Musica devoted to the music of Spain (earlier albums on Decca were Medieval and Renaissance collections) for the most part takes in the kind of repertoire that was associated with the Spanish lyric theater in the late Renaissance and early Baroque. There is only one piece that has an absolutely definite connection with a specific stage work, "*Quedito, pasito*," which Juan Hidalgo (c. 1600-

superb beyond description, and the recording captures every nuance of its excellence. Shirley Fleming's notes, like the topic they examine, are a model of civilized clarity. P. K.

RECORDING OF SPECIAL MERIT

ALEKSANDER SLOBODYANIK: *Piano Recital*. Prokofiev: *Sonata No. 6, in A Major, Op. 82*. Chopin: *Mazurkas: Op. 30, No. 2, in B Minor; Op. 30, No. 3, in D-flat Major; Op. 30, No. 4, in C-sharp Minor; No. 42, in A Minor*. Haydn: *Sonata No. 48, in C Major*. Aleksander Slobodyanik (piano). MELODIA/ANGEL SR 40109 \$5.98.

Performance: Very impressive
Recording: Only fair
Stereo Quality: Unimportant here

Having been much impressed by the playing of Aleksander Slobodyanik when he made his Carnegie Hall debut last season, I am not surprised to have this recording confirm my first impression. This twenty-five-year-old artist is one of the strongest talents to emerge from the Soviet Union in some time. Already an artist of consequence, the young Slobodyanik would seem to be almost unlimited in the potential scope and quality of his future development.

He is "naturally musical," and, although it may seem strange that I find it necessary to highlight this particular quality in a performing artist, it is a fact that there are—there *really* are—some quite eminent musicians who cannot easily or honestly be described in such terms. He does not play like an intellectual (I pray that he never will), but he is not without intellect. He is a poet and a colorist whose considerable powers of projection are well controlled by a knowing ear, and he obviously has a careful awareness of what is going on at all times. To be sure, his already overdeveloped technique causes some trouble—some of the ornaments in the Haydn whiz by in meaningless fashion and here and there in the Prokofiev the fingers take over—but, all in all, the A Major Sonata is absolutely first-rate, and the Haydn shows really fine and quite individual piano playing. No Xerox copy of anybody, this Slobodyanik! Only by the Chopin was I disappointed. I guess you have to be aging to play the mazurkas; they're just too difficult for a man under forty-five.

Too bad the piano sound is not better; some of it sounds as though it came from under the Volga. Or did Slobodyanik use a Borschtnik Grand instead of a Steinway?
Leonard Altman

RECORDING OF SPECIAL MERIT

TO ENTERTAIN A KING (Music for Henry VIII and his Court). Cornyshe: *Blow thy horn, hunter; Ab. Robin, gentle Robin; Adieu, mes amours*. Barbireau: *En l'honneur de son*. Busnois: *Fortune esperée*. Daggere: *Downberry down*. Henry VIII: *Taunter naked; Pastime with good company*. Isaac: *La my. Anon. Baise d'une "Il me suffit"; Galliard "Roche el suvo"; P. u. me "Vegnando da Bologna"; Instrumental Fancy; I am a jolly foster; La Morisque; Passo e mezzo; Where be ye, my love?; My Lady Carey's Dumpe; Galliard "Il Buratto"; Henry VIII's Pavane; Galliard "La Traditor"; Allemande prince; Hey trolly lolly, lo; The Antyck*. The Purcell Consort of Voices,

Grayston Burgess dir. (John Burniston and Paul Copcutt, treble voices; Grayston Burgess, countertenor; Ian Partridge and John Buttery, tenors; Geoffrey Shaw, baritone; Christopher Keyte, bass); Musica Reservata. Michael Morrow dir. ARGO ZRG 566 \$5.95.

Performance: Delightful
Recording: Superior
Stereo Quality: Excellent

Henry VIII is known to have had considerable interest in music; he himself composed (though there is some thought today that his pieces are not original), and his court was the scene of considerable musical activity, as can be gleaned from this highly entertaining collection. Much of the music is necessarily anonymous, and there are also indications of foreign influences—the popular

songs of the Continent. One of these, the chanson *De Mon triste desplaisir* (heard on the first side) turns up at the end of the second side in an arrangement by Henry himself (or someone else), speeded up as *Pastime with good company*. Other noteworthy items include the popular *Ab. Robin* of William Cornyshe, most affectingly sung here, a number of delightful dances from various sources, both English and Continental, and such delectable ditties as *I am a jolly foster* (i.e., forester). The whole program is extremely entertaining and exceptionally well varied between vocal (with and without instruments), instrumental ensemble, and solo harpsichord, lute, or recorder pieces. The performances are uniformly of very high quality, full of spirit and good humor, and the recording is exceptional. I. K.

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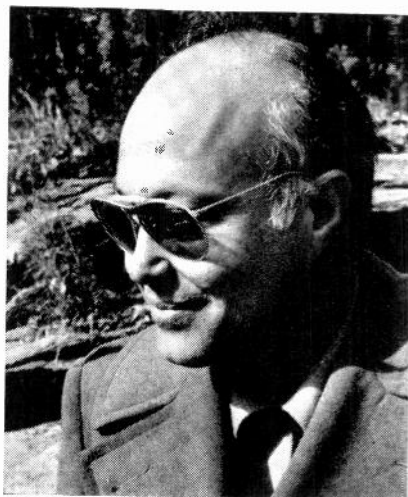
Eighteenth in a series of short biographical sketches of our regular staff and contributing editors, the "men behind the magazine"—who they are and how they got that way. In this issue, Contributing Editor

HANS FANTEL

By JOHN MILDER

WHAT Hans Fantel calls his "self-inflicted involvement with music and the mechanisms that reproduce it" began in the Vienna suburb of Hietzing in the late Twenties, when he discovered to his delight that he was tall enough to reach the crank of the imposing wind-up phonograph in the family parlor. That involvement with music grew into a sustaining force during a period when, as a refugee from Nazi-occupied Austria, he was forced to give up the other pleasures of growing up in the interest of staying alive, alone, under trying circumstances, in a succession of foreign settings. And his initial delight both with music and its mechanics has matured into the unusual combination of pleasure and facility with which he now writes about either art or technology. Currently a Contributing Editor of STEREO REVIEW and author of the monthly column "Audio Basics," he is also a regular contributor to other magazines in many fields, and an author of "three-and-a-half" books to date.

Hans divided his early childhood between Austria and Switzerland, spending most of it in and around the small towns, such as Grinzing, where the citizens of Vienna sample the new wine of each vintage in innumerable *Herrigen*—the tree-shaded gardens that are a typically light Austrian counterpart to the beer-garden tradition across the German border. This bucolic adolescence ended abruptly with the Nazi invasion of 1938. Hans recalls being taken to see Adolf Hitler's triumphal entry into the famous Hofburg—the former residence of the Habsburg monarchs—and returning home to see his father turn away, unable to listen, when Hans attempted to describe the event. Less than six months later, his parents succeeded in getting their only son, now in his teens, smuggled out of the country into Czechoslovakia. After that country fell to the Germans, he spent a



Elton Keisen

period with the Czech underground, then was spirited into Italy and made his way first to Africa and then to the United States. He arrived here in 1941 as a "functional illiterate" who knew no English, had no personal contacts, and with total assets only 75 cents. He spent the next two years teaching himself the language with the aid of a cheap radio bought in a hock shop and holding down jobs in a picture frame factory, a warehouse, and a farm equipment company. After an improbable stint as an oil well inspector in Missouri and Kansas, he discovered a foundation for the aid of refugees which agreed to partially underwrite his enrollment in the University of Missouri.

After receiving a B.S. in biology from Missouri in 1946, Hans went on briefly to graduate school at the same university, but knowing now that his parents and everyone else he cared about in Austria had been killed, and having no close friends at school, he saw no particular reason to stay on any longer at Missouri. Heading eastward, he became a civilian translator for the Air Force at Wright Field in Dayton, Ohio. That put him within range of Antioch College in Yellow Springs, where, as the kind of unofficial student traditionally welcomed at Antioch, he began to develop friendships that convinced him that "living might really be worth it after all." He audited courses in the humanities at Antioch, on the principle that, as he puts it, "now that I have a degree I might as well get an education."

Following friends from Antioch, Hans went to New York to begin what he terms the most desolate period of his life in a city whose surface coldness was exactly the wrong prescription for his needs of the moment. That period ended abruptly and permanently when he met a young lady from Kansas with the decidedly non-Austrian name of Shea Smith, whom he

married after what she calls "an incessant whirlwind courtship that still seems to be going on." At the same time he began to branch out beyond the narrow and confining work of a science translator and started to do free-lance articles for magazines. One of these was *Popular Electronics*, and only a short walk down the corridor was necessary for him to become one of the original crew of editors at STEREO REVIEW. His delight there was genuine and deep. A succession of jerry-built phonographs and an ever-expanding collection of records had been his only refuge during his first years in this country, and his pleasure at being able to continue and broaden his involvement with music, recording, and sound equipment—and get paid for it—was tempered only by occasional wonder that it could be true.

In time, Hans decided to exchange his full-time job at STEREO REVIEW for a Contributing Editorship that would permit him to free-lance and spend more time out of New York.

Since then, magazine assignments have taken him from the depths of the Atlantic Ocean (for a story on life in a nuclear-powered submarine) to an altitude of 40,000 feet in the cockpit of a Boeing 707 (for a piece on the new navigational equipment used on transoceanic flights). He has also written a popular book on audio and collaborated on two books on medical subjects, one of which was not only serialized extensively in a national magazine but also, with wry justice, translated into his native language.

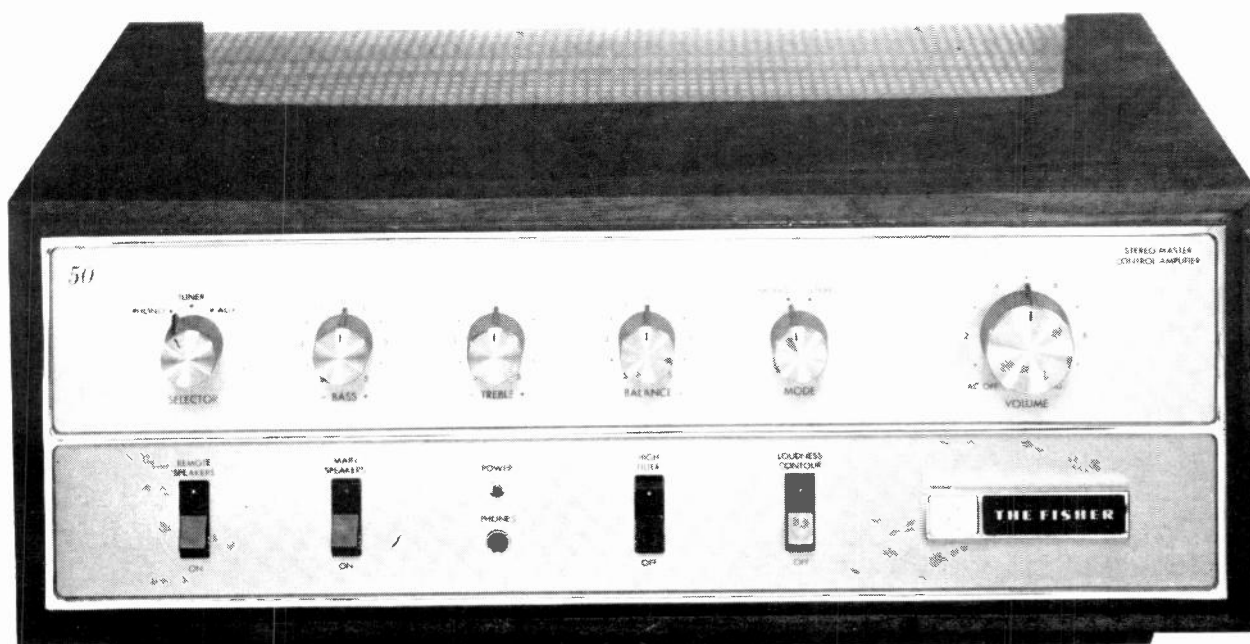
HANS doesn't consider it particularly unusual to be able to write on both music and audio for such publications as STEREO REVIEW, *Opera News*, and the *New York Times*. But both readers and editors have had flattering things to say about his ability to make formidable technical subjects accessible to the reader. And his writing on music, exemplified by a widely noted (and reprinted) article on Richard Tauber in this magazine, is characterized by a rare ability to convey the historical context of a piece of music and to provide the flavor of its era.

Hans feels the content of music to be inseparable from its time, and the enjoyment of it more readily enhanced by a knowledge of the composer's luncheon menu or love affairs than through an analysis of musical structure. Both that feeling and Hans' own background match him ideally to his current major preoccupation, a book on Johann Strauss and the cultural history of the waltz, to be published next year by William Morrow and Company.

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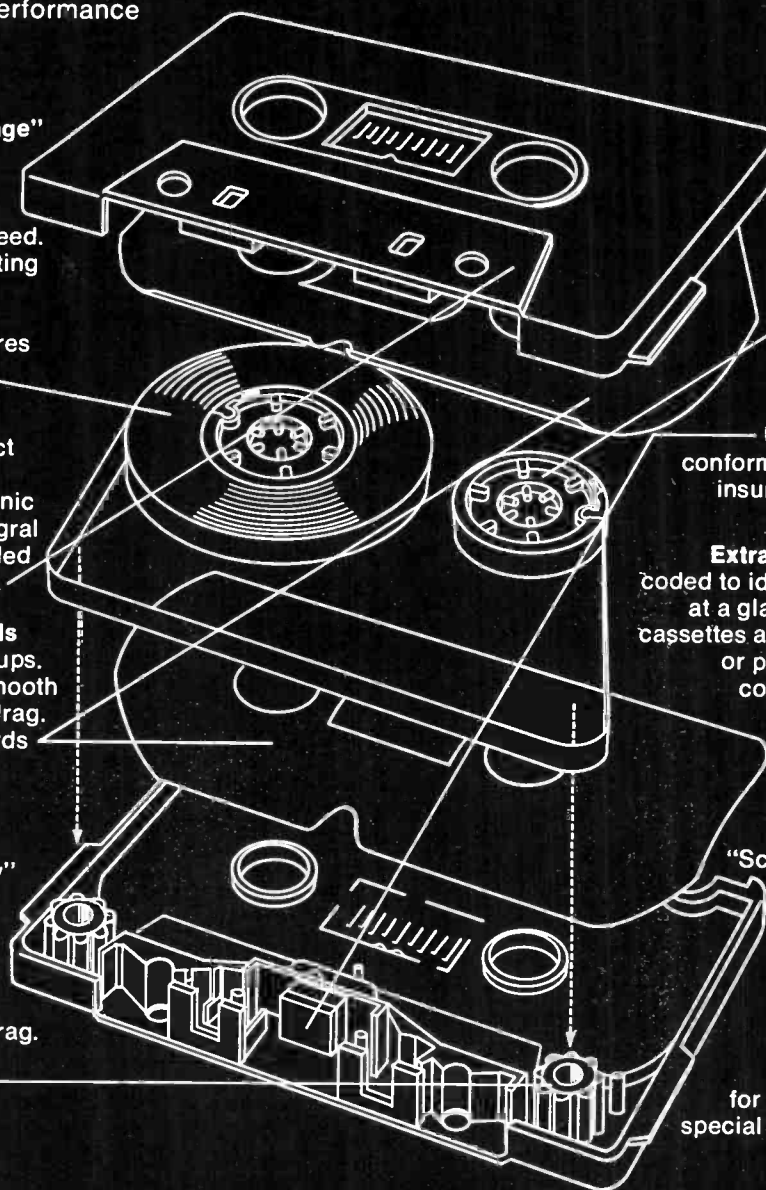
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ENTERTAINMENT

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

THE ASTRAL PROJECTION: *The Astral Scene*. The Astral Projection (vocals); instrumental accompaniment. (*Astral Projection . . . Leaving the Body*) *Overture*; *The Sunshine Seekers*; *Plant Your Seeds*; (*Mind Flight*) . . . *Overture—the Airways of Imagination*; *The Happening People*; *Accordion Pleated Mind*; and five others. METROMEDIA MD 1005 \$4.98.

Performance: Glossy but colorless
Recording: Very good
Stereo Quality: Very good

Somebody here sure loves Paul Simon's music; unfortunately, he lacks Simon's talent. The vocal group is unidentified, but it sounds like a competent, colorless group of studio performers. The business about Astral Projection, etc., is related to the occult belief in the spirit's departure from the physical body while one is sleeping or in a trance-like condition. What with the state of the world today, it doesn't sound like a bad idea, but I fail to see what connection it has with the music on this disc. Plenty of slick, well-performed pop, yes, but spiritual projection? Only in the producer's mind. D. H.

GILBERT BÉCAUD: *Bécaud Sings Bécaud*. Gilbert Bécaud (vocals and instrumentals). *Don't Look Back*; *My Pretty Summer Princess*; *Love Train*; *In the Rich Man's Penthouse Suite*; *Two Shadows on the Sand*; *W'bat's the Good of Goodbye*; and six others. LONDON PS 556 \$4.98.

Performance: Rueful
Recording: Good
Stereo Quality: Clinging

M. Bécaud is a widely admired singer who has one of those Gallic deliveries especially cultivated, it would seem, for the expression of regret. Although he sings the words of his ballads in English on this disc, they couldn't sound more French. They usually are in the subjunctive: if only he could live his life again, if his girl hadn't left, if the little light of his life still shone. . . . The mood builds, the strings lament in unison, and a cozy melancholy steals over the listener, making him almost incapable of getting up, going over to the record player, and turning the disc over to revel in more of the same. Side two spins sighingly to a whis-

pered close: "The show is over for tonight." Once only does M. Bécaud depart from his own formula on this program, and that is to sing a "freedom song," all about a revolutionary writer who is willing to be thrown in a cell, to be kicked in the head, and to write on prison walls in his own blood rather than be silenced by censoring oppressors. This unexpected and electrifying digression comes as quite a jolt. P. K.

THE JEFF BECK GROUP: *Beck-Ola Cosa Nostra*. Jeff Beck (guitar); Rod Stewart



THE BLUE VELVET BAND: Jim Rooney, Eric Weissberg, Richard Greene, and Bill Keith
C.&w with a Harvard degree

(vocals); Ron Wood (bass); Tony Newman (drums); Nicky Hopkins (piano). *All Shook Up*; *Spanish Boots*; *Girl from Mill Valley*; *Jailhouse Rock*; and three others. EPIC BN 26478 \$4.98, (R) HN 668 (3¾) \$6.95, (4) N14 10220 \$5.95, (B) N18 10220 \$6.95.

Performance: Dismal
Recording: Loud
Stereo Quality: Okay

Jeff Beck must be the most over-rated rock guitarist around. He has based an entire style on elements—feedback, distortion, jumbled fingering, and bent notes—that better players use for purposes of dynamic contrast and the building of emotional tension. Why he has such a large following is hard to understand. His group is not much better. The vocals are handled by Rod Stewart, a pedestrian singer, at best; the rhythm team is adequate but dull. Only pianist Nicky Hopkins, presumably not a regular in the Beck group, shines forth—as he almost always does—with touches of genuine originality.

His performance of his own piece, *Girl from Mill Valley*, a gentle, gospel-based song, is one of the album's few high points. But not high enough to warrant paying the overall price of admission. D. H.

TONY BENNETT: *I've Gotta Be Me* (see Best of the Month, page 95)

RECORDING OF SPECIAL MERIT

THE BLUE VELVET BAND: *Sweet Moments with the Blue Velvet Band*. The Blue Velvet Band (vocals and instrumentals). *Rambin' Man*; *You'll Find Her Name Written There*; *Little Sadie*; *Sweet Moments*; and nine others. WARNER BROTHERS W7 S 1802 \$4.98.

Performance: A Ph.D. in c-&w
Recording: Chestnuts burning bright
Stereo Quality: Good

CLAY HART: *Spring*. Clay Hart (vocals and instrumentals); chorus. *My Woman's Good to Me*; *Natural Born Mover*; *Laura (W'bat's He Got)*; *Gallop Ain't Goin' Nowhere*; and seven others. METROMEDIA MD 1008 \$4.98.

Performance: A well-worn pathfinder
Recording: Too easy to take
Stereo Quality: Good

ROGER MILLER. Roger Miller (vocals); orchestra. *Me and Bobby McGee*; *Darby's Castle*; *Colonel Maggie*; *Boeing Boeing 707*; *Meanwhile Back in Abilene*; and six others. SMASH SRS 67123 \$4.98, (4) SC4 67123 \$5.95.

Performance: Familiar phases
Recording: Pious corn
Stereo Quality: Okay

The Blue Velvet Band disc is certainly the most interesting of these three albums of country-and-western artists. The four young Blue Velvets involved here are musical hippies but hillbillies by choice. Messrs. Hart and Miller are simply hillbilly singers—I imagine they have no alternative. The Blue Velvets' approach to the naïve art form of c-&w has produced some interesting comments, both musically and historically. They have dug up some wonderful old country chestnuts hidden by the overgrowth of tradition and polished them with their total admiration for this indigenous musical form. There are several original songs that fit into the landscape so well they defy detection. This is c-&w with a Harvard degree. Keep it for your pleasure.

Clay Hart is a handsome man with a big handsome voice that reminded me of Paul Scofield singing in the obscure English version of *Expresso Bongo* (a higher compi-

Explanation of symbols:

- (R) = reel-to-reel tape
- (4) = four-track cartridge
- (B) = eight-track cartridge
- (C) = cassette

Monophonic recordings are indicated by the symbol (M); all others are stereo

ment I cannot pay). Moving easily within the musical framework of Tennessee c-&-w cliché arrangements, Mr. Hart does not blaze new trails. In fact, his fault may be that he walks too gently down this well-worn path. His main fascination for me was the similarity to Scofield. For those of you not familiar with that particular bit of trivia, Clay may just as well be out of earshot or out of mind. Send this one to your favorite aunt.

Roger Miller is not as handsome as Clay and his voice reminds me of all the Roger Miller records that have gone before this one. Mr. Miller's kind of c-&-w irritates me, for, as is the habit of big stars, he is over-produced on this disc. Piety is his long suit—send this one to Grandma. R. R.

RAY CHARLES: *Doing His Thing.* Ray Charles (vocals and instruments); chorus. *The Same Things that Can Make You Laugh (Can Make You Cry); Finders Keepers, Losers Weepers; You Ought to Change Your Ways; Baby Please; Come and Get It; We Can Make It;* and four others. TANGERINE ABCS 695 \$5.95, Ⓡ X 695 (33/4) \$5.95, Ⓣ 8695 \$6.95, Ⓢ 5695 \$5.95.

Performance: Good, but so what?
Recording: Over and over
Stereo Quality: Not bad

Ray Charles is one singer who can be counted on to do his own thing, and if you dig his doing it over and over again, you'll love this record. Mr. Charles has collaborated in writing several of the songs here, and Jimmy Lewis has a credit on every one of them. The result is a sameness of emotional content, musical style, and tempo. Over it all hangs Charles' hearty wail, like a bait-rabbit leading a pack of greyhounds. Round and round the track he leads them. If you're an avid Charles fan, you'll still be in the stands for the final band. I left this event early and went to one of my favorite restaurants, where they still have *Ruby* on the juke box. R. R.

RECORDING OF SPECIAL MERIT

GEORGE COLEMAN: "Bongo Joe." George Coleman (vocals and instrumentals). *I Wish I Could Sing; Innocent Little Doggy; Cool It; Listen at that Bull; Transistor Radio; Eloise; Dog Eat Dog.* ARHOOLIE 1040 \$5.98.

Performance: A street musician
Recording: Good
Stereo Quality: Appropriate

Street musicians are intriguing—up to a point. We've all had the pleasant surprise of encountering little bands of two or three musicians, and sometimes soloists, doing their numbers for whatever audiences they can find. New York has its share, from classical violinists on Fifty-seventh Street to blind be-bop clarinetists in the Village. The South, however, has been the traditional home of street musicians, and there can be little doubt that the blues—and jazz, too—developed from the simple, gut-sincere, and warmly communicative music of such players.

George "Bongo Joe" Coleman plays a steel drum that has been modified with a hand ax; his sticks consist of hammer handles, the bases of small oil cans filled with pebbles and b-b shot and rubber chair-leg caps. Although he is principally a drummer, he whistles and sings, too. Surprisingly, he

develops considerably more varied pieces than one might expect from such limited instrumental means. He has a refreshingly candid sense of humor that sometimes, as in such tunes as *Transistor Radio* and *Innocent Little Doggy*, touches on the satirical. Like all natural, uncommercialized performers, Bongo Joe has something to say that should be heard. D. H.

RECORDING OF SPECIAL MERIT

HANK CRAWFORD: *Mr. Blues Plays Lady Soul.* Hank Crawford (alto sax); with various instrumental accompaniments. *Groovin'; I Can't See Myself Leaving You; Never Let Me Go; Baby, I Love You; Lady Soul;* and five others. ATLANTIC SD 1523 \$4.79, Ⓢ 1523 \$6.95.

Performance: Heavy soul
Recording: Very good
Stereo Quality: Very good

I suspect that alto saxophonist Crawford has been a more important influence on what is



GEORGE COLEMAN
Something to say that should be heard

happening in certain parts of rock music than is generally realized. Unlike Charlie Parker and the bop players who followed him, Crawford is not a harmonic improviser. Instead of developing scale-like superimpositions above existing chord structures, he plays bent-note improvised melodies that are only slightly ornamented. And this, more than anything, is the principal stylistic difference between rock and jazz improvisers. Crawford, of course, is not the first player to work in this area (King Curtis is an obvious predecessor), but he surely has been enormously influential on the proliferating rock horn players.

This is one of his best programs, aided in no small measure by Arif Mardin's explosively rhythmic arrangements. I am less intrigued by the record's concept—a set of tunes associated with Aretha Franklin ("Lady Soul"). As with those of most "soul" singers, Miss Franklin's tunes are less fascinating melodically than as a total synthesis of performance, lyrics, and melody, so that their transformation into instrumentals places a demand upon the soloist that is pretty hard to meet. Even so, Crawford's playing is

highly appealing and the rocking rhythm section—especially Bernard Purdie's drumming—lays down a moving carpet of sound that makes it hard to keep one's feet still.

D. H.

JULIE FELIX: *This World Goes Round and Round.* Julie Felix (vocals and instrumentals). *From Both Sides Now; Widow on the Shore; Ding Dong the Witch Is Dead; Bracero; Dirty Old Town; This Wheel's on Fire; Painting Box; Hey Ho the Wind; Alma Llanera; Hedgehog's Song; Mad John's Escape; Fare Thee Well.* FONTANA SRF 67596 \$4.98.

Performance: With a hey-ho, fiddle-faddie
Recording: Dull
Stereo Quality: Okay

Something there is that doesn't like a folk singer (pardon me, Robert Frost) who wears her hair loose like the virgins of old, and though admittedly of Mexican heritage, uses a trace of Irish brogue to woo us even when the songs are not Irish in origin. Vocally, Miss Felix starts off rather strong, with lovely clarity and throaty dedication. But too soon she develops a case of the saccharine cutes, and I find I must leave her there on the beach—barefoot and blithely chasing butterflies—as innocent as a new-laid egg. R. R.

CLAY HART (see The Blue Velvet Band)

CLICK HORNING: *Click.* Click Horning (vocals); orchestra, Larry Fallon arr. and cond. *I Never Said She Was; Many Times Jimbo; My Precious; Crazy Hannah; My Pet; Theme Too; Find It for Yourself; For Judith; Girl on My Mind; To Pavis (Handle with Care); See That My Children Got Warm Clothes.* ABC ABCS 677 \$4.98.

Performance: Donovan in vocal drag
Recording: Understated
Stereo Quality: Okay

Some camps are natural (Tiny Tim), some camps spend their entire lives trying to achieve and/or maintain their campiness (Phyllis Diller, Zsa Zsa Gabor and company). And then there are those pathetic souls who are camps in spite of themselves—Wayne Newton, Butterfly McQueen, and now somebody called Click Horning. Click is Donovan crossed with Ricky Nelson, and as horrifying as that sounds, he achieves some small degree of success at the impersonation. I can attribute this only to his earnestness, naïveté, and a self-conscious seriousness which makes him self-effacing. Therefore: he is not to be taken seriously at all. Therefore: he is a camp in spite of himself.

Then there's an alternate possibility that he is not a camp at all, merely a fey young man who can carry his own sophomoric tunes as innocently as the classic Max Shulman barefoot boy with cheek in tattered jeans, suspenders and straw hat, picking out ditties on a jew's-harp. But instead of some green hill in Indiana, this one is walking down 42nd Street in front of a dirty movie house. Is that a camp? I couldn't say for sure. R. R.

THE ISLEY BROTHERS: *It's Our Thing.* The Isley Brothers (vocals and instrumentals). *I Know W'bo You Been Sockin' It To;*
(Continued on page 138)

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ROCK MUSIC FESTIVALS

OR

The music above, the mud below

By DON HECKMAN

FOR rock fans it was a summer of music, mud, and the sweet smell of pot. It was a summer in which Aristotle's dictum that "birds of a feather flock together" was extended to its logical (or perhaps illogical) extreme.

It began early, and somewhat forebodingly, with a California rock festival that was touched with enough violence to suggest that the tensions of the long, hot summer may have moved from urban streets to rural camp grounds. The Newport Jazz Festival added rock groups to its traditional July 4th presentation, but failed to build fences strong enough to deter waves of young people who elected to bypass the formalities of the ticket office. It was just the beginning; clearly, a pattern was being established, and something unusual was in the wind. After all, there had been music festivals during previous summers, some peaceful, some—notably Newport in 1960—riotous.

The summer festivals of 1969, however, proved bigger and better than anything that had preceded them. Equally important, they revealed, with great clarity, both the economic power and the point of view of the young. For sheer numbers alone, the record of those transitory eight to ten weeks was astonishing. To quote only a few: 20,000 at Newport; 150,000 at Dallas; 100,000 at Atlanta; 250,000 on the Isle of Wight; and, most incredible of all, 450,000 to 600,000 (no one seems to know the precise total) at the three-day Woodstock Music and Art Festival in Bethel,

New York; not to mention the numerous local festivals (such continuing urban weekend events as the Concerts in the Park in New York City) and special events (the Philadelphia Folk Festival, the Rutgers Jazz Festival, etc.). George Wein's organization alone (they are organizers of the Newport Festival) produced something in excess of twenty jazz, rock, and folk festivals at various locations throughout the country.

AT Woodstock—which might be called the ur-festival of the year—the password was community. Jammed together on a woefully inadequate site, the half-million young people drawn to the festival by streams of advertising in the underground press, on rock-music radio stations, and by simple word of mouth learned, as the Japanese had centuries before, that the best solution to continuous intimate contact with other people is politeness, consideration, and sharing. By doing so they not only survived, but actually seemed to thrive in abysmal physical conditions. Food and water were in short supply, toilet facilities were indescribably filthy, and intermittent rainstorms buried the festival site in a deep sea of sticky mud. Whether the pleasures of community sharing would have prevailed under less trying conditions is questionable. As Londoners learned during the Blitz, camaraderie comes easily under conditions of extreme hardship.

At the Woodstock Festival—and, to a lesser extent, at the other festivals—other

factors also contributed to the sense of brotherhood. Most publicized, of course, was the use of drugs—especially marijuana, but also "acid" (LSD), "speed" (amphetamines), and "downs" (barbiturates). There was very little liquor, most of it consisting of wine and beer. (Without making a value judgment one way or the other, I couldn't help but notice the difference in behavior between the young people at Woodstock and those at the famous beer busts of the past in Ft. Lauderdale and Daytona Beach. Booze, of course, despite its association with such incidents of indiscriminate violence, still has the benefit of social legitimacy.)

THE music, too, provided a unifying element. From one festival to another, the same performers kept turning up: Janis Joplin; The Jefferson Airplane; The Who; Joe Cocker; Joan Baez; Joni Mitchell; Judy Collins; Crosby, Stills, Nash & Young; Jimi Hendrix; The Grateful Dead; and others. The tunes they played were familiar to the music-focused audiences; the introduction of virtually every piece was instantly recognized and applauded. This is a generation which knows its music (a fact which might—but probably won't—provide music educators with some interesting considerations). Loving the performers was only one step away from loving each other. Rock musicians are usually free of the plastic, unreal quality that separated "star" performers of the past from their audiences. Young people today look at a rock group and see a mirror image; when the musicians offer political and social opinions—which they frequently do—young people hear an echo of what they themselves are saying.

The Woodstock Festival—unlike most other summer programs—initially claimed a huge financial loss, despite the enormous audience. (Security procedures broke down almost immediately, and no tickets were taken. Income came solely from advance sales.) The most commonly quoted deficit was \$1.5 million. Subsequent examination of the various alleged expenses indicated otherwise. Several music-trade journals have suggested that, once the tally sheets are accurately balanced and the income from a film made at the festival begins to roll in, Woodstock, poorly run, badly organized, and avariciously exploited, may still show a profit. Since plans for next year are already under way, the red ink can't be causing too many sleepless nights.

Quite clearly, the young music fans of America demonstrated their economic clout in the summer of 1969. The repercussions are bound to be far-reaching. Obviously, they represent a new kind of market, one that detests the familiar "hype" of the advertising industry (though they seem not to mind being manipulated by a newer, less familiar one). But the enormous success of rock—and other related forms of music—cannot help but cause major stirrings in the chromium and plastic suites of Madison Avenue and the oak-paneled boardrooms of Wall Street. Long hair is going to become just a little more fashionable in the environs of the Establishment because of last summer's muddy, bedraggled, but happy music festivals.

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Performance: **Three old cats in a new bag**
Recording: **Okay**
Stereo Quality: **Okay**

These boys were very big 'way back when twisting to Chubby Checker records was a state of euphoria the middle class tried but never quite achieved. Now they're back in a new bag of rock-blues. The folks who were never able to get into the Peppermint Lounge until it was no longer fashionable are never going to make this new scene either. It's groovy and very much of the moment, but its appeal seems limited.

Kelly, Rudolph, and Ronald Isley use brass to reiterate every phrase they sing; then their sound is hammered home by back-up drumbeats. The style dates back to the black Baptist churches where gospel music was still unspoiled by juke boxes and musical interludes on the Johnny Carson circus. The Isleys claim that this music is their thing. I hope they realize they're sharing it with a few thousand other current musicians who claim to have preceded them by light years. Interesting curiosity: the Isleys devote most of the space in the liner notes to insisting they are now earnest businessmen, not frivolous showmen. For all their Establishment attitudes, the scream-promoters and under-twenty music buffs are fast adopting them as spokesmen for the New Revolution. "They really know where their heads are at," one young acid-head told me recently. Which only adds to the confusion of pop. But then, what else is new?
R. R.

JOHNNY MATHIS: *Love Theme From Romeo and Juliet (A Time for Us)*. Johnny Mathis (vocals); orchestra, Ernie Freeman arr. and cond. *A Time for Us; I'll Never Fall in Love Again; The World I Threw Away; The Windmills of Your Mind; Aquarius/Let the Sunshine In; Without Her; Didn't We; Live for Life*; and three others. COLUMBIA CS 9909 \$4.98, (B) 18 10 0744 \$6.95.

Performance: **Unleavened Johnny-cake**
Recording: **Heavy arrangements**
Stereo Quality: **Sometimes great, sometimes overwhelming**

I never would have believed that I could dislike the beautiful theme *A Time for Us* from the film *Romeo and Juliet*, but Johnny Mathis interpreting it is rather like Tiny Tim suddenly replacing Richard Tucker in *Aida*. Mr. Mathis' voice is rustily reedy, unpassionately thin, frankly falsetto, and sobbingly schmaltzy. Things get a little better in *Aquarius/Let the Sunshine In*, because the pace is faster and it holds up the faltering vocal. *Without Her* has a nice semi-bossa-nova beat, and Johnny is on firmer ground, as he is in *Live for Life*, again with a Latin tempo. He should stay in bossa-nova land. Or, at the least, in very up-beat arrangements: there his weaknesses can be neatly tucked away among the drum rolls, brasses, and choral effects. I think arranger-conductor Ernie Freeman must have felt the same way, for he does his very best to hide the Mathis voice almost totally.

Poor Johnny, he's too frail to have to fight that hard. I'm afraid I have never liked Math-

is so much as on his only really great album of a decade ago, "Swing Softly." There he was in the gentle hands of Percy Faith, who led him gracefully through a repertoire of first-class songs, many rather obscure, but combined in a perfectly balanced assortment. Here, Mathis is singing one popular hit after another—*big hits*—and frankly, the images are too large for his Johnny-one-note vocal shadings. Well, at least the album cover spares me from gazing at one of the annoying pretty-boy Ralph Cowan super-paintings that so frequently trade-marked Johnny's releases in the past. As improvements go, that'll do for starters.
R. R.

ROGER MILLER (see *The Blue Velvet Band*)

MUSIC TO MOOG BY. Gershon Kingsley (Moog synthesizer). *Hey, Hey; Scarborough Fair; For Alisse Beethoven; Sheila; Pop*



MARTHA VELÉZ
An evil angel who sings divinely

Coro; and five others. AUDIO FIDELITY AFSD 6226 \$4.79.

MOOG ESPAÑA. Sid Bass (Moog synthesizer). *España Can!; Playera; Granada; Mantilla; Mamá Inez; Malagueña*; and five others. RCA LSP 4195 \$1.98.

Performance: **Sinfully synthetic**
Recording: **Good**
Stereo Quality: **Claustrophobic**

German-born Gershon Kingsley, who lived in Israel when it was still called Palestine in the late Thirties and studied music in Jerusalem, has graced the religious musical scene both through his compositions for the synagogue and as music director for several temples. He has also conducted Broadway shows from the orchestra pit. I would like to be able to say that I don't understand how a nice fellow like that ever got mixed up with the Moog (pronounced to rhyme with vogue) synthesizer, but a booklet that accompanies this disastrous record explains it only too clearly: "He saw that its commercial music possibilities were limitless." This is not Kingsley's first recording with that objectionable robot among instruments, and I fear that it may not be his last. The sound Mr. Kingsley coaxes from the synthesizer is that of any electric organ, with hollow effects more appropriate to a horror movie than to

the cocktail-lounge sound the arranger seems to be after. Everything from *Scarborough Fair* to *Twinkle, Twinkle* is synthesized (pun intended) into the same dreary, bland musical broth. If these warnings do not discourage you, however, you may take advantage of the booklet's offer to invite Mr. Kingsley to "compose and perform music directly to your film," if you have one—and who doesn't these days?

I presume that Mr. Sid Bass, who tries to make the same instrument croak with a Spanish accent in "Moog España," is available for the same type of service. Mr. Bass' particular genius is for leveling the works of Lecuona, Granados, and Falla, as well as *Lady of Spain* and *The Peanut Vendor*, to the same Twenties style of pumping syncopation. The machine has then obediently transcribed and amplified it all, painstakingly allowing its "patch cords" to be rearranged for separate tracks. Next time our astronauts take off, I wish they would carry all the Moogs along to the moon and leave them there.
P. K.

TIM ROSE: *Through Rose Colored Glasses*. Tim Rose (vocals); orchestra, Ian Freebairn-Smith and Tim Rose arr. *The Days Back When; Roanoke; Hello Sunshine; When I Was a Young Man; W'hatcha Gonna Do; Let There Be Love; Baby Do You Turn Me On?*; and four others. COLUMBIA CS 9772 \$4.98.

Performance: **Budding talent**
Recording: **Good**
Stereo Quality: **Good**

I keep hearing over and over again how Tim Rose is this budding genius who has never received rightful praise. I hear how he established himself in the musical "underground" with *Hey Joe*, only to have every minor-league rookie record it with more success. I hear how he's been such a strong influence on so many young singers. Now I'm hearing Tim Rose for the first time, and it's my opinion that he is indeed an intriguing singer with an original style which at times does remind me of other undeveloped hopefuls. But I'm wary of that accolade "genius." "Budding" seems saner.

Tim Rose wears several musical hats. He can switch from lyrical balladeer (*Angela*) to bloody belter à la Tom Jones, but mostly he just growls through a husky green haze hinting that laryngitis might be imminent. This annoying vocal trait (affectation?) does not help his enunciation, which is mostly terrible, especially on his own songs. I get the feeling he's ashamed of them. Unlike Tim Hardin, whose pronunciation is so rotten it becomes a challenge to decipher the poetry one knows is hidden there, I find no challenge in Rose's lyrics or in the way he attacks them. The only worthwhile cut on this disc is *Let There Be Love*, on which Rose is complemented by an easy arrangement. It's his first try on Columbia; I hope that the powers there will bring Rose into full bloom.
R. R.

RECORDING OF SPECIAL MERIT

MARTHA VELÉZ: *Fiends and Angels*. Martha Veléz (vocals and instrumentals). *I'm Gonna Leave You; Swamp Man; A Fool for You; In My Girlish Days; Very Good Fandango; Tell Mama*; and six others. SIRE
(Continued on page 140)

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Performance: Where angels fear to tread
Recording: Devil take the hindmost
Stereo Quality: Excellent

William James, that elegant psychologist, said: "No more fiendish punishment could be devised . . . than that one should be turned loose in society and remain absolutely unnoticed. . . ." Well, take notice, all you hard-rock fans. Martha Veléz has been turned on and is loose in society and it will take more than angels and ministers of grace to defend us. She will surely not go unnoticed. May I welcome you, fiendish artist, to the head of this pin, where uncounted angels already dance. Squeeze right in there between Laura Nyro and Janis Joplin. Martha Carmen Josephine Hernandez Rosario de Veléz, I love you. I mean as long as my ear drums, splitting cranium, and jittering legs hold out. From the first jarring notes of *I'm Gonna Leave You*, to the final squeal of *Let the Good Times Roll*, this record is a trip!—a trip for only the hardest of rock devotees, because the musical group backing Miss Veléz uses every modern device known to music to assault the eardrums.

Even when Miss Veléz softens into a blues bag, as in *A Fool for You*, you're beaten to a pulp by piano keys and guitar strings. Martha's vocal equipment seems to be plugged in also. She has a high, Yma-Sumac-like top and a deep gravelly bottom. In her own song, *Very Good Fandango*, she treats us to thirty-eight seconds of Florence Foster Jenkins camp that even breaks up the boys in the band. She instantly demands you *Tell Mama* everything that's in your little black heart. But you'll be too busy dancing.

Side two is even better, with more familiar selections. *Drive Me Daddy* is fabulous record blues in which Miss Veléz reveals she does have a soul, and a musical sense of humor, fiend though she is. *Come Here Sweet Man* is her own song and she gets about as sweet as she is able (here's where Joplin casts a shadow). *Let The Good Times Roll* ends it all, as I weakly shout, "Brava, Martha Veléz, you evil little angel." R. R.

NEIL YOUNG: *Everybody Knows This Is Nowhere*. Neil Young (guitar and vocals); with various accompaniments. *Cinnamon Girl*; *Everybody Knows This Is Nowhere*; *Round & Round*; *Down by the River*; and three others. REPRISE 6349 \$4.79, (B) B 6349 (33/4) \$6.95, (A) 4RA 6349 \$5.98.

Performance: Disappointing
Recording: Very good
Stereo Quality: Very good

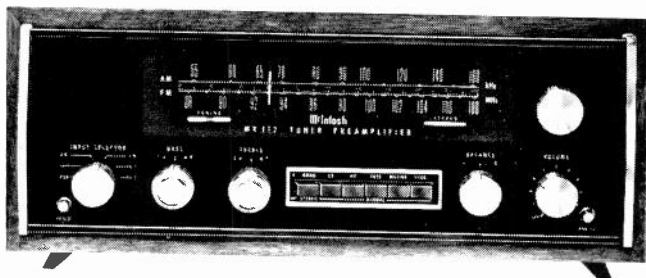
The breakup of the Buffalo Springfield has resulted in the creation of two fine new groups—Poco, and the explicitly titled Crosby, Stills, Nash, and Young. Neil Young was a stalwart in the Buffalo, one of those players who seem to inspire a mystical devotion among their followers. On the evidence included in this collection under Young's own name, I find such devotion hard to understand. He is a pleasant young man, a good enough singer, and a fair composer, but his music here has none of the eclectic variety so typical of the Buffalo nor, indeed, the originality, even in individual tunes, that I expected. For my tastes, a dull outing. *D. H.*

(Continued on page 142)

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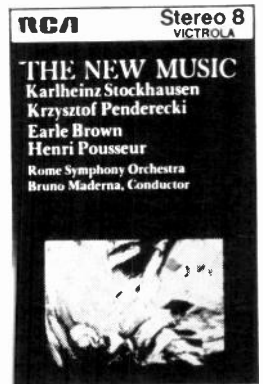
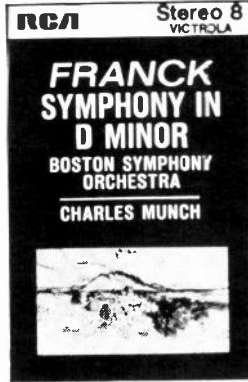
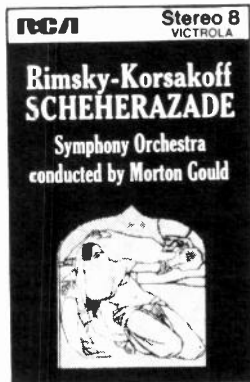
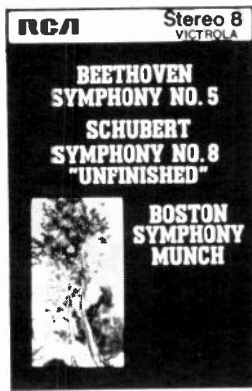
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JAZZ



RECORDING OF SPECIAL MERIT

MILES DAVIS: *In a Silent Way*. Miles Davis (trumpet); Herbie Hancock (electric piano); Chick Corea (electric piano); Wayne Shorter (tenor sax); Dave Holland (bass); Joe Zawinul (electric piano and organ); John McLaughlin (guitar); Tony Williams (drums). *Sbbb/Peaceful; In a Silent Way/It's About That Time*. COLUMBIA CS 9875 \$4.98.

Performance: Stunning contemporary Miles
Recording: Very good
Stereo Quality: Very good

With the inexorable energy of a planet in orbit, Miles Davis continues to soar above the contemporary jazz scene. I first heard tracks from this record while I was interviewing Davis and thought that my enthusiasm might have been affected by the immediate surroundings. Listening to the disc at home, however, I realized how wrong I was. It is, quite simply, a stunning record, and one which will, I am convinced, be as influential as his exploration of modal improvisation on "Kind of Blue" and his various ensemble collaborations with Gil Evans.

The quest for synthesis Davis has been pursuing in the last year or so was brought to a remarkable fruition on "Filles de Kilimanjaro" and "Miles in the Sky"; here he takes it one step further, building ensemble textures and using his new rhythmic concepts with an almost arrogantly confident simplicity. Essentially, only two pieces are included. Side one is in two related sections, *Sbbb* and *Peaceful*; side two has *In a Silent Way* by Joe Zawinul and *It's About That Time* by Davis. In both cases, dividing lines are extremely blurred, and it is probably accurate to think of each side of the record as a total work. Davis plays brilliantly throughout—hardly a surprise at this point in his career. But the most fascinating aspect of the record is its textures, with two (and sometimes three) electric pianos, organ, and guitar added to Davis' usual line-up. The blending has an improvisational quality, but self-control and economy are always present. The quality of near-chaos that seems to hover around the fringes of so much electric-instrument improvisation never rears its ugly head.

All the sidemen are superb, especially drummer Tony Williams (presumably playing his last recording date as a member of the Davis group) and a startling English guitarist named John McLaughlin, now playing with Williams' new trio. All in all, this is a brilliant outing, and a truly indispensable recording. *D. H.*

RECORDING OF SPECIAL MERIT

DON ELLIS: *The New Don Ellis Band Goes Underground*. Patti Allen (vocals); orchestra. Don Ellis arr. and cond. *House*

in the Country; Higher; Don't Leave Me; Bulgarian's Budge; Eli's Comin'; Aconstical Lax; and six others. COLUMBIA CS 9889 \$4.98.

Performance: Plugged-in-jazz heaven
Recording: High, higher, highest
Stereo Quality: Excellent

If Don Ellis ever really does take his band underground, Hell is in for Heavenly Hash. This is jazz gone crazily electric. So if there are any jazz buffs left (please tell me there are) lamenting the demise of the angels, Ellis has brought them back.

Ellis' handling of Nilsson's wonderful *Don't Leave Me* is classic jazz applied to rock. Don't miss it. *Higher* begins with a throwback to the big-band sound of the Forties, even to the opening pitch of vocalist Patti Allen's front-mike sound. Forget the nostalgia. A few bars later, it's like a jolt of electro-shock therapy.

You don't get *Finessé* here. Instead, you get frenzy, shining through the old-time folk origins of *Bulgarian's Budge*, creating a 1969 jam session. The overwhelmingly beautiful Laura Nyro tune *Eli's Comin'* can't match the original genius of its creator's arrangement on her own album "Eli and the Thirteenth Confession," but it's good enough to get an A-minus. This is not a jazz album at all, but a continuing expression by serious jazz minds trying to bridge the gap between the jazz form and contemporary pop. This current formula, so filled with vitality, could not exist without Don Ellis' jazz inspiration, but its energy is of today. As an album or a musical form it should appeal to (1) all those who still love jazz and (2) all those who like rock but would like to see it carried to some kind of lasting significance. Include me in both categories. *R. R.*

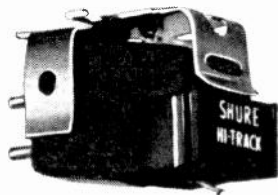
ELVIN JONES: *The Ultimate Elvin Jones*. Elvin Jones (drums); Jimmy Garrison (bass); Joe Farrell (tenor and soprano saxophones; flute). *In the Truth; What Is This?; Ascendant; Yesterday; Sometimes Joe; We'll Be Together Again*. BLUE NOTE BST 84305 \$5.98.

Performance: Straight-ahead contemporary jazz
Recording: Good
Stereo Quality: Very good

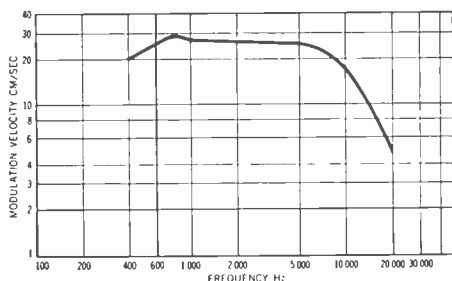
Virtually every piece of music that Elvin Jones gets his hands on can be described as the "ultimate" —at least in terms of its percussive, rhythmic swing. With youthful Tony Williams, Jones dominates the current drum scene with a totality that few would question, from rock to pop to folk to jazz.

Since John Coltrane's death, Jones has worked with various ensembles, with this trio the most consistently engaging of his musical activities. Garrison, of course, was Jones' partner in the Coltrane band, and Farrell is one of the best of the post-Coltrane tenor/soprano saxophone stylists. But a trio, especially one that lacks a chording instrument like piano or guitar, can have a hard time maintaining one's interest; good as the Jones group is, my interest begins to flag well before the record comes to a close. For those moments when Jones breaks loose, however—and there are more than a few—this one should be heard. *D. H.*

(Continued on page 144)



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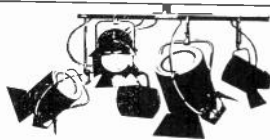
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THEATER • FILMS

RECORDING OF SPECIAL MERIT

BERNARD HERRMANN: Music from The Great Movie Thrillers. London Philharmonic Orchestra, Bernard Herrmann cond. *Psycho*; *Marnie*; *North by Northwest*; *Vertigo*; "A Portrait of Hitch" from *The Trouble with Harry*. LONDON SP 44126 \$5.98, (B) 74126 (7½) \$7.95, (C) 14126 \$6.95, (C) 84126 \$5.95.

Performance: Musical thrills and chills

Recording: Appropriate

Stereo Quality: Theatrical

Hitchcock at his best—even at his near-best—made gripping thrillers, and part of their hair-raising suspense was certainly a result of the ingenious scores fashioned by Bernard Herrmann to heighten the tension. Mr. Herrmann has put together an anthology of excerpts from these, and here leads the London Philharmonic through a set of rousing performances. Most effective are the harrowing passages from *Psycho*, with its eerie, high-pitched bird-like cries for violins, in which, the composer says, he tried to create "black and white sound" to complement the black and white photography. It is perhaps the only film score using string orchestra alone, and it's a breathtaking one. From the film *Marnie* he offers musical episodes depicting "the emotional states of the heroine . . . and her neurotic and emotional obsession with the color red." Neurotic and emotional it surely is. Some derring-do passages from the opening credits of *North by Northwest*, three pieces from *Vertigo* (one of them a love scene shamelessly paraphrasing the *Liebestod* from *Tristan and Isolde*) and a pastiche of drolleries from *The Trouble with Harry*, offered as "a musical portrait of Hitchcock," round out the program. Since Phase Four sound is the nearest thing to movie-house stereo you're likely to hear at home, that method of recording is particularly compatible with this material. P. K.

THE LOVES OF ISADORA (Maurice Jarre). Original-soundtrack recording. Orchestra, Maurice Jarre cond. KAPP KRS 5511 \$5.98.

Performance: Something borrowed

Recording: Something blue

Stereo Quality: Okay

Maurice Jarre has gathered together a few of his own creations and a masterly selection from works of the great composers to weave a sometimes sweeping, often tender, but mainly choppy musical tapestry of the loves of Isadora Duncan. The thread of the main theme wanders in and out, recalling the sadness that followed the usually vibrant and sparkling avant-garde dancer of the Twenties. A strange, tinny jazz vocal of *Bje, Bje, Blackbird* is used to suggest the shallow,

frenetic milieu in which she existed on the French Riviera at the end of her life. A couple of minutes each of Beethoven's First, Beethoven's Second, and Brahms' First are used in the hope of establishing that her adventurous spirit was an inspiration to many for whom she first put "the feast of life into the oven" (to quote the writer William Bolitho). The Brahms theme reminded me of Margaret Sullivan in *No Sad Songs for Me*—gallantly dying of cancer, playing this music over and over while advising her soon-to-be-widowed husband about a second wife.

Then a snippet of Bach, forty-eight seconds of the traditional wedding march, and we are finally into the original Jarre music, titled *Children Death*. It was a quick and rather bumpy musical road from Isadora's pinnacles to her valleys, and Mr. Jarre asks



John Engstead

BERNARD HERRMANN
Leads rousing performances of his music

you to make it in borrowed vehicles. I'm not sure it's worth the trip.

Side one ends with a hanging note. Is it picked up on the other side? No, we have instead the deep Russian flavor of Borodin's Symphony No. 2. Isadora must be in Russia, and without a musical director, too. There follow two Russian folk tunes, the *Marche Slav* by Tchaikovsky, and a little Bizet (*Carmen* yet, and it's Vanessa Redgrave singing). Next we're treated to the *Isadora Tango*, which is a rather traditional piece of Riviera café honky-tonk, and if you saw the movie, you know it's Isadora's last dance.

Finally, Mr. Jarre returns to the score pad and ends this sad life-trip with *Playout Isadora*, a nicely appropriate piece of music. I'm sorry Jarre didn't choose to write more. He did a memorable job with *Dr. Zhivago* and wasn't too far off the mark in *Lawrence of Arabia*. He could have done better by Isadora. Borrowing from the masters is old movie news and perfectly salable business, but at least the composer-author-director should pay interest by giving us some sensible, sensitive, segues. Perhaps he did and they were cut—the same way the film was butchered.

R. R.

(Continued on page 146)

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CIRCLE NO. 20 ON READER SERVICE CARD

SPOKEN WORD



TOTIE FIELDS: *Live*, Totie Fields (comedienne). *Sexy Me; Shopping; Arlene Dahl; Celebrities*; and five others. MAINSTREAM S 6123 \$4.98, (B) M 86123 \$6.95, (C) X 56123 \$5.95.

Performance: **Loud**
Recording: **High-level**
Stereo Quality: **Assertive**

Miss Fields, with a voice like amplified sandpaper and a delivery as gentle as a truncheon in the hand of a Chicago cop, revels in two qualities—her girth and her vulgarity. Both are the featured topics of her sellout appearances in the West, where audiences evidently go mad with mirth over her stories about pouring her big body into Italian knit dresses, causing a tidal wave on the Grand Canal on entering a gondola, wearing a bikini "made out of two bedsheets," etc. On this decibel-loaded disc, recorded at the Riviera Hotel in Las Vegas, when Miss Fields is not exploiting her obesity or hawling out songs in a manner that makes Sophie Tucker, or even Bruce Jay Friedman's mother, seem, in comparison, like the ultimate in retiring refinement, she is delivering sallies at the audience with a dock-walloper's demureness. Not good, but loud. P. K.

RECORDING OF SPECIAL MERIT

W. C. FIELDS: *W. C. Fields on Radio*. W. C. Fields, Edgar Bergen and Charlie McCarthy (comedians). COLUMBIA CS 9890 \$4.98.

Performance: **Weathered by withering**
Recording: **Good dubbing job**
Stereo Quality: **Artificial and sounds that way**

Once upon a time, child, when radios tended to be shaped like Gothic windows and you had to go out of the house to see a movie, people used to derive pleasure from listening to the remarks of an impudent wooden puppet named Charlie McCarthy as he sat on the lap of a ventriloquist named Edgar Bergen. McCarthy, a smug little figure in black tails, white tie, and monocle, was insufferably cocky and apparently untoppable—until he met his comeuppance in the bulbous-nosed W. C. Fields, who began appearing as a guest on that Sunday evening comedy hour and set to work putting him down. "Come, my little whispering pine," the indomitable Mr. Fields growled at the conceited puppet, "I'll take you for a ride on my buzz saw." On entering the studio, he would demand first off, "Where's the little fire hazard?" And when he had endured enough of the diminutive chap's squawky wisecracks, he would bellow, "Quiet, worm-wood, or I'll whittle you down to a coat hanger." At first the puppet tried to be conciliatory with his antagonist. "Good evening, Mr. Fields," he would pipe. "Let's not

jump at conclusions," came the reply. And the insults flew. "Could I borrow your nose for a tail-light?" the wooden one might inquire. "I'll break every knot in your body," Mr. Fields would retort. "Is it true your father was a gate-legged table?" And to the notorious guzzler who put the question, McCarthy would snap back, "If he was, you were under it." These exalted conversations have now been rescued from a vault in Croton-on-Hudson and released to an eager world by Columbia Records. Fake stereo has been supplied, and a second side to the disc strung together from moments of another radio series Mr. Fields had to himself in the "golden era of radio comedy." These episodes, alas, come across as slightly tarnished; Mr. Fields, as the dubious proprietor of a firm called "Promotions Unlimited," seems less at home as a host than as a guest, despite the numerous opportunities to swing out at children and other favorite targets. But a World War II version of his famous Temperance Lecture puts the old boat right back on course. For all of us who remember the great W. C., this disc is a valuable legacy. P. K.

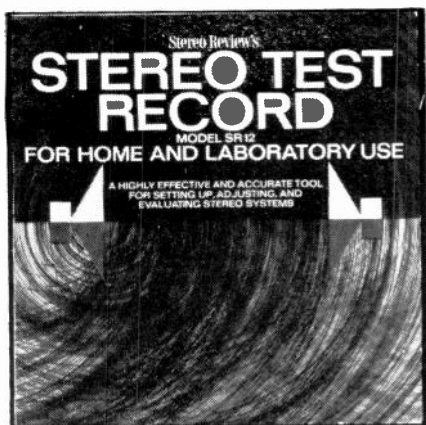
RECORDING OF SPECIAL MERIT

MOMS MABLEY: *The Youngest Teenager*. Moms Mabley (comedienne). MERCURY SR 61229 \$4.98.

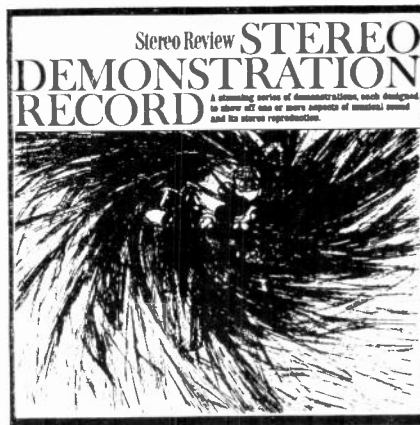
Performance: **Marvelous mutterings**
Recording: **Excellent**
Stereo Quality: **Disconcerting**

Moms Mabley affects the demeanor and the housedress of an old-time shuffling domestic, but her tongue would do honor to an adder, her voice sounds like something transplanted from the larynx of a grizzly bear, and on race relations the attitude of this black performer is liable to shift from integrationist to all-out militant with no advance warning. The listener is further kept on edge by Mom's refusal most of the time to wear her false teeth. High fidelity is little help as one strains to catch all of her muttered and mumbled comments about life, love, and the current scene. But it's worth the effort. On this latest disc she lets loose with a series of one-liners about such characters as a passenger on a plane from Africa who refuses the airline's regular lunch and asks, instead, to see the passenger list; recounts an alleged invitation to the White House from President Nixon which she turned down with a counter-request that he visit her in White Plains but come in the back way so the neighbors wouldn't see him; refers to the man she married as "old as air and twice as polluted"; claims to have been "mugged by a bear"; and covers big-city crime by rasping out a song called *Tiptoe through the Ghetto* which certainly don't tell it like it ain't. Moms' recordings used to be made in such authentic settings as the Apollo Theater in Harlem. This one was taped at a party given for her at Mercury's recording studios in New York; the laughter sounds mainly as though it's coming from anxious, over eager record-company executives, but is no less merited for that. P. K.





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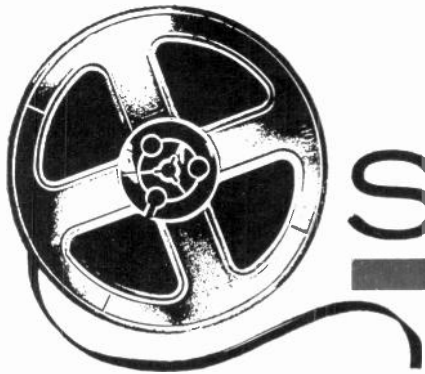
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STEREO TAPE

Reviewed by DAVID HALL • GEORGE JELLINEK •
IGOR KIPNIS • PAUL KRESH • PETER REILLY • ERIC SALZMAN

RECORDING OF SPECIAL MERIT

J. S. BACH: *Six Sonatas and Partitas for Solo Violin (BWV 1001-1006)*. Henryk Szeryng (violin). DEUTSCHE GRAMMOPHON ® T 9270 (7½) two reels \$15.90.

Performance: Outstanding
Recording: Excellent
Stereo Quality: Does it matter?
Playing Time: 247'19"

DGG now offers the only version of Bach's monumental sonatas and partitas for solo violin in the current tape catalog. Others may follow, but they will have to be awfully good to match the excellence of this set. Henryk Szeryng seems to have found the golden compromise between the "Classical" and "Romantic" approaches to these fanciful creations of Bach's boundless musical imagination. His rich tone and flexible phrasing are safeguards against the dangers inherent in too-literal classicism, but excesses in the other direction are just as carefully avoided: the vibrato is restrained, glissandos are nonexistent, and there are no attempts to exploit virtuosity for its own sake. But of course this is playing of superb technical assurance, enhanced by a rich variety of dynamic and bowing effects.

There is an abundance of lightness and charm in Szeryng's playing, and these impart the essential "dancing" character to the partitas as his subtle accentuations ward off metrical monotony. In the more "serious" sonatas, the architectural lines are clear, and even the intricate *Fugas* are replete with beauties of phrasing and feeling, never descending to the level of mere exercises in polyphony. The great *Chaconne* of the D Minor Partita is remarkable in its classic poise and rich-toned assurance. My only reservation is that the *Presto* of the G Minor Sonata (No. 1) seems somewhat restrained. It is accurately articulated, but lacks the fleetness and *élan* Milstein brought to his recorded account of this work.

The unequal lengths of these works necessitate certain "side breaks" between sections of Partita No. 2 and Sonata No. 3. These, however, seem immaterial alongside the set's attractions, which include flawless sound and processing, neat packaging, and excellent notes. G. J.

Explanation of symbols:

- ® = reel-to-reel tape
- Ⓐ = four-track cartridge
- Ⓑ = eight-track cartridge
- Ⓒ = cassette

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo

RECORDING OF SPECIAL MERIT

DVOŘÁK: *Three Concert Overtures: In Nature's Realm, Op. 91; Carnival, Op. 92; Othello, Op. 93. Scherzo Capriccioso, Op. 66*. London Symphony Orchestra, István Kertész cond. LONDON ® L 80216 (7½) \$7.95, Ⓑ 67216 \$6.95, Ⓒ 10216 \$5.95.

Performance: Excellent
Recording: Very good
Stereo Quality: Very good
Playing Time: 49'38"

These four orchestral pieces by Antonin Dvořák are combined on a reel for the first

London Records



ISTVÁN KERTÉSZ
As always, idiomatic Dvořák

time here. The three overtures are, of course, related thematically as well as chronologically, and the lilting *Scherzo Capriccioso*, welcome as it is in any context, seems particularly appropriate in this one. Kertész's affinity for Dvořák's music has long been established: these are loving interpretations, combining Romantic passion with driving energy, and the conductor's keen ear brings out the music's charm in fastidious detail. The orchestral execution is virtuosic and the sound is rich, though perhaps a shade too resonant, for the exuberance of the *Carnival* Overture is slightly dampened by the echo.

G. J.

MOZART: *Horn Concertos: No. 1, in D Major (K. 412); No. 2, in E-flat Major (K. 417); No. 3, in E-flat Major (K. 447); No. 4, in E-flat Major (K. 495)*. Gerd Seifert (horn); Berlin Philharmonic Orchestra,

Herbert von Karajan cond. DEUTSCHE GRAMMOPHON ® DGC 9038 (7½) \$7.95, Ⓑ 89038 \$6.95.

Performance: Accompaniment outstanding
Recording: Good
Stereo Quality: Good
Playing Time: 56'44"

Surprising as it may seem, this is the only available four-track stereo tape of the four Mozart horn concertos—the Angel 3¼-ips tape with the late Dennis Brain derives from a 1954 mono original.

The distinguishing feature of this new stereo tape is the beautifully refined chamber-music-style accompaniment which Karajan accords these amiable and tuneful pieces. I wish hornist Gerd Seifert were as imaginative in his phrasing and nuance! The stereo disc versions with Alan Civil and Otto Klemperer or Barry Tuckwell and Peter Maag offer solo work superior to Seifert's in this respect. (The Tuckwell performances of Concertos 1 and 3 are available on London tape L 80053 together with Gervase de Peyer's reading of the Mozart Clarinet Concerto.) The recorded sound of the Seifert-Karajan tape is top DGG standard. D. H.

ROSSINI: *Semiramide (highlights)*. *Di plausi qual clamor giulivo echeggia; Ah! quel giorno ognor rammento; Serena i vaghi rai . . . Bel raggio lusinghier; Serbami ognor si fido; Se la vita ancor t'e cava; Al gran cimento; Ebben . . . a te; ferisci . . . Giorno d'orrore!; Oroë dal tempio esci; L'usato ardir*. Joan Sutherland (soprano), Semiramide; Marilyn Horne (mezzo-soprano), Arsace; Joseph Rouleau (bass), Assur; John Serge (tenor), Idreno; Spiro Malas (bass), Oroë; Ambrosian Opera Chorus; London Symphony Orchestra, Richard Bonynge cond. LONDON ® LOL 90154 (7½) \$7.95.

Performance: Vocal spectacular
Recording: Excellent
Stereo Quality: Excellent
Playing Time: 56'58"

Those who do not wish to invest in the complete two-reel recording of *Semiramide* will not be in the least disappointed in the generous selection of arias, duets, and ensembles provided here. The show pretty much belongs to Sutherland and Horne, and those divas' duets in particular are certainly spectacular. The conducting is lively, the reproduction first-rate; the only two minuses in this release are the lack of a text leaflet and the thirteen minutes of blank tape at the conclusion of the second sequence—surely it would have been possible to space out the excerpts more felicitously. I. K.

(Continued on next page)

RECORDING OF SPECIAL MERIT

ROSSINI: Sonatas for Strings: No. 1, in G Major; No. 2, in A Major; No. 3, in C Major; No. 6, in D Major. Berlin Philharmonic, Herbert von Karajan cond. DRUTSHE GRAMMOPHON. Ⓜ DGC 9041 (7½) \$7.95, Ⓞ 89041 \$6.95.

Performance: **Dazzling**
Recording: **Excellent**
Stereo Quality: **Excellent**
Playing Time: 51'33"

These are four of the original group of six sonate a quattro dashed off by the twelve-year-old Rossini during a brief visit to a wealthy double-bass fancier named Agostino Triossi in 1801. They are light, *divertimento*-like pieces, in three movements (fast-slow-fast), literally bubbling over with ingenuity and melodiousness. Originally intended for four players (two violins, cello, and double bass), they can also be played by an enlarged complement with felicitous results. The special qualities of the double bass are expertly realized, and in several instances the works show anticipations of the composer's *opera-buffa* tendencies. Most remarkable of these is the last movement of Sonata No. 6, which is an amazing preview of the orchestral Tempest Scene in *The Barber of Seville*. According to Rossini himself, these sonatas were first performed on the spot by the composer, Triossi, and two cohorts, and they all "played like dogs." The Berlin Philharmonic string players play like angels: with refinement, accuracy, and spirit, rising to the Paganini-like challenges of the writing with positively devilish precision. G. J.

TELEMANN: Concerto Grosso, in D Major, for Three Trumpets, Two Oboes, Timpani and Strings; Concerto, in D Major, for Horn and Strings; Concerto, in B-flat, for Three Oboes and Three Violins; Concerto, in D Major, for Violin, Trumpet and cello obbligato. IVES: *Symphony No. 3 ("The Camp Meeting")*. SCHUMAN: *New England Triptych*. Philadelphia Orchestra, Eugene Ormandy cond. RCA Ⓜ TR3 5039 (3¾) \$10.95.

Performance: **Fair to good**
Recording: **Good**
Stereo Quality: **Good**
Playing Time: 78'57"

The obvious problem with this odd little package is the combination of events within. The Telemann side was originally on a disc devoted to "first-chair soloists" and, if it didn't display much about Telemann or about Baroque style, it did at least show off some elegant Philadelphia first-desk playing. Understandably, Ormandy took advantage of the orchestra's new recording contract to make an Ives Third (which was Bernstein property back at Columbia), and the Ives and Schuman—the latter based on tunes by William Billings—made a logical pairing when they were on their own disc. Now it all seems a fearful hodge-podge—and, to tell the truth, no single element is really quite good enough to make the whole worthwhile. E. S.

ENTERTAINMENT

HUGO MONTENEGRO: Hang 'Em High; Good Vibrations. Hugo Montenegro; orchestra and chorus. *Wish I Knew; My*

Love; Keystone Kop; In the Heat of the Night; Love Is Blue; Lady in Cement; Tony's Theme; Night Rider; and fifteen others. RCA Ⓜ TP3 5070 (3¾) \$9.95.

Performance: **The music goes 'round and 'round**
Recording: **Good**
Stereo Quality: **Excellent**
Playing Time: 51'58"

We have here one of those completely superfluous tapes of "mood" music that seem to run on forever and yet stay in the same place. This is a tape for a dentist's office, an airline waiting room, an elevator, a restaurant, or any other place that calls for a soothing audible background. Montenegro is not as bad as some at this sort of thing, nor is he as good as some others. As I remarked recently, the only interesting album of "mood" music that I have heard recently is the new Peter



RICHARD HARRIS
Brings detachment to a pop standard

Schickele album on Vanguard. Get it and listen to it. Once you do you won't have patience for such long-drawn-out pap as is offered here. P. R.

A TREASURY OF GREAT CONTEMPORARY HITS, Volume 1. *Magic Carpet Ride* (Steppenwolf); *Monday, Monday* (The Mamas & the Papas); *Midnight Confessions* (The Grassroots); *Eve of Destruction* (Barry McGuire); *Words of Love* (The Mamas & the Papas); *Where Were You When I Needed You?* (The Grassroots); *Didn't We?* (Richard Harris); *Dream a Little Dream of Me* (Mama Cass); *Sookie, Sookie* (Steppenwolf); *Dedicated to the One I Love* (The Mamas & the Papas); *Try a Little Tenderness* (Three Dog Night); and *Bella Linda* (The Grassroots). ABC/DUNHILL Ⓜ X 14025 \$5.95, Ⓞ 41-4025 \$5.95, Ⓜ 81-4025 \$6.95, Ⓞ 5-255 \$7.95.

A TREASURY OF GREAT CONTEMPORARY HITS, Volume 2. *Born to Be Wild* (Steppenwolf); *Twelve-Thirty* (The Mamas & the Papas); *Lovin' Things* (The Grassroots); *Nobody* (Three Dog Night); *Creeque Alley* (The Mamas & the Papas); *Secret Agent Man* (Hal Blaine); *I Call Your Name* (The Mamas & the Papas); *MicArthur Park* (Richard Harris); and *California Dreamin'* (The Mamas & the

Papas). ABC/DUNHILL Ⓜ X 14026 (3¾) \$5.95, Ⓞ 41-4026 \$5.95, Ⓜ 81-4026 \$6.95, Ⓞ 5-256 \$7.95.

Performance: **The sound of NOW**
Recording: **Good**
Stereo Quality: **Thorough**
Playing Time: Vol. 1, 38'55"; Vol. 2, 37'11"

No study guide comes with this two-volume treasury culled from Dunhill's archives, but even so you could probably offer a satisfactory course in the "Sound of the Sixties" just by playing these tapes for any returnee from exile. Writing about the stuff is something else. We are dealing here not so much with mere music as with a movement—complete with religious, political, and sexual implications, not to mention its own hairdos and wardrobe. One is being asked not merely to listen (at top volume) and react, but to "turn on" with these groups, presumably with the aid of drugs, although record-dealers report that the intoxicating sound of today's music seems to be enough to turn on many of their younger customers even *without* drugs. Any music that will draw hundreds of thousands of listeners to its source at festivals like the one that took place in Bethel, New York, this summer—ready to undergo hunger, thirst, and the ravaging elements to be where the action is—must certainly be something to reckon with, and any one who has seen the remarkable movie *Monterey Pop* will know with what degree of seriousness the practitioners of rock approach their work, and how closely they scrutinize each other's styles. But how do you describe in mere words the ruckus emitted by today's jukebox? Why does the sound of Steppenwolf, so gone, so goofy, so sullen, so *Weltschmerz*y, set young hearts throbbing? How are these figures to be distinguished from the members of Three Dog Night (named for Australian nights so frigid that a mere two dogs are not enough to keep you warm) or a dozen of their rivals? Surely the Steppenwolf sound is better—a mysterious force emanates; perhaps one should simply shrug, describing mystic half circles in the air with open palms, and vanish. Or, how pinpoint the appeal of the Mamas and the Papas (before Mama left home)—unless one could isolate the ingredient of sly humor in everything they do, whether easy-going Mama Cass is kidding old favorites like *Dream a Little Dream of Me* or the whole group is bemoaning the dismalness of Mondays. The popularity of *The Eve of Destruction* ("You're old enough to kill but not to vote") is easily explicable; so is the social content of *MicArthur Park* as sung with deceptive detachment by Richard Harris. But the Grassroots—wherein lies the interpretive uniqueness of their soul-rockishness, or rock-soulfulness? Perhaps the popular music that appeals to each successive rising generation, for all the surface changes in style and apparent revolutionary implications, is simply the musical amniotic fluid in which the ears of adolescence must bathe in order to survive. At any rate, the product here is the distillation of better efforts and consistently avoids the sin of mediocrity. And as long as the pop movement continues to produce groups with names like Three Dog Night and a composer actually called Mars Bonfire, surely there is hope, ladies and gentlemen, for this strife-torn land, even on the Eve of Destruction. P. K.

By CRAIG STARK



TAPE HORIZONS

A LIST FOR SANTA

IF YOU ARE like me, the gifts you appreciate most are those slightly extravagant things to which you ordinarily wouldn't treat yourself. Last month I spoke of some of the most basic taping accessories. Now, in the holiday spirit, let's consider some of the "extras" that will simply make recording more fun.

A taped narration for slide shows can often make the difference between an evening your guests merely endure and one that they really enjoy. Quite a number of recorders today offer "slide synchronizing" accessories which, in conjunction with a suitable projector, will automatically change pictures at just the moment in your commentary you desire. Kodak offers a slide show synchronizer that will operate with any stereo tape recorder.

Tape that has been re-recorded many times sometimes builds up a noise level that the normal erase head does not entirely remove. The solution is to use a "bulk eraser" (\$9 and up), which will restore the tape to its magnetically pristine condition. For removing single sounds without tape surgery, Robins makes a magnetic tape editing pen for slightly more than a dollar.

Have you ever seen what the recording on a tape looks like? A solution called "Magna-See" (available from Reeves Soundcraft for \$4.25 per half-pint) will make all the recorded tracks on a tape visible, permitting, incidentally, a check of record-head height adjustment. And for the advanced recordist who has the necessary instruments (an audio voltmeter and audio generator), an ideal gift would be an alignment tape of professional quality. Be sure to get one for the proper track format and speed, however; a full-track alignment tape played on a quarter-track recorder will show an exaggerated bass boost.

Microphone stands and "baby" booms are almost a necessity for anyone who does much live recording. These are available at prices that begin around \$7, although the most elaborate ones can be quite costly. The more live recording you do, the more you are likely to need a "mixer" to feed several microphone signals into a single channel. Solid-state versions are available at prices anywhere from \$10 to \$100 or more; the quality of your recorder will help determine the price range most appropriate for this accessory. Headphones that provide a tight acoustical ear seal are a must for live monitoring; if your deck can't drive them directly, inexpensive amplifiers are available.

Authoritative books on tape recording are somewhat rare. An aging but still-worthy beginner's guide is Herman Burstein's *Getting the Most out of Your Tape Recorder* (\$4.25 from John Rider, 116 West 14th Street, New York 10011), which discusses buying considerations and principles of operation from the novice's viewpoint. A more up-to-date treatment that emphasizes the uses to which the hobbyist can put his machine is *Tape Recording*, by C. N. G. Matthews, published in England but available in the United States for \$10.50 through Soccer Associates, P.O. Box 634, New Rochelle, N. Y. 10802. A truly technical treatment can be found in *Tape Recorders—How They Work*, by Charles G. Westcott and Richard F. Dubbe (\$4.50 from Howard W. Sams, 4300 West 62nd Street, Indianapolis, Indiana 46206). Most of the accessories and some of the books are listed in the latest catalogs from Allied, Lafayette, Olson, and Radio Shack.

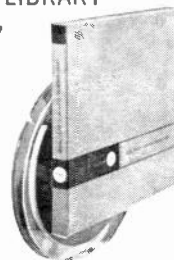
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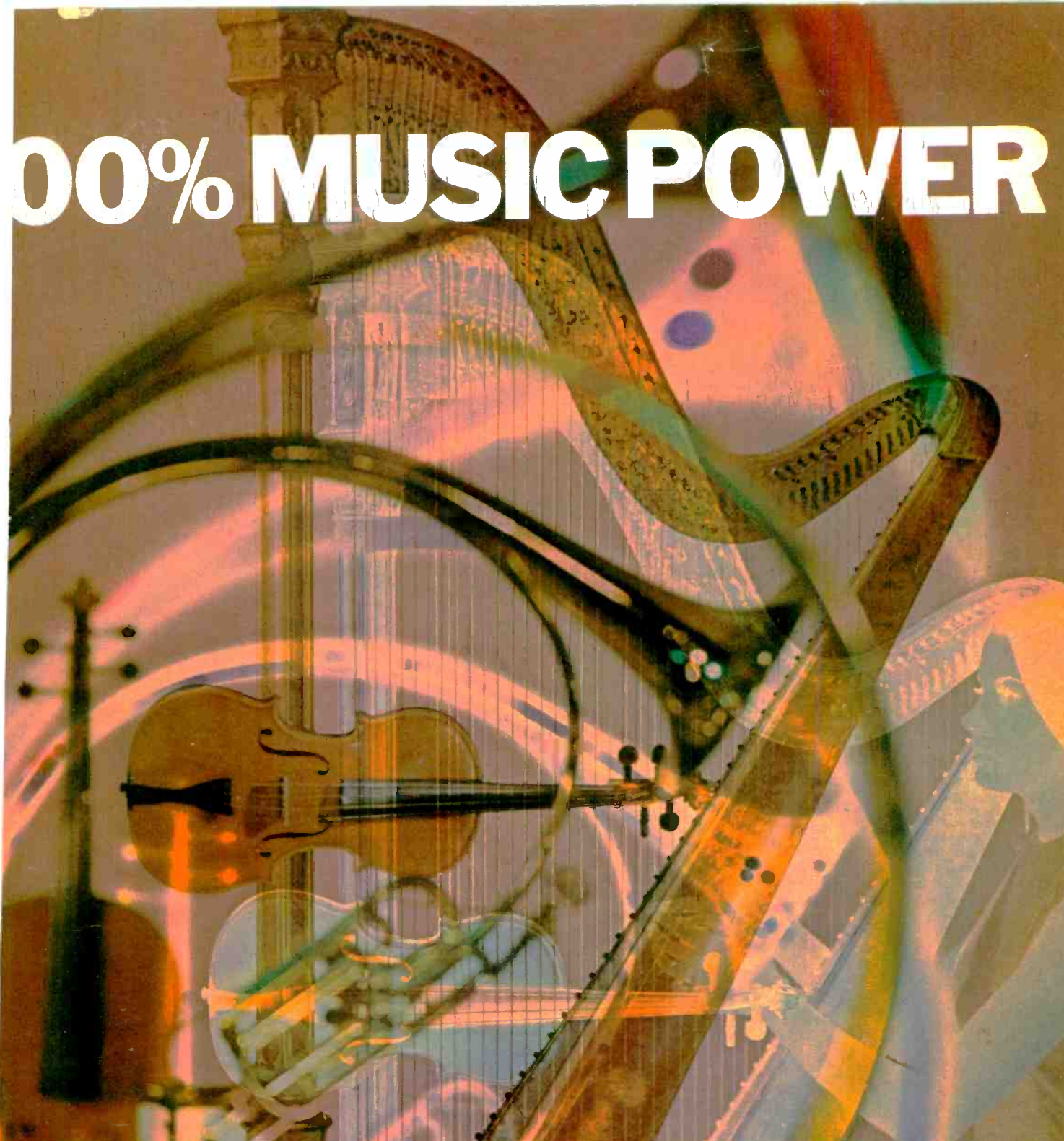
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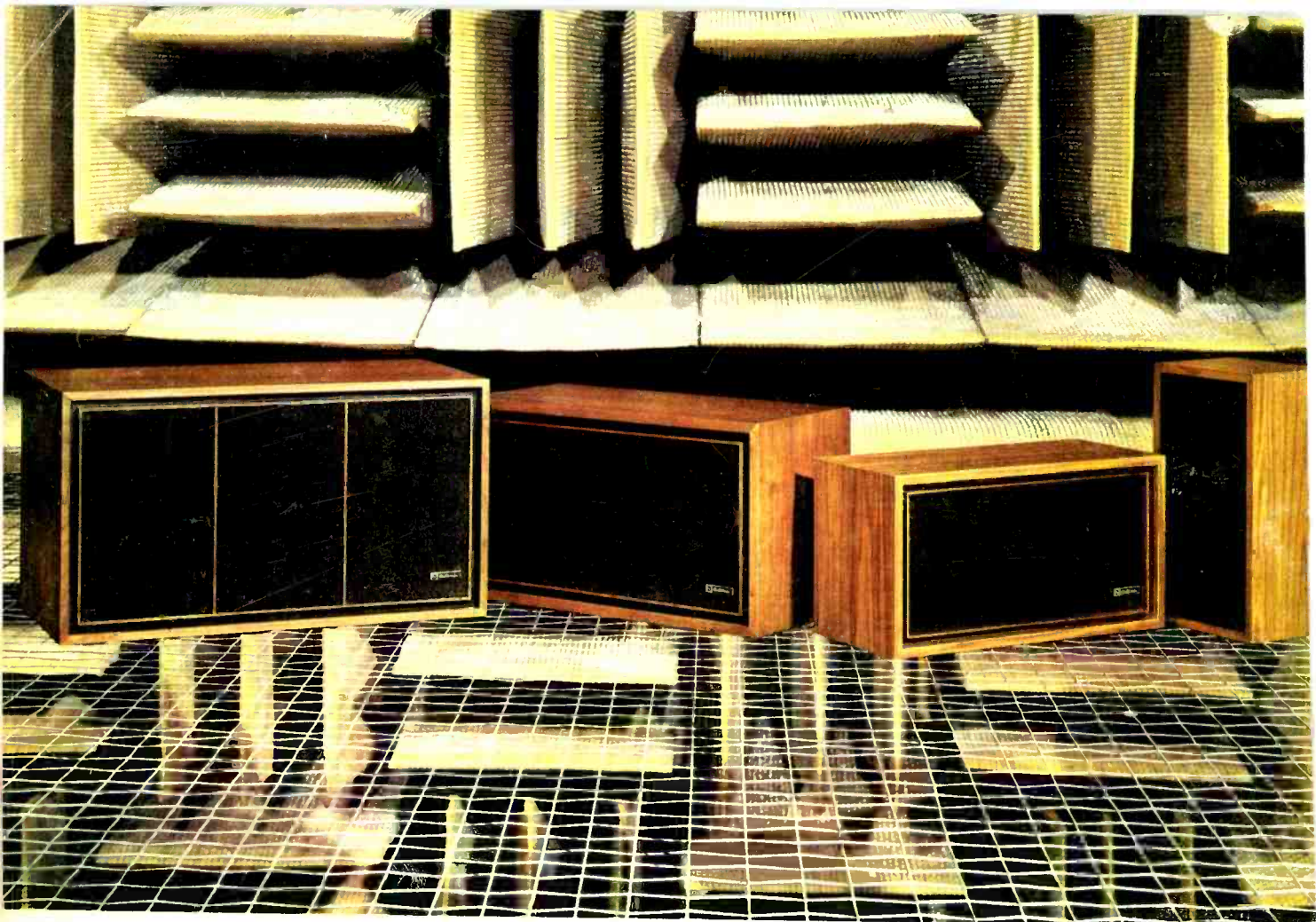
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Any similarity between these four Electro-Voice bookshelf speaker systems is strictly scientific!



E-V These four speaker systems share a surface beauty. But don't be misled. Underneath — where it counts — there are scores of important differences. There have to be.

Because what's right for a small system may be all wrong for a big one. And what works well in a 2-way system may be poison for a 3-way. (Even a little change, like just 1" more cabinet, can upset the design of every component inside.)

Of course not everybody can afford

to design every speaker in their line from scratch, the way Electro-Voice does. But then, not everybody has a scientific computer that pre-tests hundreds of ideas on paper to find the few good enough to build.

And not everybody has a huge anechoic chamber (like the one above) to prove the superiority of each design. Nor the staggering array of test equipment that goes with the chamber. Or — most important — the engineering talent and

musical sensitivity to take full advantage of these unique laboratory facilities.

When you select an E-V speaker system — regardless of size or price — you can be certain it truly represents the state of the art... and good value to boot.

Anything less would be a cop-out.

But don't take our word for it. Listen. Compare. The difference you see and hear is what high fidelity is all about.

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