

# Stereo Review

JANUARY 1970 • 60 CENTS

THE BEETHOVEN BICENTENNIAL—1770-1970



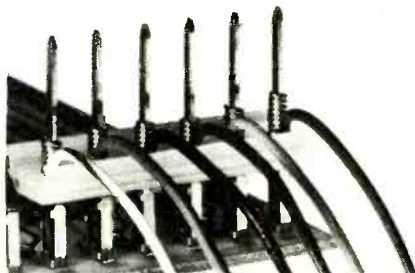


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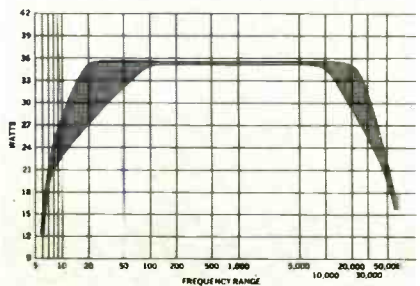
that guarantee superb performance over of time previously thought unattainable.

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



ter-activated "Perfectune" Perfectune, a computer logic scans the essential tuning , decides when you've reached nt of perfect tuning and low-distortion, then snaps on the "tune" light . . . a signal that e receiving absolutely perfect every time.

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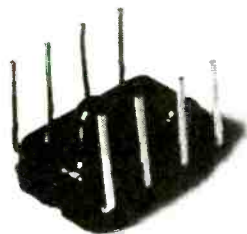
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# Scott's Powerful 386 AM/FM S

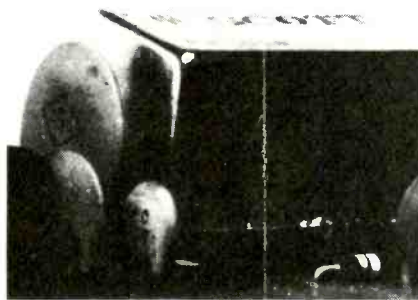
## Six space-related electronic developments help the 386 serve you better, longer

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-

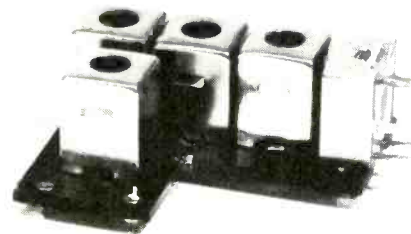
velopment of the 386 AM/FM stereo receiver. The 386 represents a level of sound quality and performance characteristics that is a giant-step ahead of any stereo component ever before available . . . utilizing entirely new features that help you control incoming signals with a degree of accuracy never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



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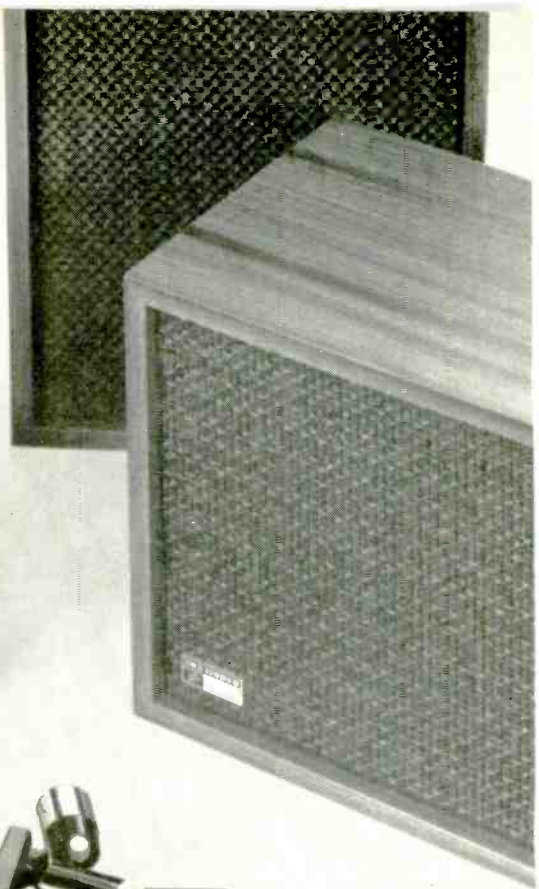
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# Stereo Review

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## THE MUSIC

**"COUNTRY MUSIC, U.S.A."**  
*A review of a new book by Bill C. Malone*.....HENRY PLEASANTS..... **56**

**THE BASIC REPERTOIRE**  
*Beethoven's Nine Symphonies*.....MARTIN BOOKSPAN..... **59**

**BEETHOVEN TWO HUNDRED YEARS LATER**  
*Our critics reflect on what the master means to them now*..... **63**

**BEETHOVEN'S FEET OF CLAY**  
*Bringing him down to earth*.....WILLIAM B. OBER..... **70**

**EXPLORING BEETHOVEN**  
*Key works mark the way through the music's great variety*.....JAMES GOODFRIEND..... **74**

**STEREO REVIEW TALKS TO DAVID OISTRAKH**  
*Continuing a series of interviews with recording artists*.....GEORGE JILLINER..... **82**

**HENRY MANCINI LAUNCHES THE PHILADELPHIA POPS**  
*RCF's "Debut!" disc features Mancini compositions*.....PETER REILLY..... **114**

## THE EQUIPMENT

**NEW PRODUCTS**  
*A roundup of the latest high-fidelity equipment*..... **22**

**AUDIO QUESTIONS AND ANSWERS**  
*Advice on readers' technical problems*.....LARRY KLEIN..... **28**

**AUDIO BASICS**  
*Quadrasonic Stereo*.....HANS H. FANTEL..... **32**

**TECHNICAL TALK**  
*Specifications VIII—Phono Cartridges; Hirsch-Houck Laboratory reports on the Aztec Gauguin III speaker system, the Concord Mark III tape recorder, and the Rabco SL-8 tone arm*.....JULIAN D. HIRSCH..... **39**

**THE FOUR-CHANNEL DISC**  
*Don't scrap your stereo: you can add on quadrasonic capability*.....LARRY KLEIN..... **68**

**INSTALLATION OF THE MONTH**  
*Pendant Stereo*.....RALPH HODGES..... **73**

**TAPE HORIZONS**  
*Splicing Equipment*.....CRAIG STARR..... **129**

## THE REVIEWS

**BEST RECORDING OF THE MONTH**..... **83**

**CLASSICAL**..... **89**

**ENTERTAINMENT**..... **113**

**STEREO TAPE**..... **127**

## THE REGULARS

**EDITORIALLY SPEAKING**.....WILLIAM ANDERSON..... **4**

**LETTERS TO THE EDITOR**..... **6**

**GOING ON RECORD**.....JAMES GOODFRIEND..... **52**

**INTRODUCING THE STAFF: BORYS PATKOWSKY**.....ROBERT S. CLARK..... **110**

**ADVERTISERS' INDEX; PRODUCT INDEX**..... **130**

COVER: BEETHOVEN MONUMENT (1880) BY KASPAR VON ZUMBUSCH, IN THE BEETHOVENPLATZ, VIENNA, AUSTRIA

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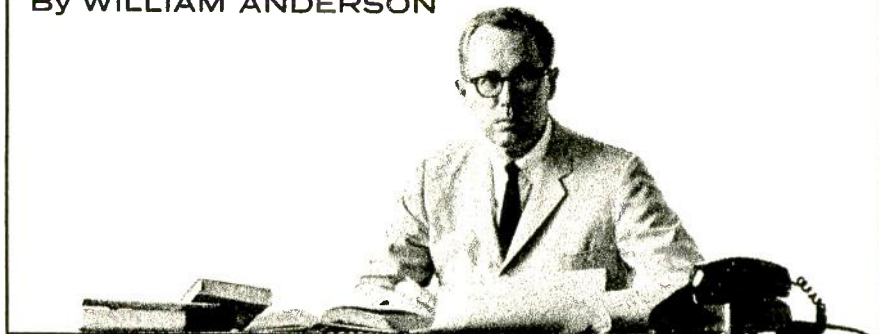
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By WILLIAM ANDERSON



## EDITORIALLY SPEAKING

### ROCK AS RUCK

FROM THE flood of correspondence, both pro and con, that has raised the level of my desk top these past few weeks, it appears that I was guilty, in my November column, of an editorial sin: lack of clarity. In commenting on this summer's pot-rock festivals I described rock as "music that contains little for the mind to lay hold of," with the result that I was blessed and congratulated from one side, despised and rejected from the other, in a veritable orgy of emotional response. The remark, although intended as description, was understood as criticism, and I must confess to being both surprised and pleased that so many people can take music—any music—with such splendid seriousness.

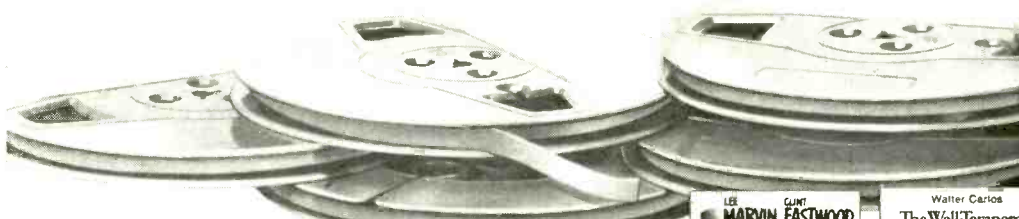
Rock, for me, is ruck—which is to say (saving you a possible trip to your *Webster's*) that it is a part of "the undistinguished multitude, the crowd of ordinary persons and things." It is also an art, but a very minor one—like the making of pizza, which it in many ways resembles. If I may descend to analogy, both are compounded of simple materials, simply put together by practitioners who would never receive the highest accolade of their respective professions—rock musicians are not Horowitzes, pizza throwers are not Escoffiers. The end products in each case are consumed in quantity by vast multitudes with indiscriminating zeal, and those who do discriminate must admit that good rock is as rare as good pizza. Both offer nourishment of a kind, but as an exclusive diet they may be expected to result, literally and figuratively, in pimples, acne, and general malnutrition. This is not to criticize pizza for being pizza, rock for being rock, nor their appreciators for appreciating them. But they are ambitious; a perverse kind of cultural social climbing has not only led them to lay exclusive claim to every palate and eardrum (roll over, Beethoven) in sight, but to demand the immediate banishment of all other forms of musical and gustatory expression (if you can't join 'em, lick 'em). Let us examine why, for those in the thrall of more complicated mystiques, this take-over will not work.

Popular music, of which rock is an example, is an evanescent medium of entertainment, principally for young people, and usually for young people dancing. It therefore has its uses and, to be sure, its charms, but intellectual content is not among them. Rock music is deadeningly repetitious pap, its lyrics (however often dignified as "poetry") are doggerel, and the subject therefore almost defies being written about in musical terms. What we get instead is necrology ("Paul is—or is not—dead"), biography ("J.J. loves S.C."), and where-have-all-the-personnel-gone ("The Cream has—have?—separated"). When these gambits fail, commentators, critics, and rock fanciers as well fall to nattering confusedly about pot, politics, "life styles," "dynamics of social change," and "meaningful communication"—a tired litany of jargon and sloganeering masquerading as real thought. For many, this has successfully concealed the fact that rock is music, and has further made it possible to use it to enflame the young, outrage their parents, widen that old generation gap, and to bring off such propaganda coups as the recent Bethel Festival. If there is any real power in the music, it is here, in the potential it offers for the manipulation of large numbers of the impressionable young, and that they seem to be so little aware of it argues somewhat against the vaunted clarity of their vision in other areas.

Young people have a monopoly on only one thing—youth. This carries with it a blessing; they have yet to shoulder the burden of their own mistakes. But they are not the world's first idealists, they hold no patent on nobility, no stranglehold on wisdom or virtue—nor did they invent music. I am in agreement with them on the main issue: there's much to be done, and we *can* do it—but not while we're fighting the battle of the generations. How about making a token start toward peace by removing the subject of rock from the arena? Enjoy it if you can, listen to Beethoven if you can't, and we'll discuss it again in two hundred years.



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## LETTERS TO THE EDITOR

### Pot-Rock Festivals

● Well, well, well. We finally know where William Anderson is at. In his November editorial ("Pot-Rock Festivals") he displays his total ignorance of rock as an art form and his prejudice resulting from that ignorance. He describes rock music as containing "little for the mind to lay hold of." (I suppose *Down by the Old Mill Stream* has more!) Has Mr. Anderson ever read further in *STEREO REVIEW* than the page on which his own column is printed? I guess not. If he had, he would have noticed many record reviews in each issue plus occasional feature articles concerned with rock.

The editor feels that young people should participate in music rather than being subjected to it. Just what does he think rock festivals and concerts are? The performer does not play alone, he *communicates* to the audience, and they to him. Think how many "participants" have been created through "subjection" to the Beatles.

LARRY CLARKE  
Los Angeles, Cal.

● What can I say? After reading Mr. Anderson's monumental editorial in the November issue, I am speechless. The amazement comes not from the content of the editorial, for I am quite familiar with the acid-rock garbage being turned out today, but from the fact that someone in Mr. Anderson's position is standing up for America in reporting the connection between rock trash and drugs. It makes me feel very good to see someone who cares about youth and America.

RICHARD L. BURNETT  
Rialto, Cal.

● After reading Mr. Anderson's comments on the Woodstock rock festival, and the state of music today, I feel compelled to write and defend my generation's position.

Woodstock was a unique encounter for those who experienced it. I cannot defend all of the things that went on there, but I think that Mr. Anderson would agree that many of the problems in the world could be greatly alleviated by a sense of brotherhood. This is precisely the effect that the festival had on most of its participants and spectators. A sense of love and understanding of fellow humans was very evident, even to the people who did not share those feelings. I agree that an appreciable part of this feeling is due to

the fact that a large amount of drugs was used. However, not everyone was tripping, or high on grass. A lot of people didn't need artificial stimuli. And this is what the movement is moving to—stimulus from within.

As to the music, *STEREO REVIEW*'s reviewers could probably tell the editor a lot better than I can what there is in rock music "for the mind to lay hold of." All that I can say is that an awful lot of people have found an awful lot to like in rock. Admittedly, there is a lot of bad rock music; were all classical composers geniuses? Isn't there at least some badly composed or played classical music floating around?

Mr. Anderson also stated that he did not feel that young people today are hearing any "good" music. Children today are confronted as never before with all different kinds of music, from Bach to Beethoven to Baez to the Beatles. It's difficult to believe that most children have not been exposed to some "good" music in their music classes at school. Of course, this does not mean that all children are going to be crazy about it. You have to grow into it. A little guiding never hurts, but you don't even *need* that. My musical tastes run the gamut from most popular music to the music of the Italian Renaissance and Elizabethan England, on to Bach, Wagner, and Mozart. Folk music turns me on, some gospel, blues, and country-and-western. Most of the people I know have fairly wide tastes. And yet we all like rock immensely.

GREGORY J. GRIGG  
Gettysburg, Pa.

● Indeed Huxley's *Brave New World* is now upon us. It's not very pleasant to watch a TV commercial using a segment of *Swan Lake* to sell talcum powder, nor is it very enlightening to hear the garbage FM now spews forth. We can blame the whole twisted mess on the profit media. Garbage will sell. These kids (and I don't mean a few, but a sizable segment of them) actually take this mindless gibberish for good music!

PATRICK J. BUTCHEN  
Philadelphia, Pa.

● Because of the editorial in the November issue, I find it necessary to make this communication in order to voice an opinion which I am hopeful is received with the same consideration that reflects the quality of your

(Continued on page 14)



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**GREATEST HITS**

176552

**TCHAIKOVSKY'S**  
**GREATEST HITS, Vol. 1**  
 N.Y. Philharmonic  
**BERNSTEIN**  
 Philadelphia  
 Orchestra  
**ORMANDY**

173666

**Rachmaninoff's**  
**GREATEST HITS**

176578

**THE MORMON**  
**TABERNACLE**  
**CHOIR**  
 Beautiful  
 Dreamer  
 15 Favorite Melodies  
 of Stephen Foster

167429

**Beethoven's**  
**GREATEST HITS**

173674

**JOHANN STRAUSS'**  
**Greatest Hits**  
**EUGENE**  
**ORMANDY,**  
 conductor  
 Philadelphia  
 Orchestra

173658

**Tom Jones**  
**LIVE!**  
 • It's Not Unusual  
 • Hello Young Lovers

180299

**BLOOD, SWEAT & TEARS**  
 You've Made Me So Happy

172411

**Frank**  
**Sinatra**  
 A Man  
 Alone

182246

**BOB DYLAN**  
 Nashville Skyline  
 Girl of the North  
 Country  
 with  
**JOHNNY**  
**CASH**  
 & MORE

174995

**WALTZ**  
**OF THE**  
**FLOWERS**  
 The Great  
 Tchaikovsky  
 Waltzes  
**EUGENE**  
**ORMANDY**  
 conductor  
 The Philadelphia Orchestra

165100

**RISE OF THE**  
**VALKYRIES**  
**LEONARD**  
**BERNSTEIN**  
 conductor  
 New York Philharmonic

164814

**SIMON & GARFUNKEL**  
**BOOKENDS**

163667

**GREENSLEEVES**  
 The Philadelphia Orch.  
**EUGENE**  
**ORMANDY, Cond.**

162024

**Brahms**  
**SERENADE IN A**

163832

**THE GLORY**  
**OF GABRIELI**  
**E. POWER BIGGS,** organo  
**Vittorio Negrì,** conductor  
 The Gregg Smith Singers  
 The Texas Boys Choir  
 The Edward Tarr Brass  
**ENSEMBLE**

161414

**MUSIC FROM**  
**2001:**  
**A SPACE ODYSSEY**  
**EUGENE**  
**ORMANDY**  
 Philadelphia  
 Orchestra  
**LEONARD**  
**BERNSTEIN**  
 New York Philharmonic  
**CONDUCTOR**

167692

**THE MORMON**  
**TABERNACLE CHOIR'S**  
**GREATEST HITS, Vol. 2**  
 Richard P. Condie,  
 DIRECTOR  
**THE PHILADELPHIA ORCH.**  
**Eugene Ormandy,**  
**CONDUCTOR**

161430

**ROGER**  
**WILLIAMS**  
 GOLDEN  
 HITS  
 • Born Free  
 • Somewhere  
 • My Love  
 & MORE

155531

**E. POWER**  
**BIGGS'**  
**Greatest**  
**Hits**  
**SCHUBERT:**  
**MARCHE MILITAIRE**

176602

**BEETHOVEN**  
 Symphony No. 9 ("Choral")  
**EUGENE**  
**ORMANDY**  
 The Philadelphia  
 Orchestra  
**THE MORMON**  
**TABERNACLE CHOIR**  
 3 MORE  
**SOLOISTS**

154856

**DEAN MARTIN**  
 I Take  
 a Lot of  
 Pride  
 in What  
 I Am

181875

**PROKOFIEV**  
 Symphon  
 No. 5  
**LEONARD**  
**BERNSTEIN**  
 New York Philharmonic

154039

**MAGNIFICENT**  
**MARCHES**  
**EUGENE**  
**ORMANDY**  
 The Philadelphia  
 Orchestra

153734

**THE**  
**INCREDIBLE YEAR**  
 1968  
 with  
 Charles  
 Aznavour  
 CBS ENTERTAINMENT

177717

**THE BEST**  
**OF '69**  
**TERRY**  
**BAXTER**  
 and His Orchestra  
 (2-RECORD SET)

176792

**TWO RECORDS**  
**COUNT AS ONE**  
**SELECTION**

**GROFÉ:**  
**GRAND**  
**CANYON**  
**SUITE**  
 Bernstein  
 N.Y.  
 Philharmonic  
**ORLANDO**  
**DIAMOND**

116459

**TWO FAVORITE**  
**GUITAR CONCERTOS**  
**CASTELNUOVO**  
**TEDESCO**  
**RODRIGO**  
**JOHN**  
**WILLIAMS**  
 Guitar  
**ORMANDY**  
**PHILADELPHIA**  
**ORCHESTRA**

124719

**GERSHWIN**  
**RHAPSODY**  
**IN BLUE**  
 Spellbound  
 Concerto  
 Warsaw  
 Concerto  
 3 MORE  
**COLUMBIA RECORD CLUB**

143024

**TWO-RECORDS**  
**COUNT AS ONE**  
**SELECTION**

**E. POWER**  
**BIGGS**  
**BACH**  
 ON THE  
 PEDAL  
**HARPSICHOID**  
**ORLANDO**  
**DIAMOND**

126456

**POMP AND**  
**CIRCUMSTANCE**  
 Great Symphonic  
 Marches  
**NEW YORK**  
**PHILHARMONIC**  
**LEONARD**  
**BERNSTEIN**  
 Conductor  
**ORLANDO**  
**DIAMOND**

177501

**THE**  
**MANTOVANI**  
**SCENE**  
 • Delilah  
 • If I Were  
 a Rich Man  
 10 MORE  
**LONDON**

180711

**IVES: Symphony No. 2**  
**The Fourth**  
**of July**  
 ★★ ★★ ★★  
**LEONARD**  
**BERNSTEIN**  
 NEW YORK PHILHARMONIC  
**CONDUCTOR**  
**ORLANDO**  
**DIAMOND**

128819

**THE MILLS**  
**BROTHERS**  
**DREAM**  
 PLUS: The  
 Jintown Road  
**DOT**  
 8 MORE

180554

**PERCY FAITH**  
 LOVE THEME  
 FROM  
**"ROMEO**  
**& JULIET"**  
 — PLUS —  
 Spinning Wheel  
 & MORE  
**COLUMBIA**

181677

**EUGENE**  
**ORMANDY**  
 Philadelphia  
 Orchestra  
 Greatest Hits, Vol. IV  
 • Tzannehera • Bachanale  
**COLUMBIA**  
**& MORE**

176297

**Sergio Mendes**  
**& Brasil '66**  
 Crystal Illusions  
 Plus — The Dock of  
 the Bay  
 Pretty World  
 & MORE  
**DOT**

180836

**JUDY**  
**COLLINS**  
**Judy**  
 Early  
 Morning  
 10 MORE  
**ELEKTRA**

174375

**ORFF: CARMINA BURANA**  
 THE PHILADELPHIA ORCHESTRA  
 soloists and chorus  
**ORMANDY** conducting

112813

**VLADIMIR**  
**HOROWITZ**  
**BEETHOVEN** "Pathétique"  
**DEBUSSY:** Three Preludes  
**CHOPIN:** Scherzo No. 1  
 & 2 Etudes  
**COLUMBIA**

116830

**FRANK SINATRA'S**  
**GREATEST HITS**  
 • Strangers in the  
 Night  
 • Something  
 Stupid  
 • Forget  
 Doman  
 • That's Life  
 8 More  
**IN REPRISE**

168989

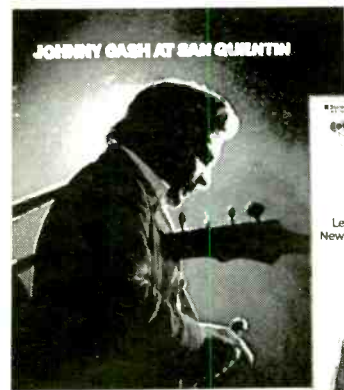
**DON HO**  
**EATES HITS**  
 • Tiny  
 Bubbles  
 • Pearly  
 Shells  
 10 MORE  
**IN REPRISE**

181289

**MOZART**  
 Piano Concertos No. 21 & 24  
 ("Entra Madigan" Theme)  
**ROBERT CASADESUS**  
 STEEL CLEVELAND ORCH.

120816





176776

**GRIEG'S GREATEST HITS**

Leonard Bernstein Philadelphia Orchestra  
Philippe Entremont Columbia Symphony  
Andre Kostelanetz Cleveland Orchestra  
Eugene Ormandy Philadelphia Orchestra

176586

Landmarks and Legends of

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Conducted by Eugene Ormandy & Leopold Stokowski

183275 Two-record set counts as one

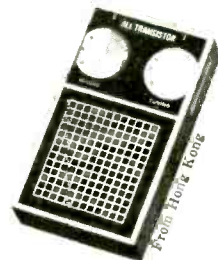
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179358

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<b>ENGELBERT HUMPERDINCK</b> Parrot • 11 MORE 180323	<b>Bach's GREATEST HITS, Vol. 1</b> EUGENE ORMANDY Philadelphia Orchestra 173641	<b>EUGENE ORMANDY</b> Conductor PHILADELPHIA ORCHESTRA HORA STACCATO + Plus - Humoresque 10 MORE 171728	<b>The 5th Dimension</b> THE AGE OF AQUARIUS Aquarius / Let the Sunshine In 11 MORE 178400	<b>BARBRA STREISAND</b> What About Today? + Plus - With a Little Help From My Friends 9 MORE 181230	<b>THE PHILADELPHIA ORCHESTRA'S GREATEST HITS</b> Vol. 3 EUGENE ORMANDY Conductor 161521	<b>Trans-Electronic Music Productions, Inc.</b> Switched-On BACH 171504	<b>HOROWITZ ON TELEVISION</b> 165506	<b>MOUSSORGSKY</b> Pictures at an Exhibition Night on Bald Mountain EUGENE ORMANDY Conductor THE PHILADELPHIA ORCH. 167031
<b>PAUL MAURIAT</b> And His Orchestra LOVE Aquarius • 10 MORE 183291	<b>ANDRE KOSTELANETZ</b> GREATEST HITS + Somewhere, My Love + Bluesette 9 MORE 175646	<b>DVORAK "FROM THE NEW WORLD"</b> (Symphony No. 9) ALEXANDER GIBSON conductor PHILHARMONIC ORCHESTRA 162982	<b>MOZART'S GREATEST HITS</b> Including Theme from "Elvira Madigan" EUGENE ORMANDY Philadelphia Orch. GEORGE SZELL Cleveland Orch. 175331	<b>TCHAIKOVSKY</b> "Pathetic" Symphony No. 6 EUGENE ORMANDY Conductor The Philadelphia Orchestra 169151	<b>RAY CONNIFF'S GREATEST HITS</b> Somewhere, My Love 10 MORE 176891	<b>Get Together With Andy Williams</b> 183202	<b>FAVORITE OPERA CHORUSES</b> from AIDA, CARMEN, 9 others THE MORMON TABERNACLE CHOIR The Philadelphia Orch. EUGENE ORMANDY 160846	<b>MAHLER</b> Symphony No. 1 ("Titan") Leonard Bernstein Conductor NEW YORK PHILHARMONIC 160622
<b>LIBERA'S GREATEST HITS</b> Time Goes By 10 MORE 176883	<b>CHOPIN'S GREATEST HITS</b> Philadelphia Orchestra EUGENE ORMANDY N.Y. Philharmonic KOSTELANETZ PHILIPPE ENTREMONT, Piano 176594	<b>BERNSTEIN'S GREATEST HITS</b> NEW YORK PHILHARMONIC 152363	<b>BURT BACHARACH</b> Make It Easy On Yourself + Plus - I'll Never Fall in Love Again 9 MORE 178392	<b>A GOLDEN TREASURY OF CONCERT FAVORITES, VOL. 5</b> Great Marches and Orchestral Showpieces (2-RECORD SET!) 168484	<b>WILLIAM TELL</b> and Other Favorite Overtures LEONARD BERNSTEIN NEW YORK PHILHARMONIC 122671	<b>PETULA CLARK'S GREATEST HITS, Vol. 1</b> Downtown I Know a Place 10 MORE 171157	<b>THE MORMON TABERNACLE CHOIR'S GREATEST HITS</b> EUGENE ORMANDY Conductor The Philadelphia Orchestra God Bless America 11 MORE 137802	
<b>DVORAK VIOLIN CONCERTO</b> ISAAC STERN EUGENE ORMANDY Philadelphia Orchestra 128777	<b>THE SPECTACULAR CLEVELAND ORCHESTRA</b> GEORGE SZELL CONDUCTOR TWO-RECORDS COUNT AS ONE SELECTION 169201	<b>PHILIPPE ENTREMONT</b> PIANO Fantasy Impromptu CLAIR DE LUNE LIBRESTRAUM 135251	<b>JOHNNY MATHIS</b> Love Theme from "ROMEO & JULIET" + Plus - Yesterday, When I Was Young 9 MORE 181685	<b>ON THE BEAUTIFUL BLUE DANUBE</b> LEONARD BERNSTEIN New York Philharmonic 180885	<b>DEAN MARTIN</b> Gentle On My Mind 171140	<b>ARLO GUTHRIE</b> Alice's Restaurant 160994	<b>ORMANDY: PHILADELPHIA ORCHESTRA'S GREATEST HITS</b> Clair de Lune Sabre Dance 136283	
<b>BERNSTEIN'S GREATEST HITS, Vol. 2</b> New York Philharmonic 174607	<b>CHARLIE BYRD</b> AQUARIUS + Plus - Happy Heart My Way 8 MORE 177832	<b>ANDY WILLIAMS</b> HONEY + Plus - By the Time I Get to Phoenix 9 MORE 165589	<b>THE MORMON TABERNACLE CHOIR</b> Hallelujah Chorus EUGENE ORMANDY Philadelphia Orchestra 180497	<b>TCHAIKOVSKY BALLETS:</b> The Sleeping Beauty on Lake + Plus - Swan Lake + Plus - Nutcracker TWO RECORDS COUNT AS ONE SELECTION 138909	<b>THE BEST OF BILL COSBY</b> 182238	<b>JOHNNY CASH</b> AT FOLSOM PRISON Jackson 15 MORE 164152	<b>PAINT YOUR WAGON</b> LEE HARVIN CLINT EASTWOOD JEAN SEBERG 184036	



**One of our competitors  
just introduced a two-stage  
synchronous motor.**

**We're bloody flattered.**





In 1967, Garrard engineers perfected the Synchro-Lab motor. A revolutionary two-stage synchronous motor.

Revolutionary because, for the first time in a component turntable, it successfully combined two types of motor: induction and synchronous.

The induction portion supplies the torque to reach playing speed instantly. The synchronous section then "locks-in" to the 60-cycle frequency of the current.

This produces unvarying speed, and thus unvarying pitch, despite variations in voltage.

### A missed point

Not surprisingly, a competitor has introduced a copy of our Synchro-Lab motor on their costliest model.

Alan Say, our Chief Engineer, comments. "We're bloody flattered. After all, being imitated is a rather good indication of how significant an innovation really is.

"But, curiously, they seem to have missed the point.

"With a non-synchronous motor, you need a heavy turntable. Its momentum makes up for fluctuations in motor speed.

"Our purpose was to achieve constant speeds, using a lighter turntable and the least possible power. Less power and a low mass turntable help reduce rumble. And relieve mechanical stresses all 'round.

"When we went to the Synchro-Lab motor, we cut our turn-

table weight to three pounds. They're still using a seven pound disc.

"So, while others are following our lead, there's no comparison yet.

"Quite selfishly, we're pleased on both counts."

### H. V.'s commitment

This is, by no means, the first time a Garrard innovation has been imitated.

Spurred by a commitment of some thirty years standing, Garrard engineers have recorded every major advance in automatic turntables.

H. V. Slade, a co-founder and Garrard of England's uncompromising Managing Director from 1918-61, set policy which endures to this day.

"We will sell a Garrard in the U.S. only when it is more advanced than any machine available there."

### Satisfyingly dissatisfied

"To fulfill such an unbending commitment," points out Alan Say, "requires chaps who are perpetually dissatisfied." The 1970 Garrards would seem to bear that out.

Last year, we added viscous damped tone arm descent for gentler,

safer cueing.

But offering an automatic turntable that was undamped in automatic cycle ran cross-grain of logic. So one of our engineers devised a linkage system between the changing mechanism and the damping "jack".

Now Garrard's tone arm is damped in automatic.

This year, a popular and exclusive Garrard feature—our disappearing record platform—has become a non-disappearing record platform.

Someone at our Swindon labs discovered we could make it a bit larger and stronger that way. A small advantage, and a difficult decision. But one that would have pleased H. V.

And we've added a counterweight adjustment screw to our gimbal-suspended tone arm. It permits you to balance the arm to within a hundredth of a gram.

To quote our Mr. Say, "Anyone with a touch sensitive enough to take full advantage of it should be cracking safes with the Lavender Hill Mob."

### An embarrassment of riches

You can select from not one, but six Garrard component models. Prices range from the SL95B (left) at \$129.50 to the 40B at \$44.50.

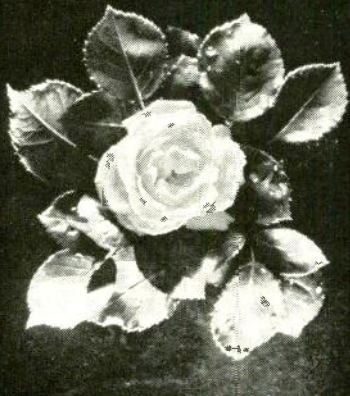
Although prices vary from model to model, Garrard standards do not. Only the number of refinements possible at each price.

It can be a most difficult choice. Your dealer can help you make it.



CIRCLE NO. 103 ON READER SERVICE CARD

# Garrard



**ACCLAIMED  
THE WORLD OVER  
London's spectacular  
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Richard Strauss'  
DER  
ROSENKAVALIER**

with the  
**Vienna Philharmonic  
Orchestra**

conducted by  
**GEORG SOLTI**

starring  
**RÉGINE CRESPIN  
YVONNE MINTON  
HELEN DONATH  
MANFRED JUNGWIRTH  
LUCIANO PAVAROTTI**

This set includes a luxurious  
libretto-book with a treasure-house  
of information and color  
reproductions of the original sets  
and costumes for this  
wonderful work

OSAL 1435

**LONDON**  
RECORDS  
The Royal Family  
of Opera

CIRCLE NO. 28 ON READER SERVICE CARD

14

otherwise objective editorials in the past. It is important to comment on the editor's seeming lack of fundamental understanding of the dynamics of social change being evidenced in American society, and, indeed, in the entire realm of this world of today.

What indeed has occurred is that Mr. Anderson has exposed his reactionary position in relation to the development of today's musical language. The meaning of the sound of today's youth is in direct relation to the wonder of the age about to dawn on this scarred and deeply profaned Earth. Youth's heritage to date from the preceding age is composed of Hate, War, Hunger, Fear, a Death greater than that of the dead, a Godlessness that voids Man's faith in himself and his fellows: in essence, Man's Inhumanity to Man. The young, in the language of their music, state a definitive refutation of the values of that past age, and, now, seek to re-create, to renew the meaning of "Why" Man exists.

PATRICK J. McCANN  
Camden, N. J.

● I enjoy your magazine eminently because of the depth and breadth of its presentation. I was pleased to see an opinion in the November editorial that was, in my estimation, accurate, logical, and truthful—concerning the Woodstock festival.

It is not inconceivable to me that so many presumably informed people, such as the "news analysts" of the mass media, would ignore the obvious and write in laudatory terms about this farce rather than feature a truthful and correct analysis of what actually transpired.

Mr. Anderson's editorial was to the point and its candor refreshing. It was the only one I have seen which to my mind presents an accurate picture rather than an encomium to folly.

ROBERT F. GREEN  
Fort Wayne, Ind.

● As a music lover whose tastes run the gamut from Bach to the Iron Butterfly and who was fortunate enough to have been able to attend the Woodstock Music and Art Fair, I find William Anderson's editorial almost as repulsive as he finds pop festivals. The only major difference is that I actually read his editorial and so, perhaps, have some rational basis for my reaction.

It is not surprising that he demonstrates so little knowledge and no understanding whatsoever of what happened at Bethel. It is quite distressing, however, that someone in his position can see "no evidence that our young people are getting any real music anywhere." There can be little doubt that we are living in one of the most excitingly creative and innovative periods in musical history. His inability to recognize this fact—or at least to admit that good rock is, in fact, "real music"—places in serious question his ability to objectively evaluate anything.

I suggest that, if he intends publishing such drivel in future issues, he give serious consideration to changing the name of the column from "Editorially Speaking" to "Emotionally Speaking."

ROSS VINCENT  
New Orleans, La.

● Just a note to say how much I agree with Mr. Anderson's editorial in the November issue. After viewing the decline and fall of

practically everything from my vantage point of a few more than forty years. I am afraid that his optimism for the future is somewhat unjustified.

Even though rock may be king in the market place, it needs to be pointed out that the king is naked. This music is the product of years of fostering "do-it-yourselfism" in the music field, just one manifestation of the idea that no rules or laws are needed, and the behavior of its practitioners in all their activities bears this out.

The attraction that most music has for me is the principle of tension and release in tonality. Rock is *all* tension, with no release, and it is no wonder that youngsters speak of "blowing their minds" through this wretched and raucous means. It is guaranteed to produce schizophrenia through its equivocal tonality if one becomes involved enough in it, and this has been borne out by psychologists who have studied the swingin' scene and its denizens.

RICHARD RIMMER  
Madison, Tenn.

*The Editor again takes up the subject of rock music in this month's "Editorially Speaking" column.*

### The Receiver

● Having just read the November issue, I should like to say the article by Julian Hirsch entitled "The Receiver" is one of the best I have ever read. It is written in a practical manner, easy to understand, and extremely helpful. I intend to follow the suggestions therein when I purchase my new receiver. Once again Mr. Hirsch has explained to me things I had found too technical for my comprehension.

MARLIN CASSA  
Los Angeles, Cal.

### Light on Desto

● I was more than a little surprised at the comments about Desto Records in the November issue of STEREO REVIEW. Here are the facts:

(1) Desto has now released 83 records;  
(2) Of the 83, only 19½ are from the American Recording Society and 1½ from Columbia. In other words, less than ¼ of the Desto catalog is not new. All the other 62 records are new with the Desto catalog. This is somewhat different from Richard Freed's assertion that our catalog "comprises for the most part re-issues...."

(3) Furthermore, his statement that annotation is "often skimpy," while correct for some of the ARS records, is certainly not true of the rest of the catalog. All multiple-disc sets have booklets—sixteen pages each—or libretti with notes, or additional word-sheet inserts, and several have lengthy liner notes by the composers and others.

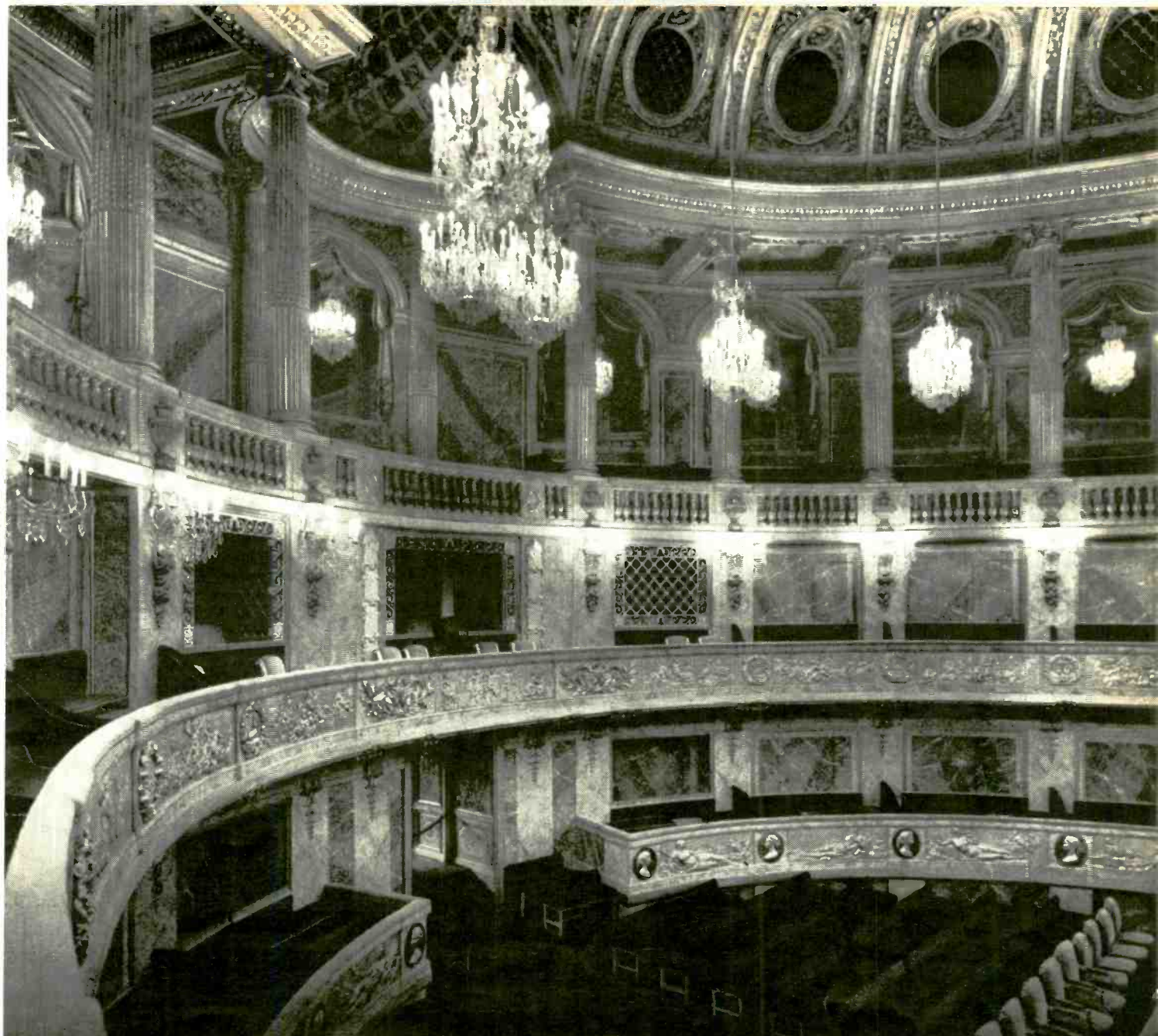
My concern is the possible harm Mr. Freed's description could do to such a small and specialized company.

HORACE W. GRENELL  
Desto Records  
New York, N. Y.

*Mr. Freed replies: "In an undertaking as vast as the one represented by my article, there are bound to be some slips, and I'm genuinely sorry that one of them occurred in reference to Desto. By the time it appeared, I had seen that company's new Gottschalk  
(Continued on page 16)*

CIRCLE NO. 45 ON READER SERVICE CARD →





# You can tell it's the Opéra at Versailles when you listen with a Stanton.

The Opéra at Versailles, completed 1770, scene of the first performances of Jean Baptiste Lully's operas and ballets. (Lully was court composer to Louis XIV.)

PHOTOGRAPH BY FRANK EDSON

The ultimate test of a stereo cartridge isn't the sound of the music.

It's the sound of the hall.

Many of today's smoother, better-tracking cartridges can reproduce instrumental and vocal timbres with considerable naturalism. But something is often missing. That nice, undistorted sound seems to be coming from the speakers, or from nowhere in particular, rather than from the concert hall or opera stage.

It's easy to blame the recording, but often it's the cartridge.

The acoustical characteristics that distinguish one hall from another, or any hall from your listening room, represent the subtlest frequency and phase components of the recorded waveform. They end up as extremely fine undulations of the record groove, even finer than the higher harmonics of most instruments.

When a cartridge reproduces these undulations with the utmost precision, you can hear the specific acoustics of the Opéra at Versailles, or of any other hall. If it doesn't you can't.

The Stanton does.



## Stanton

**The specifications:** Frequency response from 10 Hz to 10kHz,  $\pm 1/2$  dB. From 10kHz to 20kHz, individually calibrated. Nominal output, 0.7mV/cm/sec. Nominal channel separation, 35dB. Load resistance, 47K ohms. Cable capacitance 275 pF. DC resistance, 1K ohms. Inductance, 500mH. Stylus tip, .0002" x .0009" elliptical. Tracking force,  $3/4$  to  $1 1/2$  gm. Cartridge weight, 5.5 gm. Brush weight (self-supporting), 1 gm. Each Stanton 681 is tested and measured against the laboratory standard for frequency response, channel separation, output, etc. The results are written by hand on the specifications enclosed with every cartridge. The 681EE, with elliptical stylus and the "Longhair" brush that cleans record grooves before they reach the stylus, costs \$60. The 681T, identical but with interchangeable elliptical and conical styli both included, costs \$75.

For free literature, write to Stanton Magnetics, Inc., Plainview, L.I., N.Y. 11803.



release with the reprint of Robert Offer-geld's article from STEREO REVIEW, and it registered with me that the words 'annotation often skimpy' were no more pertinent now to Decca than they would be, say, to RCA, a company which has issued records by such an artist as Artur Schnabel with no annotation at all!"

### William Flanagan

● I was deeply grieved when I read in your November issue of the death of William Flanagan. During the five years I have subscribed to STEREO REVIEW, I have enjoyed his reviews very much—not only because we shared an admiration for the same composers (Debussy, Ravel, and Roussel are some), but also because he was, I feel, totally sincere in his convictions and frank in his opinions.

We have lost not only a flowering composer, but also an honest, genuine man. I will really miss him and his reviews.

DAN HERZOG  
Waterloo, Ia.

### Air Pollution

● Please put me on record as being one hundred per cent in favor of James Goodfriend's sentiments on "air pollution" by advertising jingles ("Going on Record," November). I cannot resist the comment, however, that such saturation has failed in one respect. As the advertising directors have probably already informed him, Schlitz's is "one beautiful beer," not Schlitz (which when you're out of, you're out of beer).

As a matter of fact, one of the few examples of the genre which I really enjoy is that

for the former, in which some poor shnook of a baritone gets tossed out of the singing-commercial audition because he keeps singing "Schlitz" instead of "Schmidt's."

By all means, call down the plague, but upon the correct houses, please!

JOHN R. DIERDORF  
Flanders, N. J.

● Commendations to James Goodfriend for his piece criticizing advertising jingles. Undoubtedly his readers agree unanimously that this type of appeal is irritating and should be taken off the air. I hope his audience includes executives of WQXR, WFLN, and other "fine-music" stations. Mr. Goodfriend should be congratulated too for his success in confusing the Schlitz and the Schmidt's commercials. He really doesn't listen!

VIRGINIA G. MARTIN  
Philadelphia, Pa.

● Golly, I thought I was the only one who didn't buy certain products because their commercials annoyed me. It's most stimulating to find someone spell it out for the idiots who so assault our sensibilities.

The wife of a friend of mine often takes advertising surveys, and one of the things that she found quite amazing at first was that most people do not connect a particular jingle with a particular product. Most people surveyed have heard every ding-a-ling commercial, but only 25 per cent or so can correctly associate commercial and product. Both my friend and I work for TWA, and we were quite interested to learn that the company's slogan "Up, up, and away" was as often associated with United or Delta as with TWA. So why do the sponsors knock themselves out with annoying commercials in the first place?

DON E. MANNING  
Chicago, Ill.

● Mr. Goodfriend mentions the Ultrabrite commercial in his column on "air pollution," but fails to identify the tune. It derives from Schumann's *Dichterliebe*, number eleven: "Ein Jüngling liebt ein Mädchen." When I first heard the commercial, I thought I recognized the tune, but it took some time for me to identify it. Now, having heard the debased version for the umpteenth time, I, like Mr. Goodfriend, would brush my teeth with baking soda before I would patronize the desecrator of Schumann's wonderful song cycle, because from now until death, every time I hear that song in *Dichterliebe*, I will think of "Ultrabrite toothpaste, the taste you can really feel," etc.

ROBERT REIFF  
Middlebury, Vt.

● Re "Air Pollution" by James Goodfriend: Amen!

WILLIAM F. STINE III  
Elizabethtown, Pa.

### Gram: Force or Mass?

● In view of Bennett Evans' concern about the misapplication of terminology by non-audiophiles ("Turntables, Changers, and Tone Arms," October), may I request that he explain how the "gram" became a unit of force, as when he says, "Any tone arm can be tinkered with until its stylus force is a mere fraction of a gram"? If my recall of  
(Continued on page 18)

## HOLIDAY HAPPINESS

...from the  
"Daily Happiness"  
People!

Whichever fine stereo instrument you choose from the fabulous Nikko line . . . you'll assure yourself and your family of years and years of listening enjoyment!

In their handsome design, their top level performance and unbeatable value . . . Nikko Stereo Receivers, Tuners and Amplifiers really deliver. The exclusive Nikko Circuit Breaker System, F.E.T. and special Integrated Circuits assure you of the finest equipment you can buy in this class!

From Top to Bottom, Left to Right.

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**FAM-12 Stereo Tuner** . . . AM-FM-Multiplex . . . compact design . . . 5 I.F. stages in FM front end . . . AFC and muting switches. Matches with TRM-40 Amplifier. \$109.95

**TRM-40 Stereo Pre-Amp/Amplifier** . . . with built in headphone jack . . . Rumble & Scratch Filters . . . Tape Monitor. Matches with FAM-12. \$ 99.95

**FAM-14 Stereo Ampli-Tuner** . . . AM-FM-Multiplex with built-in amp for private headphone listening . . . front panel light control that also adjusts headphone-volume . . . solid ceramic mechanical filter. Matches with the TRM-50 Amplifier. \$139.95

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CIRCLE NO. 31 ON READER SERVICE CARD



# How Can Four Clubs beat a royal flush?



**It can when the deal is with... 4 FOUR CLUBS**

**Every card player knows a royal flush is an unbeatable poker hand...** But our club's 4 big clubs in one membership deal can beat it hands down when it comes to saving you money.

**We've really stacked the deck in your favor:** tape deck, that is. We offer savings up to 50% on Stereo Gear from such famous makers as: Acoustic Research, Ampex, Dynaco, Electro Voice, Empire, Kenwood, Scott, Tandberg, Fisher, Garrard, Sony and many others. Ask for a low Club quote on your needs.

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5.98	3.79	2.19
<b>TAPES</b>		
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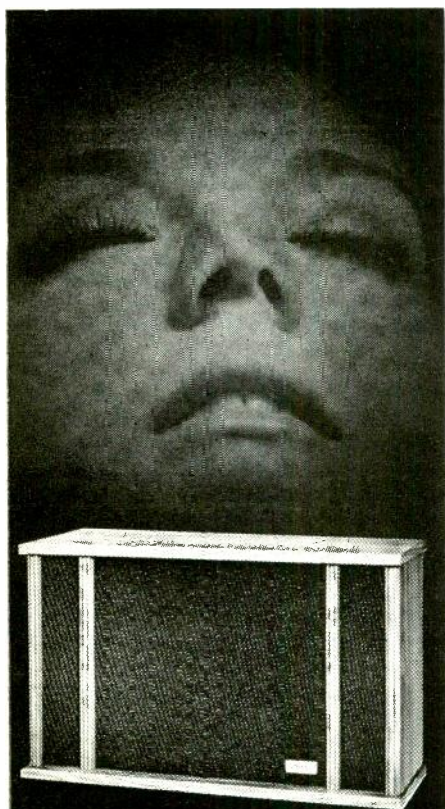
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I am interested in tapes  4 track and cassettes  8 track.

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# the Enticer

THE JENSEN TF-25

Only about the size of a breadbox, but the new Jensen TF-25 gives depth and excitement to the most intimate sound in a medium-priced 2-speaker, 2-way loudspeaker system. Dura-syn walnut finish. \$89.50.

Hirsch-Houck independent test laboratories puts it this way: "The Jensen TF-25 has a balanced, uncolored sound which can be listened to for hours without fatigue. We can only agree with Jensen's statements and claims."\*

It's the kind of speaker you'd expect from the company which has pioneered almost every major advance in speaker technology since Peter Jensen's invention of the loudspeaker.

\*For the complete report and Jensen's new catalog, write: Jensen Manufacturing Division The Muter Company 5655 West 73rd Street, Chicago, Illinois 60638

# jensen

See the man with the button—your Jensen dealer—today.



physics is correct, this term used to be a measure of mass, or do audiophiles have their own rationalized system of units? It's nice to see the blind leading the blind!

EDWIN G. DUFFIN, JR.  
Philadelphia, Pa.

No one is so blind as he who does not consult standard reference books, such as Van Nostrand's International Dictionary of Physics and Electronics. Therein can be found the following: "Gram. (1) A unit of mass, abbreviation gm or gr. One thousandth of a kilogram. (2) A unit of force, abbreviation gf or gr."

## Broadway: Bouquets and Bombs

● Rex Reed's basic library of Broadway musicals (October) was disappointing, not because of the scores he chose to put into it, but because of the scores he left out. Why did he omit the off-Broadway-cast album of Marc Blitzstein's *The Cradle Will Rock* on MGM Records, Harold Arlen's *St. Louis Woman* on Capitol Records, and *New Faces of 1952* on RCA? How could Mr. Reed leave out Harold Rome, Strouse and Adams, Adler and Ross? What's wrong with the original-cast recording of *South Pacific*? Is the movie soundtrack really better?

One more point—I was overjoyed to find *The Golden Apple* on the list.

MILTON BATALION  
Brooklyn, N. Y.

● Rex Reed's article on recordings of Broadway musicals was a gem. What a pleasure to finally see someone nail *My Fair Lady* for what it is—a bore. It was nice to see him mention *Flahooley* (Capitol won't even acknowledge that it ever released that one) and the stage version of *West Side Story*—most critics prefer the Hollywood recording! One comment did disturb me. He said *Ballad of the Sad Young Men* was the only beautiful song from *The Nervous Set*. What about *Night People*?

WAYNE BRASLER  
Chicago, Ill.

● *House of Flowers*, *Jamaica*, and *Bloomer Girl* are all blah shows. Then Rex Reed has the gall to call the soundtrack of *South Pacific* superior to the original, with Mary Martin and Ezio Pinza! He should have his head examined. Another wonderful show, *The Most Happy Fella*, doesn't even rate a mention from him. And the only good revue-type album ever made is *New Faces of 1952*. How could Mr. Reed overlook this genuine classic?

LARRY DORGAN  
Lynn, Mass.

● So Rex Reed doesn't like *My Fair Lady*. The fact is hardly going to shock anyone; the New Yorker has been hating proven hits for years, and the rest of us still yawn at his iconoclasm.

Now let's see . . . Mr. Reed adores everything by Harold Arlen—*everything*. Yet he neglected to mention that Capitol Records re-issued the superb score of Arlen's *St. Louis Woman*. (Let him keep *Jamaica*—it was a horn bomb, and hasn't stirred yet.) As for Jerome Kern's earlier shows, wouldn't *Leave It to Jane* do? It wasn't the finest recording ever made, but the music is good.

HARRY L. MONROE  
Chicago, Ill.

For these correspondents, and other readers who may have been angered, irritated, or just surprised by Mr. Reed's choices, it is worth a second look at some statements in his introductory paragraphs: ". . . no two people would ever agree completely on the merits (or demerits) of any particular score. That leaves only one way to do [a basic library]—meet the challenge head-on, use personal taste as the primary criterion, and hope that there are enough readers who share at least some of the same enthusiasms and biases to balance those who will be disturbed or outraged by my inclusions and omissions."

## More on Movie Music

● Like everybody else who has written about movie music, Paul Kresh ("Is There Any Music at the Movies?", September) omits any mention of the first motion-picture music to be played by a symphony orchestra: the *Thief of Bagdad* Suite by Mortimer Wilson, which was played by the New York Stadium Symphony Orchestra, conducted by Willem van Hoogstraten, in 1924. This suite, arranged from the score written by Wilson for the motion picture starring Douglas Fairbanks, used leading motives in Wagnerian fashion.

GEORGE R. WEAVER  
St. Petersburg, Fla.



● As a long-time fan of movie soundtracks, I never miss an opportunity to push my conviction that there is much highly listenable symphonic music in the work of the Hollywood maestros, so I want to express my appreciation to you and to Paul Kresh for his light history of film music.

Let's hope that Kresh's stimulating and comprehensive article will inspire some brave record company to reissue or re-create the exuberantly emotional original soundtracks of Steiner and Korngold, two composers whose fine pioneering work in motion-picture music has been neglected on records.

JOHN S. MANKIN  
Arlington, Va.

## Magda Olivero

● As an opera lover I should like to thank you for Robert Connolly's interesting article about the superb Italian soprano Magda Olivero (November). Proper attention to this lady is long overdue in the United States, and I hope that our new London recordings of *Fedora* and excerpts from *Francesca da Rimini* will, along with such interesting pieces as Mr. Connolly's, help to remedy this situation.

I would, however, like to correct a wrong impression that may emerge from the article. I did not sign Mme. Olivero to a London contract, nor do I sign any recording artists. I am responsible for our classical activities in the United States, but all London artists are engaged by our Artists Department in Europe. I am proud that I recommended that we record Mme. Olivero and that my recommendation was accepted by my European colleagues, who were quick to express their delight in working with this extraordinary artist.

T. A. McEWEN, *Manager*  
London Records, Classical Division  
New York, N. Y.



**YOU MAY HAVE ALREADY WON**

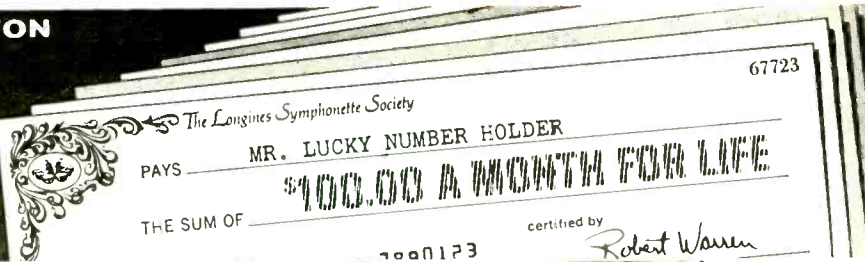
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**“I REMEMBER RADIO...  
...do you?”**

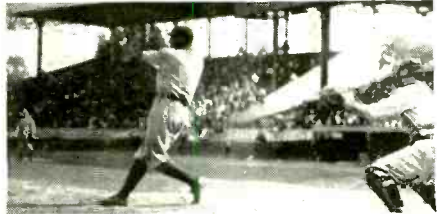
**Now laugh your way down memory lane... with wonderful old-time radio! COMEDY! • DRAMA! • SPORTS! • HISTORY!**



**WHAT A GRAND AND GLORIOUS TIME YOU'LL HAVE** as these great, golden memories thrill you again and again! Actual broadcasts just as you heard them.

Do you remember Senator Clag-horn, Titus Moody and all the uproarious goings-on in Allen's Alley? Do you remember how you split your sides laughing when Amos 'n Andy got on the telephone? Remember Fibber McGee and that famous overflowing closet? Remember how Baby Snooks (Fancy Brice) drove her Daddy wild? Was you dere, Sharlie? as Baron Munchausen (Jack Pearl) as Baron Munchausen (Jack Pearl)?

would say—and he's here too! All the magnificent humor, the breath-taking adventures, the nostalgic music of the old-time radio years... wrapped up for the first and only time in this historic Treasury



**IF YOU MISSED THE WORLD'S GREATEST NEWS BROADCASTS—HEAR THEM NOW!**

With all the magic of time turning back... this great Treasury brings you the Duke of Windsor renouncing his throne for the "woman I love"... the famous emotion-packed account of the Hindenburg disaster... Neville Chamberlain declaring war on Germany... Arthur Godfrey's long-remembered account of FDR's funeral... Harry Truman giving the first news of the atomic bomb on that fatal day in 1945. You're at the ringside with the famous "long count" at the Dempsey-Tunney fight! You're in the stands screaming as Whirlaway wins the most famous and exciting Kentucky Derby! You're crouched over your crystal set for radio's first variety show.

How Sweepstakes works: The Longines Symphonette has reserved the right to select the winners of lucky numbers, selected under the direction of the O. E. B. Corporation. Each lucky number entry submitted by an adult 21 years of age will be checked against the official list of winning numbers. Employees of the Longines Symphonette and its affiliates, or persons less than 21 years of age, shall not be eligible. Your entry must list the official lucky number and must be received by March 31, 1970.

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- The Romance of Helen Trent
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- Mary Margaret McBride with guest, Alben Barkley
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- Billy Sunday fights against the repeal of prohibition
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- PLUS the most exciting and significant sports and news broadcasts in radio history!
- Special: A full-length ARCH OBOLER terror-tale produced in the old-time manner especially for this exclusive Longines Symphonette release!

**YOU RISK NOTHING** when you send the card or coupon and receive by return mail this great Treasury! More than 80 priceless excerpts—over three hours of nostalgia and delight! And you can return the Treasury, owe nothing, and KEEP the great Bonus Album we also send you!

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**JUST MAIL THE POSTAGE PAID CARD OR COUPON.** Send no money. We'll RUSH the big Treasury of Golden Memories and the great Bonus Album. Then get ready for the most unusual, fascinating, entertaining listening in years!



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20 OF RADIO'S FAMOUS THEME SONGS you'll greet with delighted recognition! Call in your friends for a grand guessing game—but they'll have to be older than the TV generation!  
TAKE THIS FREE RECORD ALBUM JUST FOR VISITING THE GOLDEN YEARS OF RADIO! Keep it—even if you return the Six record Treasury!

6 purest vinyl records worth up to \$29.70 in fine stores  
**ONLY \$5 A MONTH**  
OR JUST \$14.98  
Stereo Edition  
Electronically rechanneled to simulate stereo listening just \$1.80 extra!

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Yes, send my FREE RECORD ALBUM along with the six-record Treasury, GOLDEN MEMORIES OF RADIO. I may return the Treasury within 10 days and owe nothing, or send just \$5 a month until \$14.98 (plus modest postage and handling) is paid. I keep my FREE bonus record album, Radio's Famous Theme Songs, no matter what I decide.

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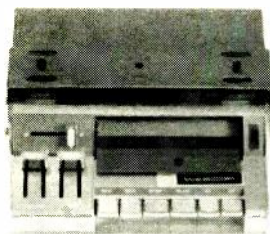
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CIRCLE NO. 29 ON READER SERVICE CARD

# NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Webcor** has brought out the Model 1115, a mono record/mono-stereo playback cassette unit for use in an automobile. The frequency response is 80 to 10,000 Hz, signal-to-noise ratio is 45 dB, and wow and flutter are less than 0.4 per cent. Combined power output of both channels is rated at 10 watts music

power. Transport functions on the Model 1115, including cassette eject, are controlled by pushbuttons; the volume, balance, and tone controls are of the slider type. The unit is supplied with a remote-control microphone and a mounting bracket. Dimensions are 8½ x 8½ x 4¼ inches. Suggested list price: \$119.95.

Circle 147 on reader service card

● **Sony** has introduced the STR-6040, an AM/stereo FM receiver with a continuous power output of 15 watts per channel with both channels operating into 8-ohm loads (32 watts total music power into 8 ohms). Harmonic distortion is less than 0.5 per cent at rated output, and 0.1 per cent at 1 watt; intermodulation distortion is less than 0.5 per cent at rated output, and less than 0.2 per cent at 1 watt. Frequency response is 30 to 50,000 Hz  $\pm 0. -3$  dB, and the signal-to-noise ratio is 90 dB for high-level inputs, 70 dB for the phono input. The FM tuner section contains ceramic i.f. filters and has an IHF usable sensitivity of 2.6 microvolts, capture ratio of 2 dB, selectivity of 70 dB (IHF), and 70-dB



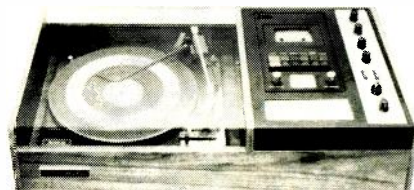
image rejection. Frequency response is 30 to 15,000 Hz  $\pm 1$  dB, and harmonic distortion is 0.5 per cent. The STR-6040 has bass and treble controls and separate ganged volume controls for each channel. Inputs are selected by an inter-related rotary switch and a three-position toggle switch; besides stereo and mono FM, AM, phono, and auxiliary, there is a second phone-jack auxiliary input on the front panel. Loudness, high filter, mode, and tape monitor are switched by pushbuttons. The receiver has a signal-strength tuning meter and a front-panel headphone jack. It is finished in brushed aluminum and measures 5¾ x 15¾ x 12¼ inches in its metal enclosure. Price: \$199.50. An optional walnut cabinet (TAC-1) is \$24.50.

Circle 148 on reader service card

● **Allied's** new Model 1450 compact music center incorporates an automatic turntable, AM/stereo FM tuner, cassette tape recorder, and a stereo amplifier with a combined power output of 45 watts music power (17.6 watts per channel continuous). The amplifier's frequency response is 20 to 30,000 Hz  $\pm 1$  dB. The four-speed turntable has a magnetic stereo cartridge, cueing control, anti-skating compensator, and separate spindles for automatic and manual play. It is supplied with a transparent styrene dust cover. The FM-tuner section has field-effect transistors in its front end and an FM sensitivity of 3 microvolts. It is equipped

with a tuning meter and a stereo indicator light. The cassette recorder has dual recording-level meters and recording-level controls for each channel.

The control panel of the Model 1450 has rocker switches for mode and loudness, bass and treble controls, input selector switch, main/remote speaker switch, and ganged concentric volume controls for each channel. Microphone in-



puts and a stereo headphone jack are concealed behind a hinged panel. There are also tape and auxiliary inputs. The Model 1450's amplifier is designed for operation with speakers of 4- to 16-ohm impedance. The cabinet is finished in oiled walnut, and its dimensions are 26¾ x 11¼ x 8¾ inches. Price: \$349.95; with a pair of Allied three-way speaker systems: \$379.95.

Circle 149 on reader service card



● **Irish** is marketing a new tape splicer for use with splicing tape ⅜ inch wide. The splicer cuts diagonally in one position of its handle; in the other it trims the edges of the tape at the splice so that adhesive

will not come into contact with the recorder's heads or guides. A window in the handle indicates its position. There is an adjustment for centering the trimming blades, and all the blades are replaceable. The splicer is mounted on a felt-bottomed base and supplied with a plastic dust cover. If desired, it can be removed from the base and mounted directly on a tape recorder. Suggested retail price: \$8.15.

Circle 150 on reader service card

● **Scott** is producing the first commercially available integrated amplifier for four-channel stereo. Designated the 499 Quadrant, the amplifier has control functions designed and labeled for use with four-channel tapes recorded with the front information on tracks 1 and 3 and the rear on tracks 2 and 4. Two controls adjust front-to-rear and left-to-right balances; a master volume control affects all four



channels. There are separate input selectors for front and rear stereo signals, with positions for microphone, phono, tuner, auxiliary, and tape head (NAB equalization for 7½ and 3¾ ips is built in). A mode selector has positions for four-channel playback, two-channel stereo (front or rear speakers), and two-channel mono (front or rear speakers). Indicator lights show which channels are operating. The

(Continued on page 26)



# The new Sony savings plan: \$119.50

**A Really Spectacular Buy.** The new solid-state stereophonic Sony model 252-D is loaded with exciting quality features including sound-with-sound! Handsomely mounted in a low profile walnut wood cabinet. Here is the most tape deck recorder for the money. And it's a Sony!

**Scrape Flutter Filter.** Special precision idler mechanism located between erase and record/playback heads eliminates tape modulation distortion. This feature formerly found only on professional studio equipment.

**Sound-with-Sound.** A versatile feature that enables you to record on one channel while listening to the other. Ideal for learning or teaching foreign languages as well as perfecting diction, singing and instrumental music.

**Vibration-Free Motor.** An important new Sony development utilizing "floating" shock absorber action to isolate completely any motor vibration from the tape mechanism.

**Four-Track Stereophonic and Monophonic Recording and Playback.** Seven-inch reel capacity provides hours and hours of stereo enjoyment. Stereo headphone jack for private listening. Automatic sentinel shut-off. Two VU meters. Pause control. Three-digit tape counter. Record interlock. Separate record selector buttons. Vertical or horizontal operation.

**Non-Magnetizing Record Head.** Head magnetization build-up—the most common cause of tape hiss—has been eliminated by an exclusive Sony circuit which prevents any transient surge of bias current to the record head.

**Instant Tape Threading.** Exclusive Sony Retractable pinch roller permits simple one-hand tape threading. An automatic tape lifter protects heads from wear during fast forward and rewind.



**Sony Model 252-D.** Just \$119.50! For your free copy of our latest tape recorder catalog, please write to Mr. Phillips, Sony/Superscope, Inc., 8146 Vineland Avenue, Sun Valley, California 91352.

**SONY** SUPERSCOPE The Expertise is Strong

You never heard it so good.

# Only Marantz Has a Built-in

## What's a Marantz?

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

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

### Never Heard Of Marantz?

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

### What The Competition Said

The chief design engineer of a major competitor once said that no one even tries to compete with 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.

### Built-In Oscilloscope

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

listening enjoyment.

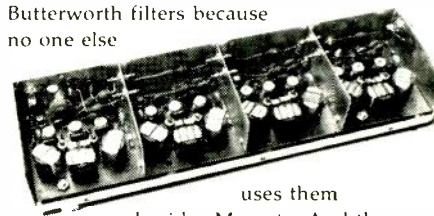
That's why we put an oscilloscope in our best components.

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, whether the broadcasting transmitter or your equipment is out of phase. And it lets you set up optimum stereo performance and reception to create a solid "wall" of sound.

### Features, Not Gimmicks

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 conventional I.F. coils or filters, they never need realignment. They help pull in distant FM stations and separate those right next to each other on the dial.

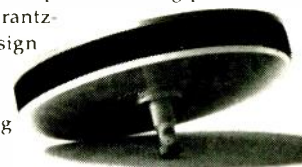
Although Butterworths cost more, Marantz designed not one but four of them into our Model 18 receiver.

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

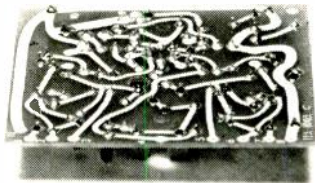




# Oscilloscope!

connections every time.

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.

But 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

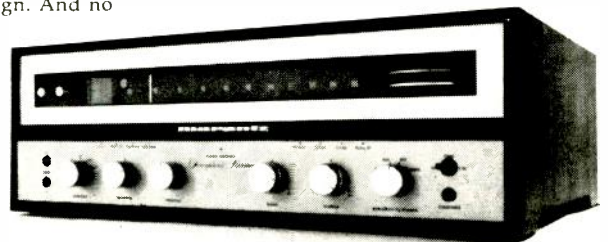
## Now In All Price Ranges

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 more than \$2,000.00 in Marantz components, but now we have units starting as low as \$199. Though these lower-priced models do not have every unique Marantz feature, the quality of all models is the same. Marantz quality.

And quality is what Marantz is all about.

## Hear For Yourself

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



**marantz.**

# NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

front panel has jacks for four microphones and two headphones (one for front, one for rear). There are separate bass and treble controls for all four channels, and four front-panel meters to monitor the output of each channel. Pushbuttons affecting all four channels include loudness compensation, high- and low-frequency filters, tape monitor, and power.

The output of the 499 at 0.5 per cent distortion with all four channels driven is 35 watts per channel continuous power into 8 ohms. Power bandwidth is 15 to 25,000 Hz; frequency response is 15 to 30,000 Hz  $\pm 1$  dB. The signal-to-noise ratio at the phono inputs is 60 dB. The 499 measures 17½ x 5½ x 11¼ inches. Price: \$599.95. An optional walnut cabinet costs \$29.95.

Circle 151 on reader service card



● **Toshiba** is marketing the Model KT-43D, a transistorized stereo cassette playback deck and recorder with a hysteresis motor. Frequency response is 50 to 10,000 Hz, wow and flutter are 0.3 per cent, and the signal-

to-noise ratio is 40 dB (weighted). The deck has separate recording-level meters and level controls for each channel and a three-digit resettable tape counter. There are inputs for line and microphones, line outputs, and a top-panel headphone jack. The transport functions are controlled by five push keys and include a pause control and cassette eject. The KT-43D measures 12⅞ x 4⅞ x 8¼ inches in its walnut cabinet. It is supplied with two microphones. Suggested price: \$119.95.

Circle 152 on reader service card

● **Eastman Sound** has just brought out the Martin "Micro-Max" speaker system. The two-way, acoustic-suspension system has an 8-inch woofer and a 3-inch, wide-dispersion cone tweeter. The crossover frequency is



2,500 Hz. Impedance of the system is 8 ohms; recommended amplifier power is 10 watts or more. The enclosure of the Micro-Max is finished in walnut-grained Formica, and measures 18 x 10¾ x 9¾ inches. Price: \$59.50.

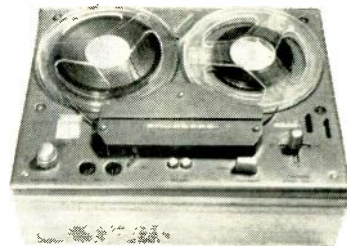
Circle 153 on reader service card

● **Ampex** has just brought out a line of accessories for cassette recorders and players. The fourteen items include microphones, telephone pickups, a.c. adapters, car cigarette-lighter power-supply adapters, foot-treadle controls, earphones, cassette storage trays, and patch cords. The accessories are blister-packaged and range in price from \$2.95 to \$17.95.

Circle 154 on reader service card

● **Tandberg's** new Model 1600X is a three-speed (1⅞, 3¾, and 7½ ips) fully transistorized stereo tape deck available in half- or quarter-track models. The machine has a crossfield bias head.

At 7½ ips the Model 1600X has a frequency response of 40 to 20,000 Hz  $\pm 2$  dB; wow and flutter is 0.1 per cent. At 3¾ ips the response is 40 to 16,000 Hz  $\pm 2$  dB with 0.2 per cent wow and flutter. The frequency response at 1⅞ ips is 40 to 9,000 Hz  $\pm 2$  dB, with 0.4 per cent wow and flutter. The signal-to-noise ratio is 60 dB

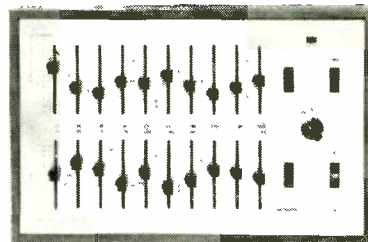


(weighted), and speed tolerance is  $\pm 1.5$  per cent absolute.

Tape motion on the Model 1600X is controlled by a single lever whose switching paths describe the shape of a cross. Record and playback functions are keyed by push-buttons. There are recording-level meters and controls for each channel, and a four-digit illuminated tape counter. Approximate dimensions of the recorder are 15½ x 12 x 7 inches; there is a choice of teak or rosewood case. Price: \$249. A Tandberg FM multiplex filter is available separately for \$55 for those older receivers or tuners that require additional filtering.

Circle 155 on reader service card

● **Advent** has introduced its first product, the Frequency Balance Control. Each of the unit's two channels has ten continuously variable slider-type controls that can be used to alter the response over a  $\pm 12$ -dB range for any octave from 20 to 20,480 Hz. This enables the user to compensate for the acoustics of his listening room and for frequency imbalances in recordings or equipment. The solid-state unit is a.c. operated, and is designed to be connected to the tape-recorder outputs and tape-monitor inputs of any am-



plifier or receiver. These tape jacks are duplicated on the rear of the unit for tape recorder connection. A front-panel rotary switch turns the unit on and selects stereo operation or left or right channel individually. Two rocker switches permit the user to bypass the frequency controls for either channel. A mode switch combines the outputs of both channels when in the mono position, and a fourth switch operates the tape-monitor function. The unit measures 12 x 7¾ x 3 inches in its walnut cabinet. Price: \$200.

Circle 156 on reader service card



# FEATURES & BENEFITS of the BOSE 901

## TECHNICAL FEATURES\* → PRODUCE → BENEFITS YOU CAN HEAR

**A multiplicity of full range speakers acoustically coupled (to a common chamber)**

1. Eliminates sound coloration produced by different-sized speakers with crossover networks. *The result is increased definition and clarity.*
2. The acoustic coupling disperses the many resonances of individual speakers to render them inaudible in the 901 array. *Instrumental sound is reproduced with greater accuracy.*
3. In any speaker most of the input power is dissipated as heat in the voice coil. By providing nine areas instead of one for heat dissipation, the 901 can handle much more power than conventional speakers. *This means that the 901 is capable of a much larger dynamic range (the ratio of the loudest to the softest audible passages). With small amplifiers (30 watts per channel) the 901 has a dynamic range superior to most conventional speakers. With larger amplifiers, you will experience dynamic ranges you never thought possible in recorded music.*

**DIRECT/REFLECTING™ One front speaker and eight rear speakers positioned at precisely calculated angles to the wall.**

1. Simulates the spatial properties of the direct and reverberant sound fields of a live performance: — *Much more of a sense of presence and realism in which one wall of your room is used as the stage wall is used behind a live performance.*
2. The precise ratio of reflected to direct sound and the angles of the reflections from the rear wall allow stereo listening *from almost any position in the room — even 3 feet in front of one speaker.*

**FLAT POWER RADIATION**

In a live performance you respond to the balance of the total acoustical energy radiated by an instrument, not to its frequency response on any axis. The 901 is designed to radiate this same balance of total acoustical energy. The result is that you can now hear the attack of instruments without the excessive screech that has for so long accompanied HiFi sounds.

**ACTIVE EQUALIZATION Over 100 components precisely tailor the musical signal fed to the 901.**

Provides precise control over the acoustical radiation of the 901 at all audible frequencies: — *Unprecedented accuracy of instrumental timbre.*

These features and benefits of the 901 have been the subjects of the unprecedented series of rave reviews in all the major music magazines. The latest review in the 1970 HIFI BUYERS GUIDE comments on the other reviews and on the 901 as follows:

*"Utilizing a 'new' approach to sound reproduction . . . the Bose 901 is capable of delivering some of the most natural sound ever heard from a speaker system. Its midrange and highs are magnificently transparent, its lows neither smeared nor boomy, its over-all sound quality so clean that the listener is almost unaware of the electronics between him and the instruments . . . Widely acclaimed by most anyone putting pen to paper, the 901 has been hailed again and again as a breakthrough in technology . . . The sound? The 901 is very possibly the only speaker to date to pour forth in true concert-hall fashion."*

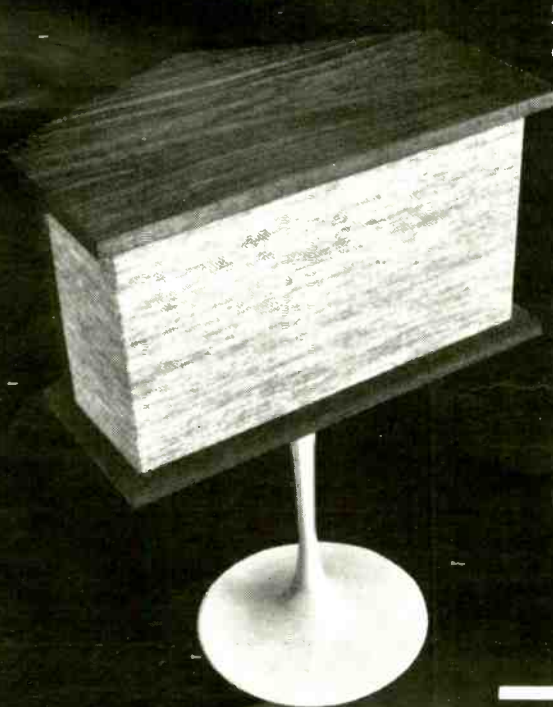
When you hear the 901 you will immediately notice its wide margin of (patented) superiority over any other speaker, regardless of size or price. Ask your franchised dealer to let you audition the 901 in your home on a trial basis. You have nothing to lose but your satisfaction with your present HiFi system.

\*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 Corporation for fifty cents.

You can hear the difference now.

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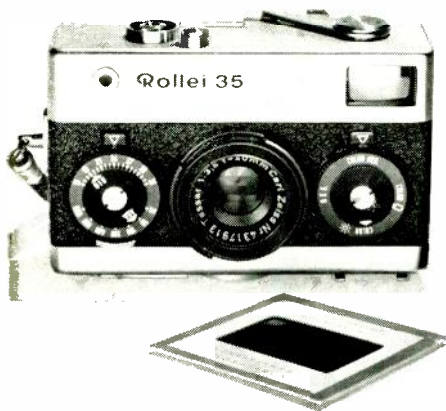
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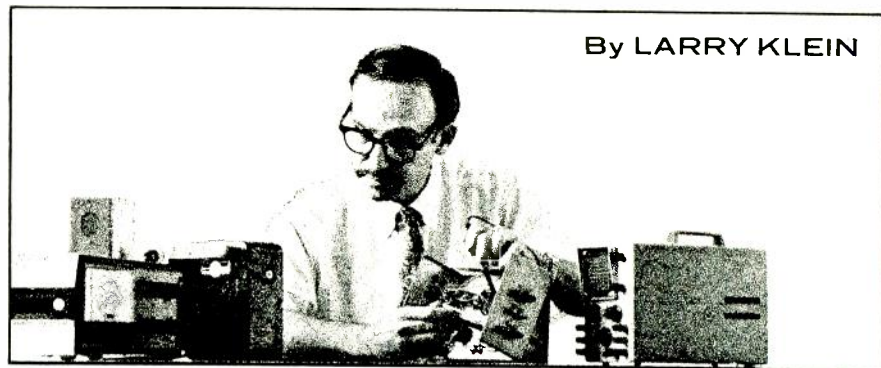
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## Honeywell

CIRCLE NO. 23 ON READER SERVICE CARD



By LARRY KLEIN

## AUDIO QUESTIONS & ANSWERS

### Tape-Recorder Matching

**Q.** I recently purchased a new stereo tape deck and have connected it to my old British tube amplifier. I find that the tape input on the amplifier does not match the output of the recorder—what I get is a very loud and distorted signal. I've solved this by connecting the tape machine to the amplifier's EXTRA input. To my untrained ears everything sounds okay, but I'm wondering if the tapes are being equalized properly. Is there an adjustment that I can make to my preamplifier to match its tape input to the recorder? I also want to use the tape deck at my office to audition advertising proposals, and so forth, and I am wondering if an adjustment can be made to the phono input of my rather good portable radio to enable it to receive the tape signal and amplify it to a proper level?

R. C. WHALEY  
Regina, Sask. Canada

**A.** If your amplifier were of American or Japanese manufacture, I would say that you probably connected the high-signal-level tape-deck output into the low-level tape-head input and that's why there was overload and distortion. (The usual tape deck puts out perhaps 0.5 volt of equalized signal, whereas the tape-head input on an amplifier is designed to accept perhaps a 0.001-volt non-equalized signal.) However, European equipment frequently has input sensitivities far greater than those found or required in American equipment, and it may be that such is the case with your British amplifier. In any case, since the "extra" input on your amplifier works well with the tape deck, I would suggest that you leave things as they are. The signal coming out of the deck is already properly equalized; it is a "flat" signal and no further frequency adjustment is required on it.

For the same reason, you should be able to feed the output of the tape deck directly into your portable radio without difficulty. I assume that your portable radio is designed to take either a ceramic or crystal phono cartridge. These would have outputs at about the same general levels as your tape recorder.

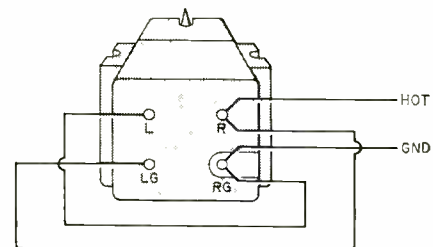
Since you are going to be playing back the output of a stereo machine through a mono portable, you'll either have to use a Y-connector to provide a combined output signal or record only on tracks 1 and 4 of your tape machine.

### Vertical Disc Recordings

**Q.** I have an extensive collection of Edison disc recordings that I value for sentimental reasons. Playing them with a normal stereo cartridge results in an extremely low output. Do you know of anyone who manufactures a phono cartridge that would be compatible with the vertical recording techniques used on these discs?

LOREN ROSEBRAUGH  
Mountain View, Calif.

**A.** Any four-terminal stereo cartridge can be wired to respond to vertical groove modulation. You can



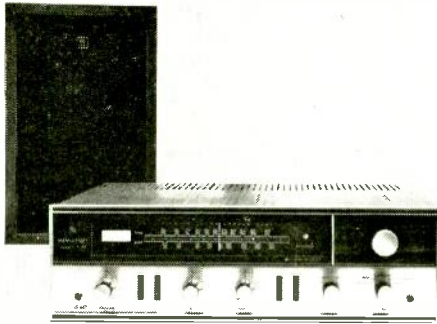
do this by connecting together the terminals for the right hot and left ground and then connecting the terminals for the left hot and right ground together, as shown. (Don't solder to the cartridge pins themselves; use the small lugs provided with the cartridge or those in the tone-arm shell.) Now connect the tone arm leads as though you had a mono cartridge installed. Use as the ground and hot the connections that provide the least hum. If there is a terminal with a ground strap connection to the cartridge shell, as in the illustration, use that as the ground point.

### Incompatible Recorders

**Q.** I have two tape recorders of the same model, and recently I made a recording on one and played it back

(Continued on page 30)





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enjoyment



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CIRCLE NO. 25 ON READER SERVICE CARD

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to the finest automatic turntable in the world! ELPA'S

# PE-2020

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If you're settling for less than the PE-2020 you're making do with less than the best! ELPA PE-2020 \$129.95 less base



Endorsed by Elpa because it successfully meets the stringent standards of performance Elpa demands. Write for full PE details. Elpa Marketing Industries, Inc., New Hyde Park, N. Y. 11040

CIRCLE NO. 14 ON READER SERVICE CARD



AND ON THE 8th DAY,  
THERE WAS A SPEAKER SALE. HALLELUJAH.

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EPI's 8th Day Speaker Sale. Now till January 31, 1970, our \$109 bookshelf speaker is yours for a paltry \$89, at most orthodox EPI dealers. That's a twenty-dollar break on the famous Model 100 omnidirectional speaker that graphs a pancake-flat response from 40 to 15,000 Hz. Thine ears should hear the glory.



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CIRCLE NO. 16 ON READER SERVICE CARD

on the other. The tape seemed to be off-speed when played on the second machine. However, when played on the first it sounded perfect. I checked both of the recorders with a commercially prerecorded tape and they both played back perfectly. How can this be?

GEORGE TOTH  
New York, N.Y.

**A.** Apparently, both of your recorders are off speed, but in opposite directions. Let's say machine A is 1 per cent fast and machine B is 1 per cent slow. Any tape recorded on either machine will play back at the same off-speed on the same machine and sound okay. A prerecorded tape will be 1 per cent fast or slow—which, for the sake of our argument, is not audibly off speed. However, there is a 2 per cent difference between the speeds of the two machines, and when you play on machine A a tape made on machine B, the difference is enough to be audible. Of course, I have no way of knowing how fast and slow in percentages your machines actually are, but I'm fairly sure that my explanation is correct.

### Loudspeaker Magnets

**Q.** I'm planning to build my own speaker systems and have been looking over the specifications on raw loudspeakers. I notice that there seems to be great range in the weight of the magnets available on various speakers, and that the magnet weight seems to correlate with the price. How big a magnet is needed to insure hi-fi results?

ARNOLD KRAMER  
Newark, N.J.

**A.** I would bet that the average audiophile, misled by ads, is sure that "the bigger the better," and that, since the speakers with the larger magnets cost more money, they therefore must give better results. However, for several reasons, the question is a lot more complicated than it appears on the surface. For example: a poorly designed magnetic assembly may be quite heavy and yet not put as much magnetic flux where it counts as another, lighter assembly. And a magnet made of one kind of alloy may have more "power" than an equally heavy magnet of another kind of material. Finally, if a magnet is too powerful for a given speaker in a given enclosure, the speaker may be overdamped, which will cause its bass response to suffer.

All of this is not intended to indicate that magnet weight is of no importance whatsoever; the point I'm trying to make is that among very good loudspeakers, all of which have better magnets than non-hi-fi speakers, differences in magnet weight do not necessarily indicate that one unit is superior to another in every application.



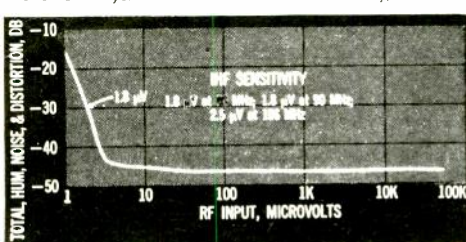
## How to explain to your wife why you spent an extra \$400 for this stereo receiver.



There's no doubt about it. You can get a fine receiver for as little as \$200 or \$300. We know, we make them. But we also make a \$700 receiver. We know what goes into it. Once you know, you might be compelled to buy one and if you do, you might have to convince your wife about spending \$700 for a stereo receiver. So here's what you can tell her.

Point out that the 6120 is actually a bargain. It's sensitive (1.8 microvolts, IHF) so it pulls in stations that other receivers can't. As long as you are paying for the entire FM Band, you might as well get all of it. Prove it by letting her tune up and down the generous 8-inch tuning dial listening to station after station pop out. Show her how the two tuning meters help locate the strongest signal and the exact center of each channel for best reception.

She understands traffic jams, so tell her about the heavy traffic on today's broadcast bands. Stations are crowded together with little or no separation between them. Despite this, there's no interference from nearby stations with the 6120 and the one station you want to hear is the only one you'll hear. No other programs or unwanted noises. Adjacent channel selectivity, 100 dB.



No wife likes noise. And noise is particularly annoying when combined with music. With the Sony 6120 noise and interference don't intrude upon the music. The 6120 delivers sound as clear and pure as possibly can be expected outside a concert hall. Purer, in fact, for she won't be putting up with audience noises, such as coughing and throat clearing. If she wants proof, mention a few of these specifications: signal-to-noise ratio, 70dB; rejection 90dB; i.f. and spurious image rejection, 100 dB each; and AM rejection 65 dB.

Now you can get a bit romantic. Turn on some moody background music, quietly. She'll relax. Now turn up the volume. Normally you'll be operating the 6120 at well below one watt. But just so it doesn't have to strain and distort when there's a crescendo passage, it has plenty of power in reserve (rated amplifier power 60 watts per channel into 8 ohms, both channels operating). The 6120 coasts along taking everything in stride from Beethoven to Berlioz, without distortion at any listening level (IM distortion 0.3% at rated output; 0.05% at one watt; harmonic distortion, 0.2% at rated output; 0.05% at one watt).

You're making progress. Now point out that the 6120 can capture the nuances in the music that are the result of harmonics and other subtleties that make music such a delightful experience. The 6120 can easily handle the audible sounds with none of the strain and distortion that a narrower band would have to fight. It has more range than you'll ever need, from deepest basso profundo to the highest lyric soprano. The proof: Power bandwidth from 12 Hz to 70 Hz.



Time to begin your closing arguments. Point out all the pleasures of the SONY 6120-FM stereo and FM broadcasts, superb reproduction of records, tapes...only control she'll ever get involved with is the quick-action function selector. In the upper position, the tuner is connected; in the lower position, the record player; in the center, a knob selects microphone, tape head, phone 2, aux 1 and 2. You really don't have to go into detail on the 6120's many other conveniences. But, should your wife ask, you might mention the mode control with 7 positions and switches for low and high filters, loudness contour, tape monitor, FM mode (automatic stereo or stereo only) high blend and muting. The aux 2 input on the front panel accepts a stereo phono jack. It's useful for making a quick patch in of a tape recorder on playback, or any other high level signal source. For recording there's a front panel line-out jack. There's a headphone jack, speaker selector, treble and bass controls.

The rear panel has inputs corresponding to the front panel selector plus a duplicate set of aux 2 jacks, tape inputs and outputs,



and an additional tape recorder receptacle for 5-pin (European type) connections. A separate mixed left and right channel jack can be used to drive a mono amplifier, or to pipe music into another room. Maybe your wife won't understand the significance of all these conveniences, but she'll know she's getting something extra for her money.

It's time for your wife to audition the 6120. Try plugging a pair of stereo headphones into the front panel jack and mention how compatible the 6120 is. You can enjoy your 6120 while she can enjoy her favorite TV programs in the same room, without interruption.

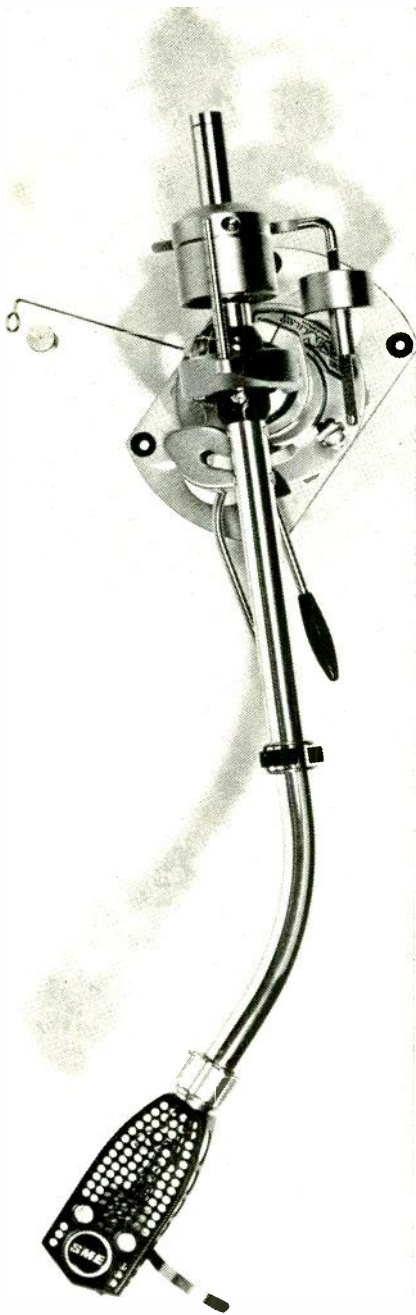
Next, allay any doubts she might have. She might feel that while the 6120 sounds beautiful today, how will it sound 3 or 4 years from now? After all, her appliances wear out. Tell her about the "forever filter." The SONY solid-state IF filters (there are 8 of them) that preserve the high standard of performance in the 6120 for almost ever, since they cannot go out of alignment.

Now that you have demonstrated the performance capabilities of the 6120, show her how beautiful it is with oil-finish walnut cabinet, brushed aluminum paneling. Tell her it would take two of the finest components available today to equal the performance of the 6120, and they would cost considerably more. And take up more space, too. Finally, tell her it's Sony, made by those same people who make all of those wonderful things people have come to enjoy in both sight and sound. Now play her favorite musical composition. You've saved a happy marriage and become the proud owner of a new SONY 6120 FM/FM stereo receiver.

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By HANS H. FANTEL



## AUDIO BASICS

### QUADRASONIC STEREO

A DECADE or so ago, many audio fans were skeptical about an innovation called stereo. Their main objection was that stereo required *two* speakers, *two* amplifying channels, and replacement or conversion of the tuner, record player, and tape recorder. To many who had been listening happily to their mono systems all along, stereo seemed an opportunistic maneuver of the audio industry to double its business. Their suspicion was reinforced by the fact that the early stereo discs sounded none too impressive, being replete with sonic and spatial distortions. But when these technical problems were finally ironed out, it was evident that stereo represented a legitimate advance well worth its price.

Today, the history of audio approaches a similar juncture. The first four-channel components for the audiophile market are being introduced, and prerecorded tapes for four-channel reproduction are available. Again the thought intrudes that the industry may be trying to treat itself to another 100 per cent hike in hardware requirements, and the music-oriented consumer may well wonder what the future holds in store for him. Are we dealing merely with a laboratory curiosity of interest only to the most intrepid hobbyist, or with a portent of a basic change in our music media?

In his Q & A column in the December, 1969 issue of this magazine, Larry Klein reported on the technical details and his personal impressions of the initial four-channel demonstrations presented last fall. The basic premise of the four-channel approach is that it enhances musical realism by providing sonic information not only with respect to left and right (as in two-channel stereo) but also with respect to front and back. This is accomplished by placing two speakers behind as well as in front of the listener. Since each speaker must be fed a separate signal, the system requires four separate reproduction chains. Theoretically, the front-back dimension added by the four-channel approach makes it possible to represent a concert-hall ambiance in the living room more accurately. Much of the sound in a hall is reflected from the rear and sides after a certain delay. In the home, the rear speakers present this delayed reflection with the correct directional orientation. As one engineer puts it, "we can now realistically simulate a concert hall with a 2-second reverberation time in a living room with a 0.2-second reverberation time." If so, it would seem valid to expect something like an added dimension in sonic perspective from properly recorded and reproduced four-channel material.

In principle, any enhancement of sound reproduction is inherently worthwhile as a service to music. The question is whether the four-channel approach represents a sufficient increment of improvement to justify the great elaboration of equipment in going from two to four channels. At this point, we do not yet know the answer. The four-channel experiment is still in its initial stage, and no optimal arrangement has yet been formulated for its many variables, such as placement of microphones and speakers, relative volume levels of front and back channels, listener position, and so forth. Only after the potential of four-channel sound has been more fully explored will we know whether the net gain is marginal or significant enough to warrant a basic technologic updating of our music media.





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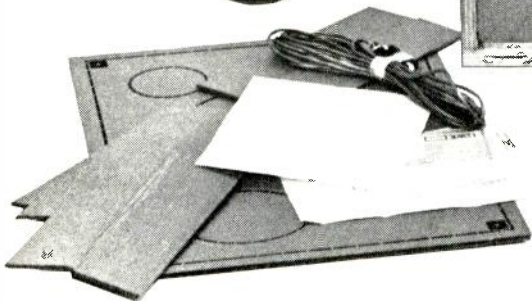
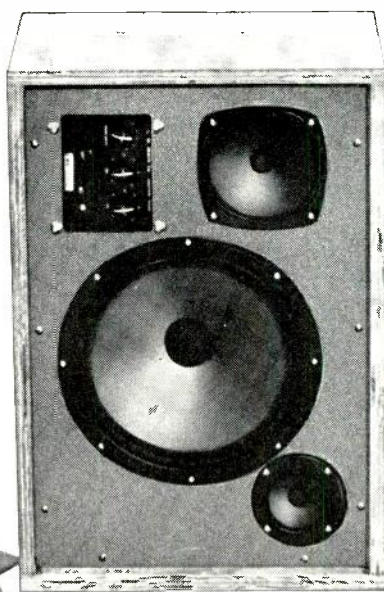


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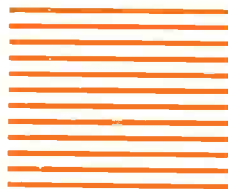
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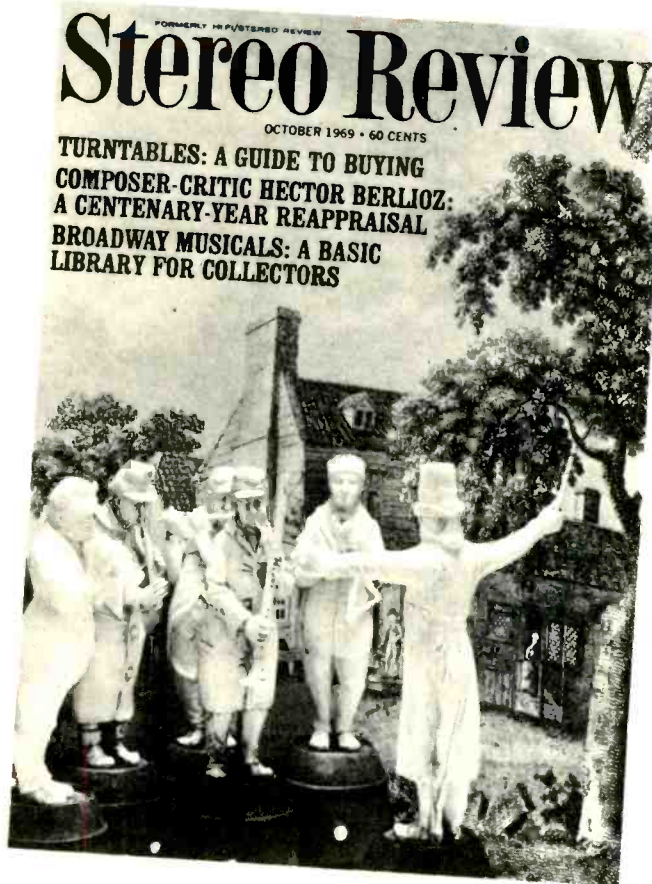
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Stereo Review's Free Information Service can help you select everything for your music system without leaving your home.

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



# DYNACO SYNERGISM\* OR HOW TWO UNITS COMBINE FOR EVEN GREATER VALUE



We have always tried to give outstanding value at Dynaco; and when we work on new designs, our primary objectives are quality and value—quality second to none, and prices far below the levels of competitive quality. Following this philosophy, we have designed our newest power amplifier, the transistorized Stereo 80, in the tradition of the famous Dynaco Stereo 70—extreme reliability, conservative operation and specifications, outstanding quality, and moderate price. The Stereo 80 is compact (it fits any remote space, but is handsome enough to keep on display), cool-running, simple, and elegant. It delivers 40 watts **continuous** power per channel, with both channels operating simultaneously, from 20 Hz to 20 kHz.

The Stereo 80 and our PAT-4 preamplifier create an outstanding combination which delivers crystal clear sound, free of noise and distortion, and with excellent flexibility as the control center for the most complete hi fi installation.

Further, we have combined these units into a single, transistorized integrated package, the SCA-80, and through careful design have achieved SYNERGISM\*, the combination giving

even greater value than the sum of its parts. The SCA-80 has all the qualities of the Stereo 80 plus the performance and many of the features of the PAT-4—center-out tone controls, low noise, multiple input facilities, headphone output, center-speaker output without the need for a separate amplifier, and so on. It provides complete control facility and yet it is simple to operate with a basic two-knob control action for those who do not require sophisticated features such as loudness, filters, blending, and other subtle variations.

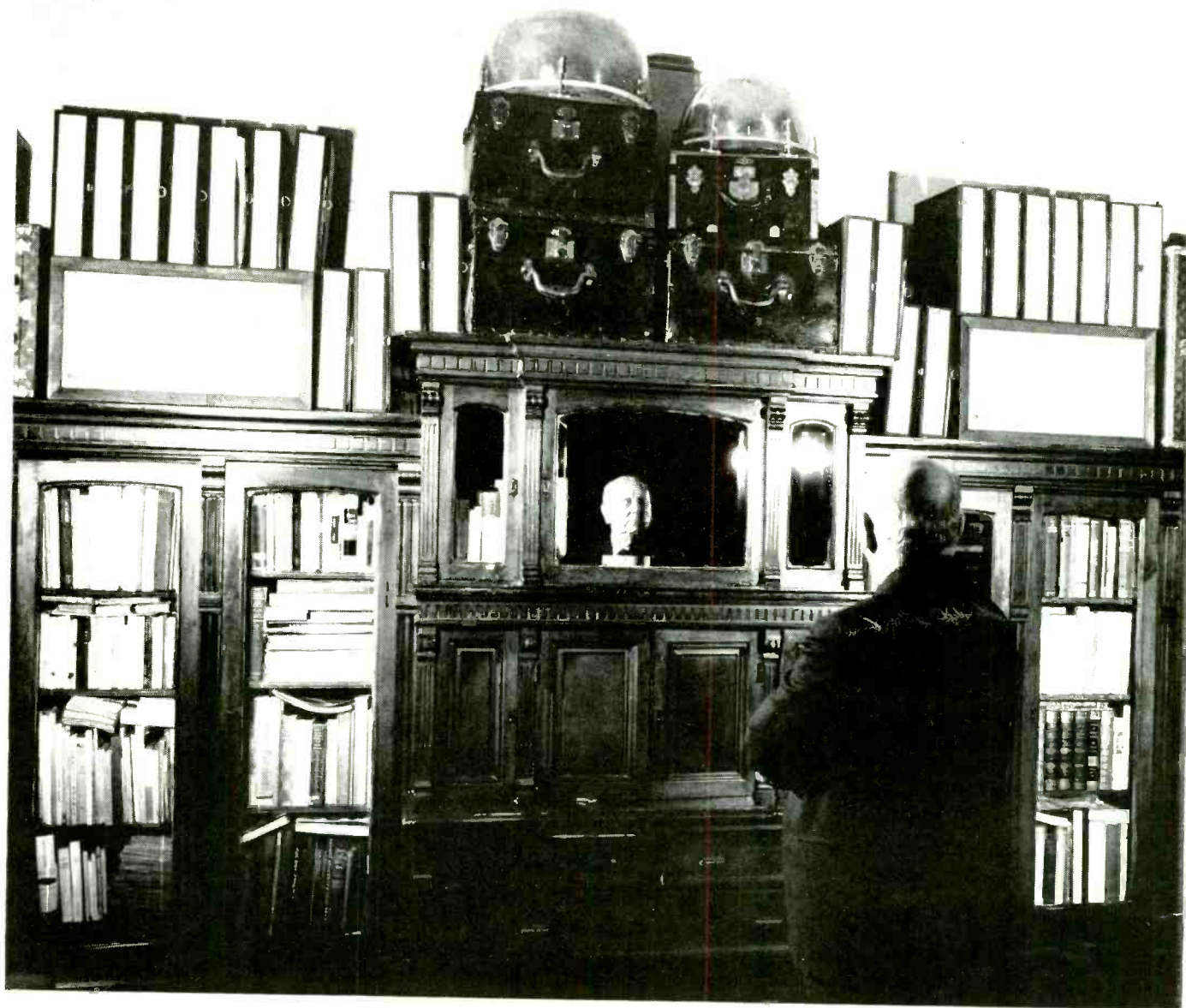
The SCA-80 gives quality plus compact flexibility. The Stereo 80 plus the PAT-4 gives quality, increased flexibility for installation, and greater range of control function. The Stereo 120 plus the PAT-4 gives all this plus extra power plus the benefits of a stabilized highly filtered power supply which makes performance independent of power line variations. In all these choices, quality and value are outstanding—and in the SCA-80, the synergistic benefit enhances the value of the unit.

\*SYNERGISM—"Cooperative action of discrete agencies such that the total effect is greater than the sum of the two effects taken independently . . ."

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\*Virgil Thomson, Mr. Thomson's autobiography, is an interesting and informative chronicle of music history during recent decades by a man who has helped make that history. It is published by Alfred A. Knopf.



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# TECHNICAL TALK

By JULIAN D. HIRSCH



## ● SPECIFICATIONS 8—PHONO CARTRIDGES:

With the exception of the loudspeaker, no component of a record-playing system has as much direct effect on reproduced sound as the phono cartridge does. However, while the differences between speakers—even very good ones—are clearly audible in an A-B comparison, this is often not the case with cartridges.

When testing a number of cartridges, I compare them in pairs mounted in separate arms and playing the same record simultaneously. It is surprisingly difficult to hear the differences between comparably priced models on most records. Even when the most refined (and expensive) cartridge is compared with a run-of-the-mill, low-price unit, it is sometimes necessary to listen to many records before the subtle sonic differences that may exist are revealed. The basic laboratory measurements of frequency response, channel separation, and distortion tend to yield disconcertingly similar data from most cartridges. This is apparent to anyone who carefully compares the curves presented with our cartridge test reports. From these curves alone, no one could, with any certainty, determine which of several cartridges was superior to the others, or which had serious weaknesses.

There are several explanations for this situation. For one thing, there is no absolute, universally accepted reference signal for testing the response of a cartridge. With amplifiers and tuners, explicitly defined electrical signals are used as inputs, and the outputs are measured in a repeatable manner and can be compared to an expected ideal output signal. The only meaningful test signal for a cartridge is a record. We know what is *supposed* to be on the record, and the cartridge output can be measured and compared with the supposed ideal output. Unfortunately, recording techniques are still as much an art as a science (I expect some disagreement to come from the recording industry on this).

There are long-established methods for optically and mechanically calibrating records and cartridges as independent entities. But when cartridge meets record their interrelationship is complicated by stylus and groove dimensions, record-material properties, and other parameters that may result in appreciable differences between

the signal that has been previously proved to be on the record and the electrical output of the cartridge.

In my opinion, the tests that can be made with commercially available test records simply do not measure those characteristics of a cartridge that affect the subtler aspects of its sound. The situation is analogous to that which exists with speakers, where correlation between measurements—any measurements—and sound quality is tenuous at best. In the case of speakers, I feel that there is some doubt as to what is really supposed to come out (acoustically); cartridges offer the inverse problem, since we know quite well what comes out, but must accept the characteristics of the input signal on faith.

I have found the tone-burst tests on the STEREO REVIEW SR-12 test record to be among the most revealing indicators of cartridge aberrations. However, they are too brief in duration and lack sufficient calibration along the frequency scale to be much more than tantalizing hints in my work. If someone would produce a good tone-burst test record, designed for serious measurements, he would earn my deep gratitude.

I do not intend to delve too deeply into the intricacies of transducer measurements at this time. More germane to you, as readers and audio enthusiasts, is the matter of what to look for in cartridge specifications and how to interpret them. Let me first dispose of frequency response, a highly overrated specification that conveys little or no practical information to the user. If all frequency-response data were referred to a specific test record, some valid inferences might be drawn from them. However, since the record used as reference is rarely mentioned, the data are undefined in terms of the input signal and must be viewed with caution.

The low-frequency response limit, which is often specified in the subsonic region (10 Hz or below), is not really a property of the cartridge alone. The arm's mass, damping, and the stylus compliance all determine the amplitude and frequency of the resonance. Because response rolls off below that resonant frequency, a cartridge's low-frequency response cannot be specified without identifying the arm in which it is mounted.

Channel separation is usually stated as so many deci-

### TESTED THIS MONTH

•

**Aztec Gauguin III Speaker System**  
**Concord Mark III Tape Recorder**  
**Rabco SL-8 Tone Arm**

bels between certain frequency limits and as a lesser amount over wider limits. The plot of separation *vs.* frequency tends to be quite irregular, and in my experience it frequently is not in accord with the claimed values. This is also to some extent a function of the test record, but fortunately it is of minor importance to the user. If the separation is at least 15 to 20 dB below about 8 kHz and does not disappear entirely at frequencies up to 15 kHz, it is more than sufficient for a good stereo effect. More important than an impressive separation figure is a relatively uniform separation across the full frequency range. This can be determined easily from our test-report response curves, but may not be as obviously stated in a cartridge specification.

Compliance is stated in units of centimeters per dyne (cm/dyne), and is a measure of how easily the stylus deflects with a given applied force from the record-groove modulation. It is closely related to tracking force, and a higher compliance permits (and requires) a lower force. It is more to the point, I believe, to judge a cartridge's compliance by the usable range of recommended tracking forces than by a stated compliance figure. Tracking force is a factor of direct interest to the user and is also under his control.

Tracking force is always specified as a *range* of forces rather than a single specific force. I know of no case where a cartridge will operate at its best at all times at its minimum rated force. It may play 90 per cent of your records satisfactorily, but eventually you will encounter a heavily recorded disc that requires a higher force to avoid "shattering" distortion. In testing cartridges, I use spe-

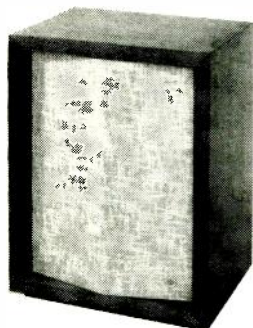
cific bands on a test record to establish a minimum usable force, which is usually near the maximum allowable value for the cartridge. As a rule, I would suggest operating any cartridge at or near its maximum rating. A good cartridge will not cause excessive record wear at 1.5 grams, so there is little practical advantage in operating it at 0.5 or 0.75 gram, even if it will play most of your records at that force. If the rated range is 2 to 5 grams, you can assume that the cartridge is designed for use in low-cost record-playing systems. If you feel, as I do, that 5 grams is an excessive force for playing stereo discs, a more compliant (and probably more expensive) cartridge is well worth considering, rather than trying to use the cartridge at 2 or 3 grams. Tracking force relates to a factor referred to variously as motional impedance, "trackability," or simply tracking ability. This subject is worth separate treatment, and I'll cover it next month.

All current cartridges are designed for a 15-degree vertical tracking angle and designed to operate into the 47,000-ohm input impedance that is standard for all pre-amplifiers. There is considerable disagreement as to optimum stylus-tip dimensions. I find that elliptical styli, either 0.2 x 0.9 mil or the more common 0.3 x 0.7 mil, tend to sound a bit cleaner than the older 0.7-mil spherical type. Some of the same advantages may be gained by using a 0.6-mil spherical stylus, but the elliptical will prove to be superior when playing older mono discs. In any event, the audible advantages of elliptical styli are very subtle, and in view of their higher prices, you might be able to economize with little or no compromise in performance by buying a spherical stylus.

## ≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

### AZTEC GAUGUIN III SPEAKER SYSTEM



● THE Aztec Gauquin III is a moderate-size, floor-standing three-way speaker system priced competitively with many bookshelf systems. It has a handsome, contemporary-style oiled walnut enclosure 27¼ inches high, 20 inches wide, and 15⅞ inches deep, and weighs 70 pounds. The enclosure is of the ducted-port bass-reflex design and is extensively stiffened and reinforced. The system has a nominal 8-ohm impedance, and is meant to be operated with an amplifier power of 10 to 60 watts. The woofer is a 12-inch, high-compliance unit with a 1½-inch voice coil, a 6-pound ceramic-magnet structure, and a free-air resonance of 28 Hz. At 2,000 Hz, the woofer crosses over (with a 12-dB-per-octave slope) to a mid-range compression driver

loaded by a 3 x 9-inch horn. At 10,000 Hz there is another 12-dB-per-octave crossover to a compression tweeter with a 2 x 6-inch horn. A three-position toggle switch on the rear of the cabinet adjusts the level of the mid-range speaker up or down by 4 dB from its center setting.

We measured the frequency response of the Aztec Gauquin III at eight different points in the test room, averaging the data to obtain a single response curve. The mid-range speaker level was set to NORMAL for this test. The response curve showed a slight elevation of several decibels between 100 and 400 Hz, with a gradual, smooth downward slope at higher frequencies and a steeper roll-off of the lower frequencies. In critical listening tests, especially with a white-noise signal, the lower-mid-range emphasis was audible as a slight boxiness, although it was not objectionable with normal program material. The highs were clean and fairly well dispersed, but the output fell off at 12 dB per octave above 8,000 Hz, and a slight dulling of the extreme highs could be heard, but only in A-B comparisons with other speakers having a strong output in the 8- to 16-kHz octave.

The response variations to which we refer were really quite small, as can be seen from the fact that the overall response was within ±6 dB from 60 to 11,000 Hz, and was free of peaks or holes that could impart an undesirable

(Continued on page 44)



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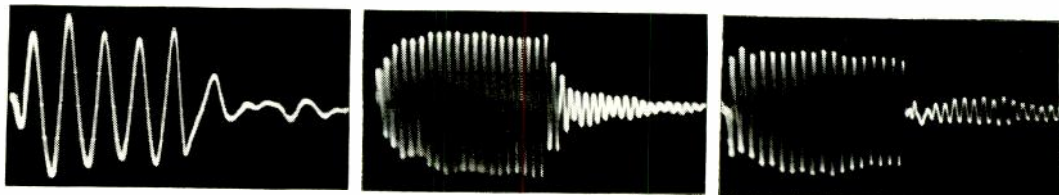
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The Gauguin III exhibited fine tone-burst response, as revealed in these oscilloscope photos taken (left to right) at 100, 3,000, and 10,000 Hz.



coloration to music or voice. The tone-burst response of the Aztec Gauguin III was very good throughout its full range.

The low-frequency output of the system fell at about 10 dB per octave below 150 Hz in our test room. The harmonic distortion at a 1-watt drive level was quite low in general (less than 4 per cent at 40 Hz and much less at higher frequencies), but rose to 9 per cent at 30 Hz and 17 per cent at 20 Hz. These figures are of little audible significance, but they do indicate that any attempt to equalize the low frequencies electronically should be made with care, since the distortion could be increased appreciably if excessive demands are made on the woofer.

In listening tests—really the most fundamental of our criteria in speaker evaluation—the Aztec Gauguin III proved to be a pleasant-sounding, well-balanced reproducer. Although its output is down somewhat in the lowest and highest octaves, the overall balance was just about right. It

has a warm character because of the rise in output in the lower middle range, but the trace of boxiness that this sometimes causes is rarely noticeable except by direct comparison with a speaker whose response is very flat in this region. The efficiency of this system is somewhat higher than that of most compact or bookshelf speaker systems, which makes it suitable for use with lower-power amplifiers and receivers.

The Aztec Gauguin III is available with a choice of six decorator grille fabrics and four walnut fronts, which should adapt it to just about any living-room decor. In its standard contemporary styling, it sells for \$219.95. There are not too many well-styled floor-standing speaker systems available at that price, and the Gauguin III holds its own very well from an acoustic standpoint in any comparison with its peers.

For more information, circle 157 on reader service card

### CONCORD MARK III TAPE RECORDER



● CONCORD's Mark III is a three-speed, three-head tape recorder with separate recording and playback electronics. The playback amplifiers use integrated circuits in their input stages, and the remainder of the electronics employ component transistor circuits. The bias oscillator of the Mark III operates at 200 kHz, which is the highest frequency we have seen used in a home audio tape recorder.

The Concord Mark III features their new pressure-sintered ferrite heads, which are claimed to have a hardness between that of a sapphire and a diamond and to be correspondingly wear-resistant; it is also claimed that they provide an extremely wide frequency response. We cannot comment on the former claim, but our tests certainly confirmed the latter.

The tape transport uses a single hysteresis-synchronous motor for capstan drive, with belts and mechanical brakes operating the takeup and supply reels. The operating tape speeds are 7½, 3¾, and 1⅞ ips. A single lever controls all transport functions and includes a cueing (pause) position. The head cover hinges upward for easy tape loading. (The tape must be guided around a flutter-filter roller and two tension arms.) An automatic shut-off is actuated by a feeler arm located under the head cover.

The Mark III also has a unique switchable noise-reduction circuit, about which little is said in the instructions or specifications. From the schematic, it appears that it atten-

uates the line-output levels in the absence of a signal in the playback system.

Each channel has its own recording-level control, meter, and source/tape switch. The meters also indicate line-output levels during playback, but there are no playback-level controls. The switches route either the input program or the playback amplifier outputs to the line outputs, and a third switch marked RANGE EXPAND controls the noise-reduction circuit.

When we measured the overall record-playback frequency response of the Concord Mark III, the advantages of its new heads were immediately apparent. With 3M type 202 tape operating at 7½ ips, the response was about ±2 dB from 25 to 20,000 Hz on one channel, and about ±1.5 dB from 30 to 20,000 Hz on the other. We did not extend our measurements beyond 20,000 Hz to check Concord's claim of 27,000-Hz response; the results in the audible range were impressive enough! The NAB playback response at 7½ ips with an Ampex test tape was within ±1 dB over its full range from 50 to 15,000 Hz. The 3¾-ips test tape response was ±2.5 dB from 50 to 7,500 Hz.

At 3¾ ips, the record-playback response of the better (right) channel was ±2 dB from 40 to 15,500 Hz. The other had some high-frequency rolloff, and measured ±3 dB from 25 to 11,500 Hz. The 1⅞-ips speed fell somewhat short of the rated 9,000-Hz response. It was ±2.5 dB from 25 to 3,500 Hz, and was down about 7.5 dB at 5,000 Hz relative to the lower mid-range level. Incidentally, the ripple visible at the very low end of some of the frequency-response curves is caused by "fringe effect," and has no audible effect on performance.

The wow and flutter were respectively 0.015 per cent (the residual level of our test tape) and 0.05 per cent, among the lowest figures we have ever measured on a tape machine. Operating tape speeds were exact, and about 2½ minutes were required to handle 1,200 feet of tape in wind and rewind speeds. This is slow, but not untypical of single-motor transports.

At maximum gain, a signal of 0.17 volt at the high-level inputs produced a 0-dB recording level, with a correspond-

(Continued on page 46)



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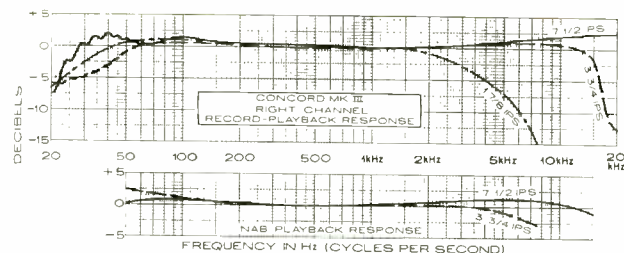
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CIRCLE NO. 27 ON READER SERVICE CARD



ing playback output of 0.7 volt. Harmonic distortion was 2 per cent at this level, rising to the standard 3 per cent reference level at +3 dB (nearly the maximum meter reading). The signal-to-noise ratio referred to this level was better than 60 dB with the RANGE-EXPAND circuit operating, and about 50 dB with it off. The latter figure is more representative of the machine's actual performance.

We had an interesting time trying to figure out the operation of the RANGE-EXPAND circuit. It functions only on the playback circuits, yet we could detect no difference in noise level when we switched it in or out while playing tapes. When we made frequency-response and signal-to-noise-ratio measurements, again we could not detect any difference, and we were on the verge of dismissing it as inoperative. Then, with a blank tape, we observed a drop of more than 10 dB in noise when the circuit was activated. Further investigation showed that the circuit drops the overall playback gain by about 10 dB in the absence of a

signal, effectively eliminating all audible hiss (which is already at a very low -50-dB level) during pauses in a program. Any signal present in the playback amplifiers restores the gain. By listening at high volume levels, we could hear the hiss drop out about two seconds after the end of a recorded program. This system cannot be compared to the widely publicized Dolby technique, since it does not actually influence the signal-to-noise ratio during playback of program material. In any event, the Concord Mark III provided one of the quietest backgrounds in the absence of signal that we have heard (or should we say "not heard"?) from a tape machine.

In all other respects, the Mark III was equally satisfying. Its frequency response and overall cleanness of sound left little to be desired. The Mark III is easy to use, and comes installed on an attractive wooden base, with a removable plastic dust cover. The best news of all is its price—under \$260. We haven't used a tape recorder at that price that could match it (if such machines do exist, we have not had an opportunity to test them).

A lower-price model, the Mark II, uses conventional heads instead of the ferrite heads and has, according to Concord, a slightly less extended high-frequency response. It sells for under \$230. At the top of the line is the Mark IV, similar to the Mark III but with the addition of an extra playback head and an automatic-reversing feature. It is priced at less than \$330.

For more information, circle 158 on reader service card

#### RABCO SL-8 TONE ARM



● THE tracking-error problem in phono reproduction has received a great deal of attention from designers of tone arms. The problem occurs because the master disc, which serves as the prototype for the commercial record, is cut with a stylus that is always tangent to the groove, moving in along a radius of the disc. Unlike the cutter-head arm, the conventional playback arm is pivoted at one end, so that the stylus moves in an arc across the record. By designing the arm with a bend, or offset angle, and critically positioning the cartridge relative to the turntable center, exact tangency is achieved at two points, and the error minimized elsewhere. Nevertheless, some tracking error (departure from tangency) exists over most of the record, causing (at least in theory) an increase in playback distortion of the recorded material. Because of the geometry involved, the offset arm also introduces a *skating force*, tending to move the cartridge inward and causing the tracking forces on the two walls of the stereo groove to be unequal. A variety of anti-skating correction systems have been devised to compensate for this effect.

Straight-line (radial) tone arms would eliminate both the tracking and skating problems. Unfortunately, most of the designs that have reached the market suffered from various problems such as excessive friction (which prevented their use with high-compliance cartridges) or from undesirable mechanical complexity.

The Rabco SL-8 arm is the latest attempt at a solution to these design limitations. It has been available for about a year, but we did not report on the arm earlier because, frankly, we felt it could well be another of those over-complicated remedies for an insignificant audio problem. But, maintaining an open mind, we did obtain a test sample to "play" with. We are pleased to report that the arm, although expensive, is ingenious and works beautifully.

Instead of depending on the record-groove wall to move the arm and carriage structure, which would be impractical at today's low tracking forces, Rabco employs a servo-motor drive. The cartridge is mounted in a short, very light aluminum arm installed in a carriage that moves in an "overhead" track. In use, the carriage of the SL-8 is moved by hand to the desired portion of the record, and a bar straddling the carriage is depressed against spring tension to lower the arm until it latches into playing position. The arm is pivoted so that it can move a few degrees from its normal 90-degree angle relative to the motor-driven carriage. When the arm deflects from this angle by only 1/8 degree, a pair of contacts switch on the motor, moving the carriage along the overhead track toward the center of the record. When the correct 90-degree relationship is restored, the motor shuts off. The tiny motor is powered by a single flashlight cell and moves the arm radially through a 500:1 gear reduction and a bead-chain drive.

Although, when a record is playing, the arm-positioning motor operates in short bursts or pulses, arm movement appeared to be perfectly smooth and uniform, and true tangency is maintained to within a small fraction of a degree. The servo can drive the arm fast enough to follow a 78-rpm record, but when the eccentric run-out groove at the end of the record is reached, it can no longer keep up. At this point, the arm angle deviates rapidly from 90 degrees, and another contact is made. This operates a second small motor that releases the locking latch, allowing a spring to lift the pickup from the record surface. (A slight "thump" may be heard from the speakers as the stylus leaves the groove, but

(Continued on page 50)



age supply in your city can vary as much as 10%. And even a 2% variation causes a significant tape speed change in tape decks with induction motors and a difference in reproduced sound that is intolerable.

The Concord Mark II stereo tape deck completely ignores fluctuations in line voltage. It is driven by a hysteresis synchronous motor which locks onto the 60 cycle power line frequency and maintains constant speed (within 1%) regardless of voltage variation from 75 to 130 volts. So if you're about to buy a tape deck that doesn't have a hysteresis synchronous drive motor, you're liable to negate any other fine feature it might have.

Don't get the idea the hysteresis motor is all the Concord Mark II has to offer. It also has about every other professional feature. See high-quality heads: ferrite erase head; wide gap Hi-Mu laminated recording head for optimum recorded signal and signal-to-noise ratio; narrow gap Hi-Mu laminated playback

head for optimum reproduced frequency response. No compromise combination heads. The three heads and four preamplifiers also make possible tape monitoring while recording.

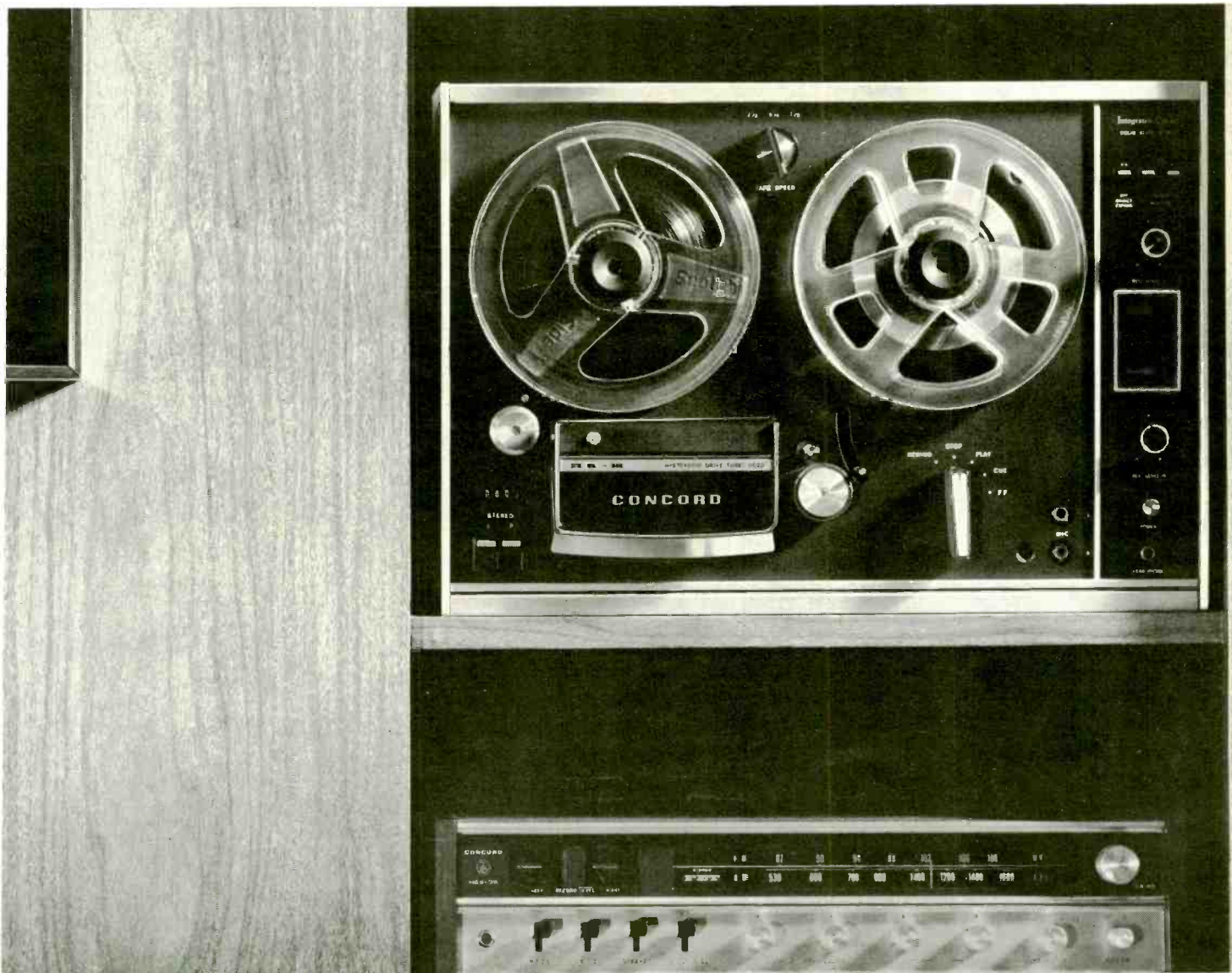
The tape transport mechanism assures a fast startup—you don't miss a note. Supply and takeup tape tension arms eliminate startup burble. A special flutter filter eliminates flutter due to tape scrape or cogging action. A cue control provides instantaneous stop and start operation. Other important conveniences: the flip-up head cover permits you to see the head gap position markings for professional editing; 3 speeds; automatic sound-on-sound with adjustable level controls; variable echo control for reverb recording; calibrated VU meters with individual record indicator lights; stereo headphone jack; electronically controlled dynamic muting for automatic suppression of tape hiss without affecting high frequency response. All this, for under \$230.

The hysteresis drive Concord Mark III has

all of the features of the Mark II plus pressure-sintered ferrite heads for extended frequency response and virtually no head wear. It sells for under \$260.

The hysteresis drive Mark IV, the top-of-the-line Concord deck offers all of the performance and conveniences of the Mark II and III including wide gap record, narrow gap playback heads, tape source monitoring, sound-on-sound, echo recording. Plus, a dual capstan tape transport mechanism with electronic automatic reverse, no metal foil or signal required on the tape. Superior recording performance plus the convenience of automatic reverse and continuous play. A superb instrument with the finest performance money can buy, and it's under \$330. Audition the new Concord Mark series, the tape decks with the hysteresis synchronous drive motor. For "all the facts" brochure, write: Concord Electronics Corp., 1935 Armacost Ave., Los Angeles, Calif. 90025. (Subsidiary, Ehrenreich Photo-Optical Industries, Inc.)

For copy of Concord Mark III Instruction book, mail 25¢ in coin

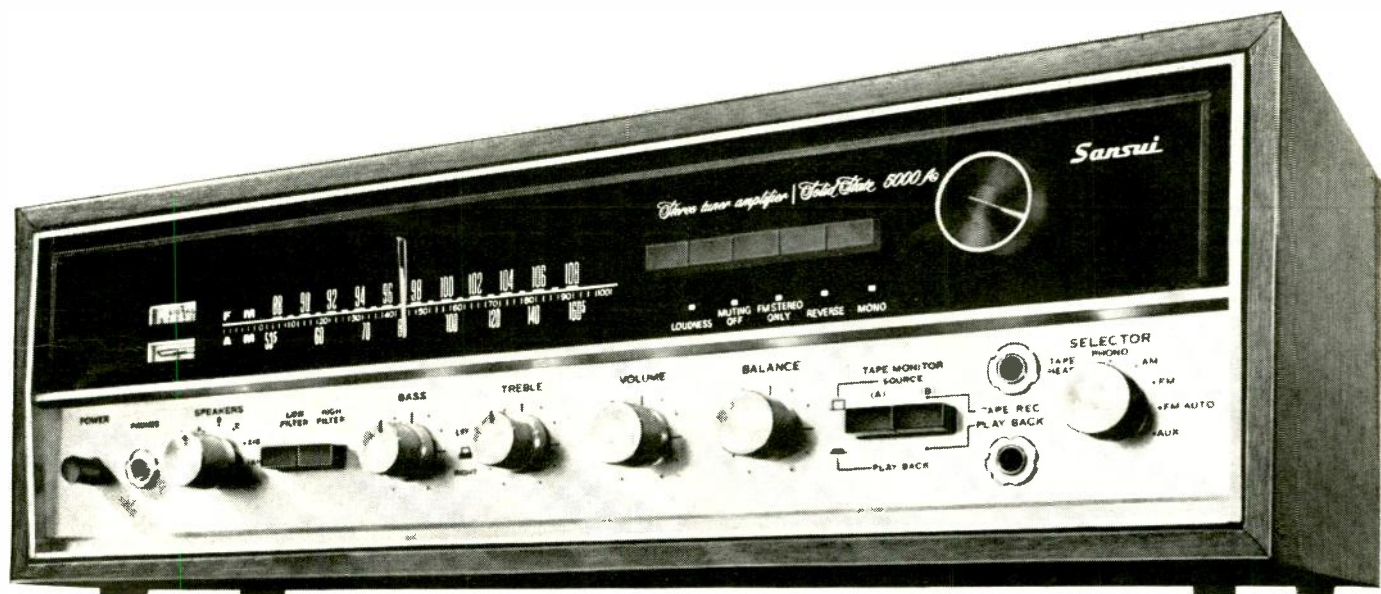


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this is not, in our opinion, a matter for concern.) The pick-up can also be lifted manually at any time by pressing a release lever on the carriage. Raising the arm disengages it from the servo-drive mechanism.

The arm has very low mass, and is balanced by an adjustable counterweight. After balancing, the counterweight is rotated to achieve the desired tracking force, at the rate of one gram per revolution. Since the stylus moves along a disc radius, there is no skating force generated, and hence no anti-skating correction is needed.

The Rabco SL-8 is somewhat bulky and may not be readily adaptable to all turntables. Our test unit came installed on a Thorens TD-150, to which it was well suited. We were immediately impressed with the smoothness and ease of handling of the SL-8. We were never aware of the presence of the servo-motor drive except when one of us placed his ear next to the motor housing. The automatic end-of-record trip worked perfectly, yet did not trip prematurely on any eccentric record that was of listenable quality. Leveling was not necessary; in fact, we were intrigued by the manner in which the arm climbed a 15-degree slope when tracking at less than a gram.

The Rabco SL-8 arm is relatively immune to acoustic feedback and mechanical shock. We used it directly in front of a speaker, and even at high volume and full bass boost were unable to induce feedback. Striking the test bench or even the turntable base did not cause groove jumping. We verified that both channels of a stereo test disc recorded with high-velocity tones had identical waveforms, with no trace of skating effect. An impressive demonstration of the arm's virtues was to play a grotesquely warped record that flipped the stylus from the groove on every other record player we have tried it on. Only the Rabco SL-8, because of its low effective vertical mass and good balance, was

able to play perfectly a previously unplayable record. We checked the cartridge-assembly resonance with a test disc containing a swept low-frequency test tone, and there was no sign of mistracking or resonances from 10 to 200 Hz.

In view of the price of this arm, one would be justified in wondering if its benefits are audible on normal recorded material. We have been told, by independent users as well as Rabco, that on certain records it does indeed sound cleaner than any conventionally pivoted arm. Quite frankly, we were never able to detect this effect ourselves. Of course, we were listening to a limited assortment of records. In our experience the arm certainly is as good as anything we have used, and we never found a trace of degradation, noise, or any undesirable effect that might have been attributable to its unique design.

Normally, we tend to favor simplicity of design in any audio component as evidence of good engineering. The Rabco SL-8, although it might seem overly complex at first glance, is actually quite simple. It handles differently from other arms, and might not be suitable for use in some specific installations. Nevertheless, it is probably the closest approach to perfection in a record-playing arm that has appeared to date, and this is no small achievement. Cost and other considerations will certainly limit its acceptance, but for the uncompromising enthusiast, we can recommend it highly. In several months of use, it has worked flawlessly for us, and the flashlight cell powering the servo motor should have a useful life of more than a year.

The Rabco SL-8 arm alone sells for \$149.50. The arm can be mounted on the AR turntable by means of a Rabco MK 101 adapter kit (\$12). Rabco has also made the arm available pre-mounted on the Thorens TD-150 turntable for \$246.50 (price includes base but not cartridge).

For more information, circle 159 on reader service card

## WILL I HEAR THE DIFFERENCE?

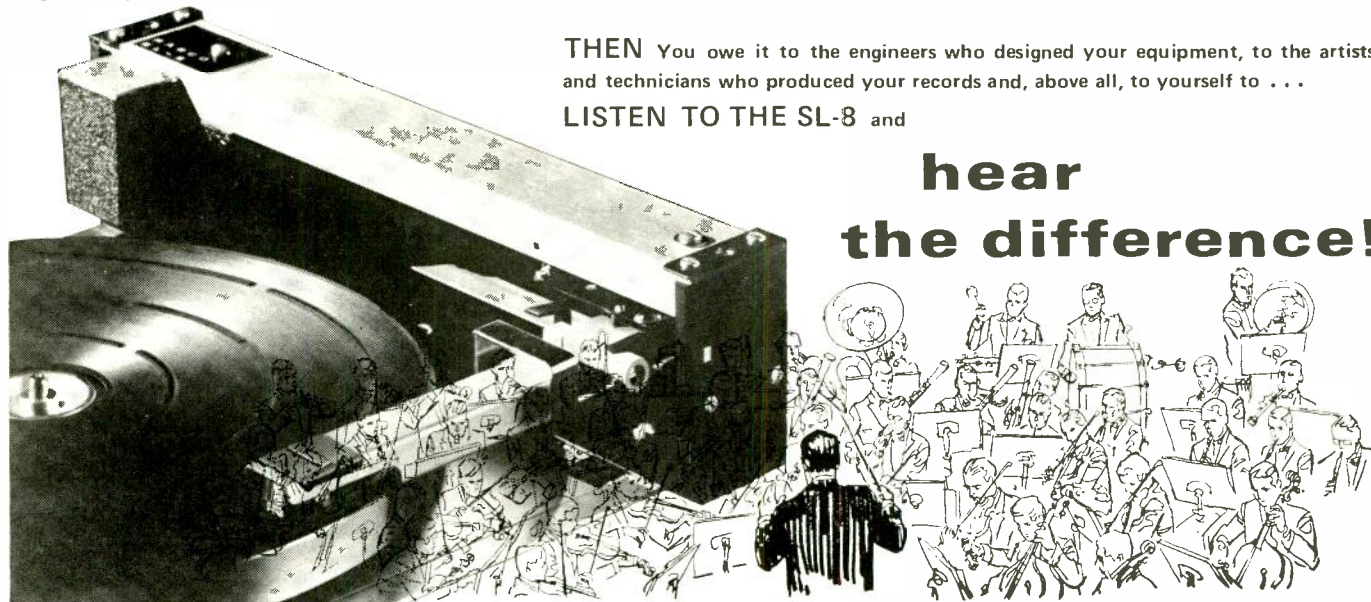
If your turntable rumbles and wows . . . If your amplifiers put out only five watts at 10% distortion . . . If your speakers have a frequency range just good enough for speech . . . If your phono arm has the incorrect overhang required by the older record changers . . . If your cartridge requires a vertical force of a dozen grams to keep its stylus in the groove . . . And if your records have been torn and mutilated by that stylus — **YOU ARE NOT LIKELY TO HEAR THE DIFFERENCE.**

**BUT** If you own one of the many superb modern amplifiers . . . If your turntable produces no audible rumble or wow . . . If you have selected your speakers from the many excellent models available today . . . If your cartridge has a response that evenly covers the audible range of frequencies with little distortion . . . And if the recommended tracking force is of the order of one gram . . .

**THEN** You owe it to the engineers who designed your equipment, to the artists and technicians who produced your records and, above all, to yourself to . . .

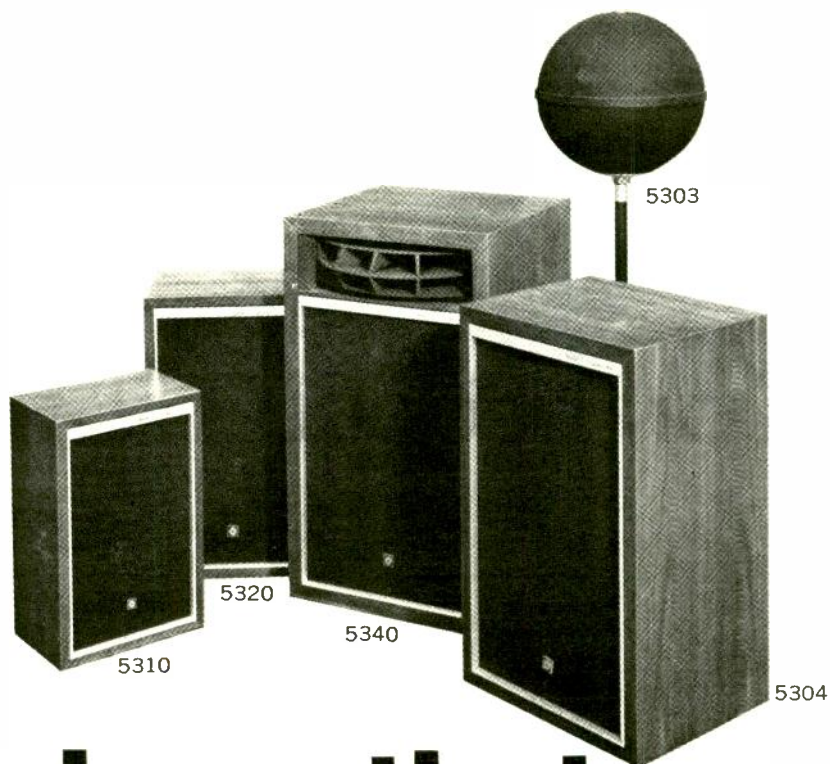
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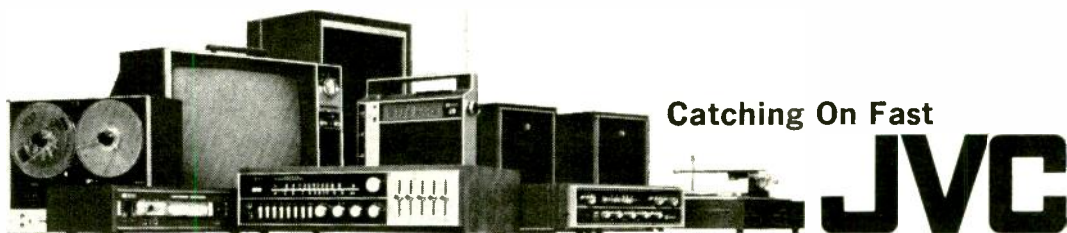
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By JAMES GOODFRIEND



## GOING ON RECORD

### A VIEW OF THE REVIEW

REVIEWING is distinguished from criticism in the same way that apples are distinguished from fruit. There may be one or two specific characteristics that turn up in the smaller category and are not to be found elsewhere in the larger one, but basically the difference is one of proportion. Musical criticism comes in a full range of sizes, from Joseph Haydn's pithy two-line critique of a violin recital heard in London ("On 21st May, Giardini's concert took place in Ranelagh Gardens. He played like a pig.") to Sir Donald Francis Tovey's equally pithy 136-page essay on Beethoven's musical style and accomplishments. But the review, as a form of criticism, ideally comes in only one size: short.

The purpose of a review is basically to answer three questions: (1) What happened?; (2) Who did it?; and (3) How did it come out? Now, of course, both the Haydn and the Tovey examples cited above deal with these three points, but only the Haydn is short, and therefore only the Haydn could be considered a review. It may not be the best possible review (for reasons that will come later), and perhaps it is *too* short, but in establishing brevity as the salient characteristic of a review, we do not mean "short in relation to the extent of the subject"; we mean short, period.

In addition to answering the three basic questions, a review may go on to answer a fourth: Why?, or What about it? This is where the reviewer gets a chance to demonstrate his profundity. However, if something has to be cut in the review, that is what goes first, profundity or no.

If half of Western society has, at one time or another, attempted to create a work of art, most of the other half has tried to write a review of one. I come by this admittedly biased view of the world because of the impressive number of unsolicited record reviews I receive. I don't want to appear ungrateful for this correspondence—and, indeed, I'm not—but I would like to offer a few pointers to those who have sent me such reviews and those who are about to on just how and why such things are written.

Rather than bring up any more principles at the moment, suppose we start out with a practical example. A Miss Mastromanovitch, let us say, has just given a piano recital which included Beethoven's "Moonlight" Sonata. Four reviewers were there and all (believe it or not) had basically the same opinion of what they heard. However, that mutual opinion comes out in very different ways.

Case 1: "Miss Mastromanovitch either does not understand Beethoven at all or she has no conception of the seemingly willful distortion her fingers are capable of producing. This was terrible, terrible playing, not at all on a professional level."

Case 2: "On the evidence of my score, Miss Mastromanovitch played eleven wrong notes in the opening twelve measures of the first movement, at least an equal number in the *Allegretto*, and something over a hundred in the *Presto agitato* (I stopped counting). In addition, she separated the slurred notes in the middle movement and slurred the separated ones, eliminated the *sforzandos* in the trio, and took the final movement at a metronome marking that was anything but *Presto*."

Case 3: "Miss Mastromanovitch has a keyboard technique insufficiently developed for this music, as was made evident in the excessive number of wrong notes she played and her obvious inability to take the final movement quickly enough to represent Beethoven's intentions accurately. She also, on the evidence of the absent *sforzandos* in the second movement trio (among other things), has no very clear idea of what the music is about."

Case 4: "Mastromanovitch played Beethoven last night; Beethoven lost."

Now, of these four reports (considering each of them to be, with the addition of full names, program, place, time, *etc.*, a complete review), only one is *generally* sound (I hope you picked the third). I emphasize the "generally" because under certain special circumstances any one of them *might* do, though in the majority of cases the method of the third review alone is correct.

Why? The first reviewer has drawn some conclusions but has failed to report

the evidence. This is the sort of review that most amateur reviewers, and some professional ones, fall into. It is fast, to the point, and deadly (as Haydn's review of Giardini is), but it is a bit unfair because neither the reader nor the performer is given any idea what the reviewer's standards of measurement are, whether he has based his judgment on a balanced appraisal of what he has heard or simply reacted quickly and emotionally, or even whether he was actually at the concert.

The second reviewer, on the contrary, has presented the evidence (all too much of it), but has not drawn the conclusions. Some would-be reviewers spend their whole listening time searching for wrong notes and passages played in ways different from what the score indicates. But wrong notes, in themselves, are not what reviewing is all about. That there are too many of them is a fact worth commenting on, but simply counting them has no value. Similarly, departures from the score are not wrong *per se* (the marking in the score may not even be the composer's but an editor's, and may be different in other editions). The reviewer must say what the departure is, but he also has to say whether he endorses it or not.

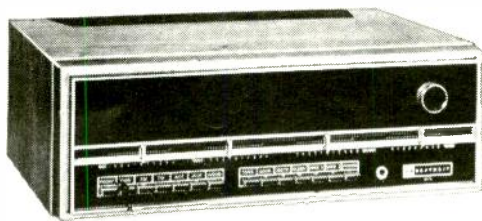
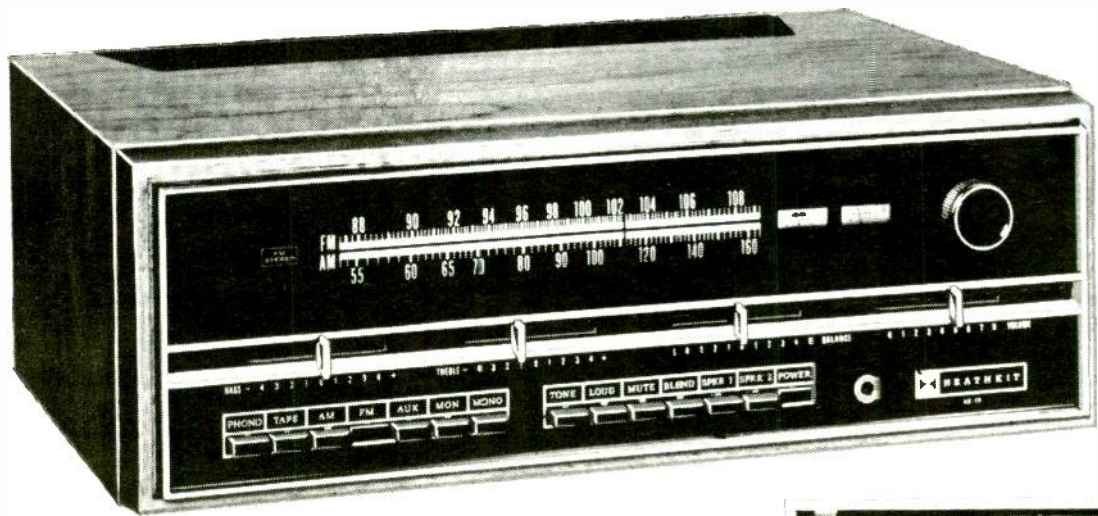
The fourth reviewer has sacrificed everything for the sake of a wisecrack. Such reviews are colorful, witty (this one was—the first time it was used), and quotable, and they are the *bête noire* of many a professional who cannot resist the impulse to twist the truth for the sake of an effect. You have to be a very big man musically to get away with this sort of thing even on occasion, or the occasion itself has to be so startlingly awful that no other kind of comment can take its measure.

ONLY the third reviewer has given both the marrow and the sense of the matter. He has reported what he heard in sufficient detail, but not at great length. He has given his opinion of the reason for it (it was not simply initial nervousness). He has implied where he stands on the matter of interpretation (with Beethoven), given an example of where he and the pianist differ, and concluded that she was wrong out of ignorance. In short, he has done the job and the others haven't. Unfortunately, he has also written the least entertaining review of the lot.

Anyone who wants to write reviews had better face this problem right from the start. He has an obligation to the subject of the review to be fair, an obligation to the reader to be informative, an obligation to himself to be truthful, and an obligation to the editor to be short. And, diametrically opposed to all of these, he has the obligation (to everybody, it would seem) to be entertaining. It is no wonder that some who start by writing musical reviews become authors of musicological tomes, while others (who may have covered the same concerts) end up writing witty dialogue for the stage.

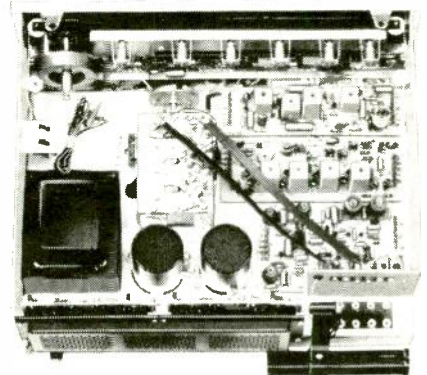


# Introducing The Advanced New Heathkit® AR-19 60-Watt AM/FM/FM Stereo Receiver



Heathkit AR-19

\$225.00\*



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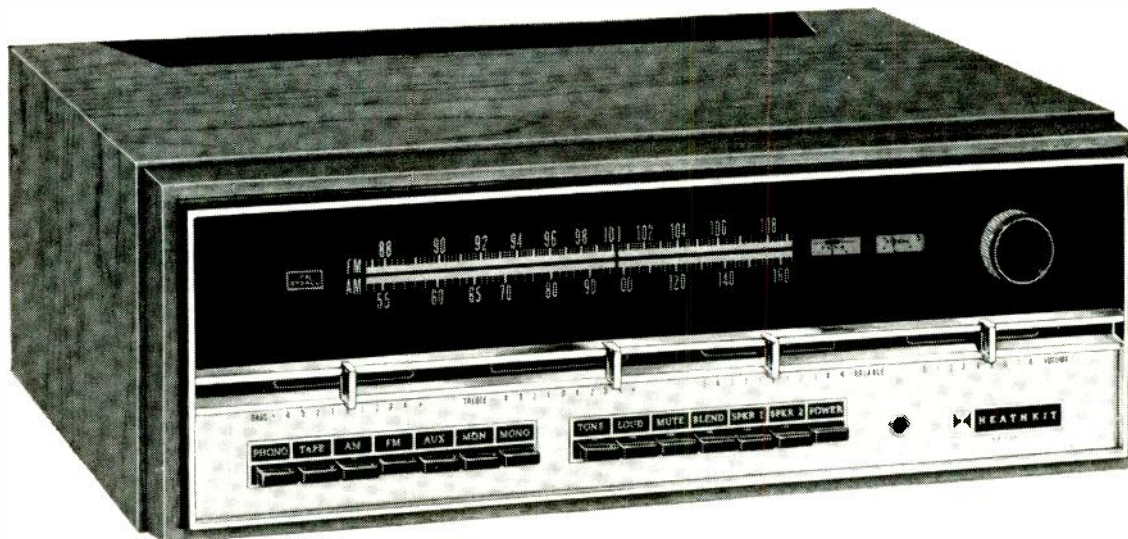
Kit AR-19, 29 lbs. . . . . \$225.00\*  
Assembled AE-19, cabinet, 10 lbs. . . . . \$19.95\*

**PARTIAL AR-19 SPECIFICATIONS — AMPLIFIER:** Continuous power output per channel: 20 watts, 8 ohms. **IHF Power output per channel:** 30 watts, 8 ohms. **Frequency response:** (1 watt level) —1 dB, 6 Hz —35 kHz. **Power bandwidth for constant 0.25':** THD: Less than 5 Hz to greater than 30 kHz. **Harmonic distortion:** Less than 0.25'; from 5 Hz to 20 kHz at 20 watts rms output. Less than 0.1' at 1000 Hz at 1 watt output. **IM Distortion:** Less than 0.25', with 20 watts output. Less than 0.1' at 1 watt output. **Hum and noise:** Phono input, —65 dB. **Phono input sensitivity:** 2.4 millivolts; overload, 155 millivolts. **FM: Sensitivity:** 2.0 uV. **IHF. Volume sensitivity:** Below measurable level. **Selectivity:** 35 dB. **Image rejection:** 90 dB. **IF Rejection:** 90 dB. **Capture ratio:** 2.5 dB. **Total harmonic distortion:** 1', or less. **IM Distortion:** 0.5', or less. **Spurious rejection:** —90 dB. **FM STEREO: Separation:** 35 dB at midfrequencies, 30 dB at 50 Hz; 25 dB at 10 kHz, 20 dB at 15 kHz. **Frequency response:** ±1 dB from 20-15,000 Hz. **Harmonic distortion:** 1.5', or less (at 1000 Hz with 100% modulation, 19 kHz & 38 kHz. **Suppression:** 50 dB. **SCA Suppression:** 50 dB. **AM SECTION: Sensitivity:** Using a radiating loop, 130 uV/M (at 1000 kHz. **Selectivity:** 25 dB at 10 kHz. **Image rejection:** 60 dB @ 600 kHz, 60 dB @ 1400 kHz. **IF Rejection:** 60 dB @ 1000 kHz. **Harmonic distortion:** Less than 2', **Hum & noise:** —40 dB.

See more Heathkit Stereo Receivers next 2 pages



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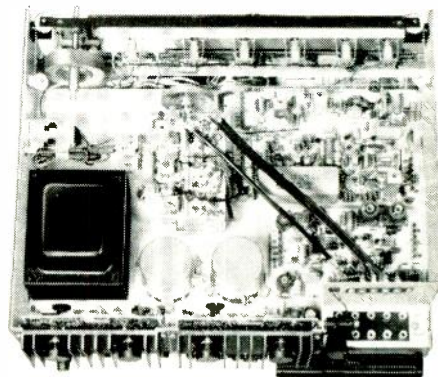
Assembled, aligned FET tuning unit.

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Plug-In Circuit Boards for easier assembly, easier service . . . another first in kits.

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The Finest Stereo Amplifier In Any Receiver . . . delivers a full 100 watts music power, 70 watts continuous — drives even the most inefficient speakers. A giant fully regulated & filtered power supply, 4 individually heat-sinked and protected output transistors and the best specs in the industry add up to unmatched audio fidelity.

The Heath Mark Of Quality: FM Stereo Performance . . . now more apparent than ever. The assembled, aligned tuning unit uses FET circuitry for high overload capability, low cross modulation and 1.8 uV sensitivity. Three IC's in the IF give greater AM rejection, hard limiting, excellent temperature stability & reliability. Another IC in the Multiplex section performs four different functions . . . assures perfect stereo reproduction.

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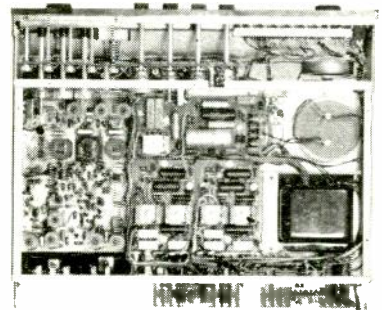
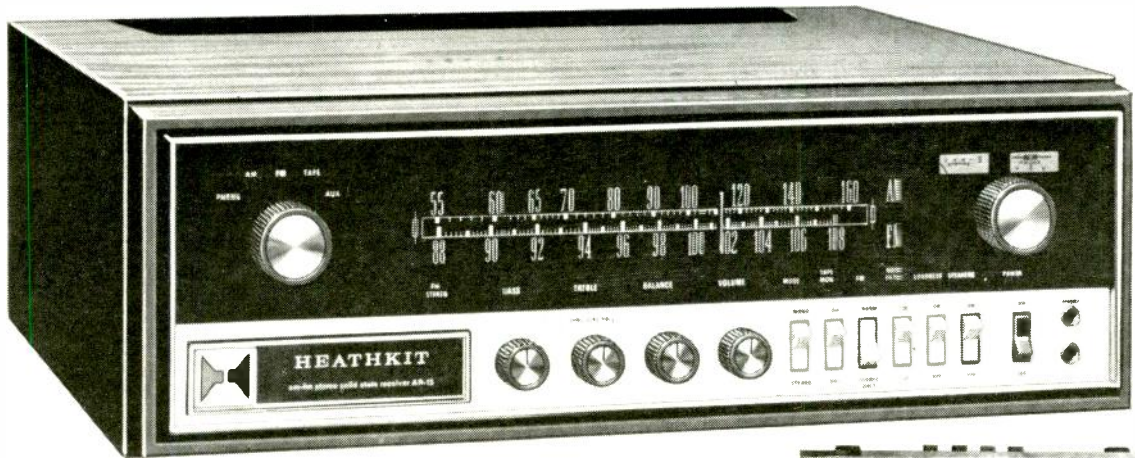
Kit AR-29, (less cabinet), 33 lbs. . . . . \$285.00\*

Assembled AE-19, oiled pecan cabinet, 10 lbs. . . . . \$19.95\*

**PARTIAL AR-29 SPECIFICATIONS — AMPLIFIER:** Continuous power output per channel: 35 watts, 8 ohms. **IHF Power output per channel:** 50 watts, 8 ohms. **Frequency response:** —1 dB, 7-60,000 Hz, 1 watt level. **Power Bandwidth for constant 0.25% THD:** Less than 5 Hz to greater than 30 kHz. **Total harmonic distortion:** (Full power output on both channels) Less than 0.25% (20-20,000 Hz); less than 0.1% (1000 Hz). **IM Distortion:** Less than 0.2% (full output, both channels). Less than 0.1% (1 watt output, both channels). **Hum and noise:** (phono input) —65 dB relative to 100 uV signal. **Phono input sensitivity:** 2.2 millivolts (overload 155 millivolts). **FM: Sensitivity:** 1.8 uV or better. **Volume sensitivity:** Below measurable level. **Selectivity:** Greater than 70 dB. **Image rejection:** 90 dB. **IF Rejection:** 90 dB. **Capture ratio:** 1.5 dB. **Total harmonic distortion:** 0.5% or less. **IM Distortion:** 0.4% or less. **Spurious rejection:** Greater than 90 dB. **FM STEREO: Separation:** 40 dB min. (mid-frequencies); 30 dB (50 Hz); 25 dB (10 kHz); 20 dB (15 kHz). **Frequency response:** ±1 dB, 20-15,000 Hz. **Total harmonic distortion:** 0.5% or less (1000 Hz, 100% modulation, 19 kHz & 38 kHz). **Suppression:** 55 dB. **SCA Suppression:** 55 dB. **AM SECTION: Sensitivity:** (using built-in rod antenna): 200 uV/M (600 kHz); 300 uV, M (1400 kHz (IHF rated)). **Selectivity:** Greater than 40 dB alternate channel. **Image rejection:** 60 dB @ 600 kHz; 45 dB @ 1400 kHz. **IF Rejection:** Greater than 50 dB. **Harmonic distortion:** Less than 2%. **Hum & Noise:** —35 dB.



# Heathkit® AR-15 150-Watt AM/FM Stereo Receiver ... The One Receiver Judged Superior To All Others



The AR-15 is the most highly praised AM/FM Stereo receiver in the history of the industry. Every leading audio critic, every major electronics editor, leading testing labs and thousands of owners agree that it represents a milestone in the development of advanced solid-state receivers.

The AR-15 ... design leader ... the receiver that started the trend to new concepts in circuitry ... and still judged the world's finest. In the AR-15 Heath introduced the crystal filter/integrated circuit combinations that have ideal selectivity and never require alignment ... the massive high power amplifier with its superb frequency response and ultra-low IM and harmonic distortion ... the wide dynamic range preamp ... the ultra-sensitive tuner ... and the elaborate noise-operated squelch circuit that quiets between-station noise before you hear it. The AR-15 led the way in these new approaches in design ... it continues to be recognized as the leader.

Other features of the AR-15: input level controls, built-in testing circuitry and positive circuit protection by current limiting Zener diodes and circuit breakers. A full complement of controls: dual volume, balance, treble and bass, two tuning meters, adjustable phase control for best stereo, stereo only switch with adjustable automatic stereo threshold circuit to reject weak stereo signals, loudness switch for full response listening even at low levels, tape monitor and speaker on/off. The front panel has two stereo headphone jacks, a stereo indicator light and the popular "Black Magic" tuning scale lighting. Rear-mounted accessory AC sockets (3) are an added convenience to power other components.

The AR-15 is the receiver to buy if you want advanced circuitry, the world's most sensitive FM tuner and the most powerful stereo amplifier section. The AR-15 can give you a control room sense of command over concert hall sound. Whether you choose the kit model or the factory assembled and tested version, you have chosen the world's finest stereo receiver.

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Assembled AE-16, optional walnut cabinet, 10 lbs. .... \$24.95\*

## AR-15 SPECIFICATIONS

### AMPLIFIER:

Continuous Power Output	100 watts into 8 ohms (50 watt/channel)
IHF power output	150 watts into 8 ohms (75 watts/channel)
Frequency Response	+0, -1 dB, 6 Hz to 50 kHz
THD (full power output on both channels)	Less than .5% from 20 Hz - 20 kHz Less than .2% @ 1 kHz
IM Distortion	Less than .5% (full output, both channels) Less than .2% (1 watt output)
Phono Input Sensitivity	2.2 mV (overload 155 mV)

### FM:

Sensitivity	Less than 1.8 uV
Volume Sensitivity	Below measurable level
Selectivity	Better than 70 dB
Image Rejection	Better than 90 dB
IF Rejection	Better than 90 dB
Capture Ratio	Better than 1.5 dB
THD	.5% or less
IM Distortion	.5% or less
Spurious Rejection	Better than 100 dB

### FM Stereo:

Separation	40 dB or greater @ middle frequencies 30 dB or greater @ 50 Hz 25 dB or greater @ 10 kHz 20 dB or greater @ 15 kHz
Frequency Response	± 1 dB 20 Hz to 15 kHz
THD	1% or less @ 1 kHz with 100% modulation
19 kHz & 38 kHz Suppression	55 dB or greater
SCA Suppression	50 dB



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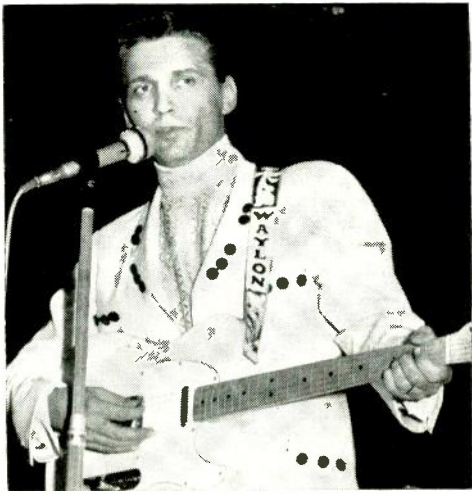
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Waylon Jennings: "C & W has more to sing about these days than a dead horse and a lost woman."

BOOK REVIEW

## "COUNTRY MUSIC, U.S.A."

Reviewed by HENRY PLEASANTS

NOTABLE among many singular characteristics of American cultural consciousness—or self-consciousness—is the tendency of Americans to look askance at their own culture. Even the low-brows, who have produced the most vigorous elements of it, think of their own contribution as irretrievably low-brow. And the highbrows, unless exposed to it by misadventure, just don't think of it.

This has been especially true precisely in those cultural areas where America has been most originally and influentially productive: music and the moving picture. In music it has been true of ragtime, jazz, gospel song, rhythm-and-blues, rock, the musical theater, the popular song, and, above all, the idiom once known as hillbilly and now known, only slightly less irreverently, as country-and-western.

One is tempted to say that country-and-western, more, possibly, even than jazz, has been the true music of America. The statistics are persuasive: record sales in the millions, radio stations in the thousands, Grand Ole Opry, the emergence of Nashville and the celebrity of such folk heroes as Hank Williams, Ernie Ford, Hank Snow, Red Foley, and now Johnny Cash, Buck Owens, Glen Campbell, and Roger Miller.

But it's not quite true. A more anodyne vernacular, represented by Bing Crosby, Frank Sinatra, Perry Como, Dinah Shore, Andy Williams, and many more, has been even more popular and more broadly representative of middle-class America, although it must be added that popular music has been infiltrat-

ed by, and has absorbed, a lot of jazz and country along the way.

The pace of infiltration and absorption, as far as country music is concerned, has been accelerating in the past decade, with country singers themselves now becoming national and international rather than merely regional celebrities. Evolution has not taken place without having a profound effect upon country music. And this history of action, reaction, and interaction provides the central theme of a remarkable book by Bill C. Malone called simply *Country Music, U.S.A.*

It is an extension of a historical study of commercial country music with which Malone earned a Ph.D. from the University of Texas in 1965. And it will stand as a basic source of reference for students of country music for many years to come—probably forever. But it is also, I hasten to add, far more than a secure refuge for scholars. It is a fascinating narrative and a model of perceptive and judicious musical and social analysis and criticism.

THE book is too extravagantly detailed (names, places, dates, sources, etc.), and rather more than a bit prolix and repetitious. The index alone, largely of names, covers twenty-three pages, and an index of song titles covers seven more. There are twenty-eight pages of bibliography. Malone has gone about his work with the indiscriminating zeal of a vacuum cleaner.

Unlike the vacuum cleaner, however, he is not heartless, and his heart is in the right place. He was born, conveniently, into an East Texas tenant-farm family. His mother was a singer in the Pentecostal gospel tradition. His father was a square-dance caller. Ma-

lone grew up, in other words, with this American music, and a rare combination of knowledge, affection, and insight gives his book a consistently enlightened and enlightening perspective.

The narrative is admirably laid out, tracing country music from its largely Anglo-Saxon origins through Jimmie Rodgers and the Carter Family, the cowboy singers who added "western" to the generic term, the national expansion spurred by wartime migration, the post-war commercial boom, the impact of rock-and-roll (of which country music was itself an element) and, finally, to the bluegrass and urban folk reaction and the star-studded present. And he gives due attention to the black influences discernible in country music as far back as Jimmie Rodgers' blues yodels and beyond.

Malone is especially good on the traditionalist *vs.* modernist, or purist *vs.* commercial, tensions that have beset country music ever since records and radio liberated it from its rural and southern mountain backwaters in the 1920's and 1930's. And for a writer of his background he is astonishingly free of sentimental or reactionary doctrine:

This history of country music since 1923 has been one of steady evolution toward commercialism and professionalism. . . . The quest for profit, status and prestige, which served to destroy the folk aura, was engineered not only by the entrepreneurs, but also, in large part, through the conscious efforts of the performers themselves. . . . Country music has been, for many people, a liberating force, an avenue to the world of affluence and away from the culture of poverty and deadening labor that held their parents in bondage.

Malone is not, in other words, for setting the clock back, even if that were possible; nor would he stop it where it stands now. "The country music of the future," he guesses, "will sound greatly unlike the hillbilly music of the Twenties and Thirties or the country-western music of recent decades. It is unrealistic to think otherwise. The elements that produced the rural sound are vanishing.

"If the older styles endure," he assures us in conclusion, "it will be because certain dedicated individuals make a conscious effort to preserve them." There is no doubt in his mind that this will happen, that it is, indeed, already happening. And he would agree, I am certain, that the older styles will be listened to more respectfully in the future than has been the case in the past.

One wonders if our musical society will ever achieve a sophistication capable of appreciating a popular music before obsolescence, death, and distance in time have given it the safety, sanctity, and status of "folk." And one recalls Big Bill Broonzy's cogent utterance on that subject: "I guess all songs is folk songs; I never heard no horse sing 'em!"

*Country Music, U.S.A.*, by Bill C. Malone, University of Texas Press (1968) \$7.50.



We suspect that the new Dual 1219 will get a warm reception from the independent testing labs. For the same reasons that they welcomed earlier Duals.

With so many similar audio products, equipment reviewers appreciate innovations. And Dual has traditionally obliged them.

The 1219 continues this tradition in many ways.

One of the 1219's features that sets it apart from all other automatics is the Mode Selector that shifts the entire tonearm base down for the single-play mode and moves it up for the multiple-play mode. The tonearm is thus able to track at the ideal 15° stylus angle whether playing one record or the middle record of a stack. (Instead of tilting down on single records.)

Another "first" is the 1219's tonearm suspension which is a true four-point ring-in-ring gyroscopic gimbal. The tonearm pivots vertically from an inner concentric ring which, in turn, pivots

horizontally from a fixed outer ring. The tonearm is centered within these rings and pivots on four identical needle bearings.

The 1219's anti-skating system is also noticeably different. It provides a separately calibrated scale for each stylus type, conical or elliptical. (Elliptical styli create more skating force than do conical styli.)

Another touch of Dual precision is the tonearm counterbalance. As it is rotated, there's a click for every hundredth-gram. (Makes balancing easier and faster, especially when interchanging cartridges of different weights.)

Several other 1219 features might be mentioned. Effective tonearm length is 8-3/4", longest of all automatic arms. The 12-inch 7-pound platter is dynamically balanced. The cue control is damped in both directions, so the arm moves with equal delicacy, and without bounce whether you're raising or lowering it. And the motor combines high starting torque with the absolute

constancy of synchronous speed.

Although we can anticipate all the above features and refinements being welcomed by the testing labs, we don't presume to predict how they might be evaluated in terms of performance. Which, after all, is what really counts.

But reviews of earlier Duals have included terms like "superior, uncompromised performance" and "one of the finest record playing mechanisms I have used."

Reviews like these aren't easy to top, but if any automatic turntable can do it, we believe the 1219 can. Even though its price of \$175.00 may cause the reviewers to set their standards correspondingly high.

Until the reviews are published, we can only suggest that you write for our descriptive literature, or see the 1219 yourself at your dealer. Then write your own review.

**United Audio** Products, Inc.,  
120 So. Columbus Ave., Mount Vernon,  
New York 10553.

**Dual**

# The Dual 1219 should give the testing labs something new to talk about.



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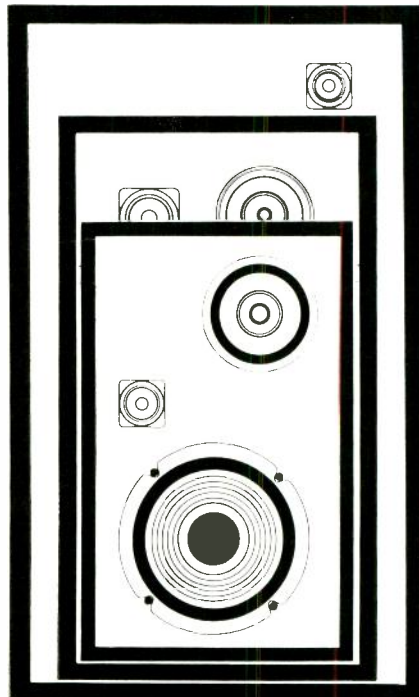
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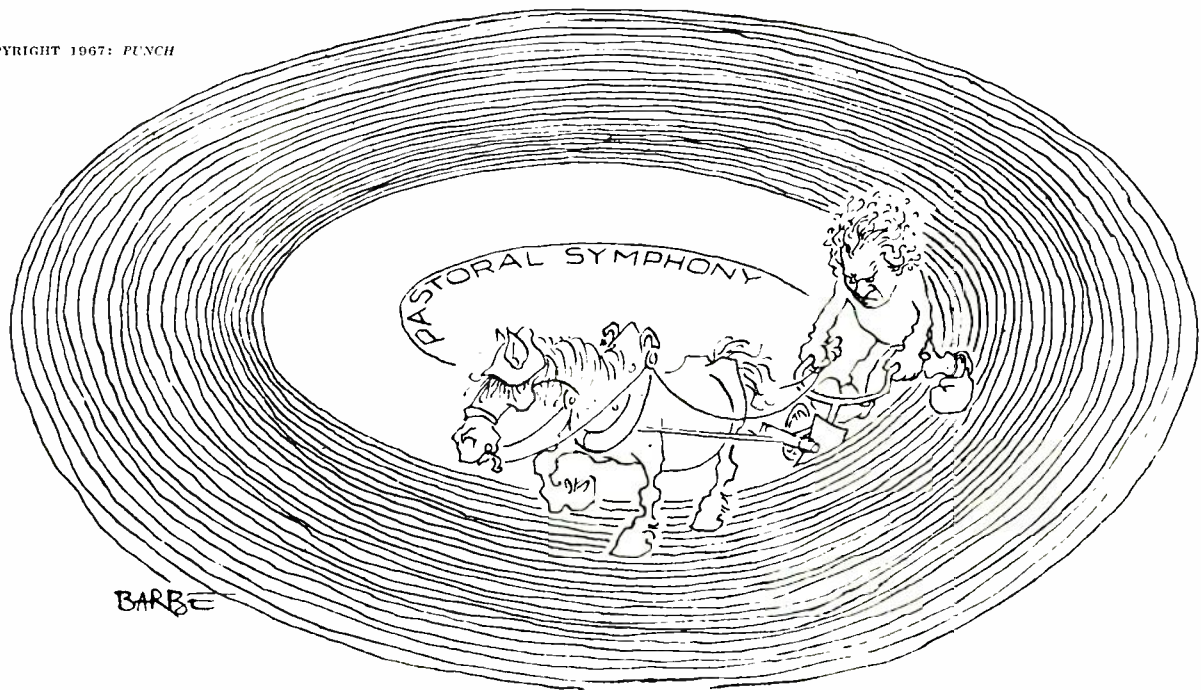
But there seem to be enough experts around to keep one company very happy.

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## Rectilinear



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## Beethoven's NINE SYMPHONIES



THIS month's special Beethoven anniversary issue demands something unusual in the way of a "Basic Repertoire" article. There is no question but that the orchestral music of Beethoven is the cornerstone of the literature in every part of the civilized world where symphony orchestras function. It follows naturally that the orchestral works of Beethoven—the symphonies particularly—are perhaps the most frequently recorded music of the instrumental repertoire. Even from the beginning of orchestral recording this was so. In 1913, the first recordings of complete symphonies were released in Germany on the Odeon label. The works recorded? Beethoven's Fifth and Sixth Symphonies, played by something called the Odeon Streich-Orchester under the direction of an unnamed conductor. In February of the following year came another complete symphony recording—Beethoven's Fifth again, but this time by the Berlin Philharmonic Orchestra conducted by the most renowned conductor of the time, Arthur Nikisch.

In 1927, the centennial year of Beethoven's death, the record industry began to record Beethoven symphonies in earnest, and from that time on hardly a month has gone by without the release of some new performance of a Beethoven symphony. And though we tend to think of the LP era as the age of "integral" recordings, the concept was actually first carried out in that Beethoven centennial year, when the English firm

of E.M.I. recorded all the Beethoven symphonies, most of them conducted by Felix Weingartner. Over the next dozen or so years, Weingartner became the first conductor to record all the Beethoven symphonies, re-recording those that he had done previously and committing to discs for the first time those that he had not. Three orchestras were employed: the London Symphony, the London Philharmonic, and the Vienna Philharmonic. It was thus the Weingartner-Vienna Philharmonic recording of the Ninth Symphony on which a whole generation of music lovers and record collectors grew up, and to this day there seems to me something quite unnatural about a horn player who does not trip over himself, as Weingartner's horn player did, on the repeated E's at about measure 210 in the last movement, just before the great choral outburst on the words "*Freude, schöner Götterfunken.*"

During the early Fifties there appeared almost simultaneously two more integral sets of the Beethoven symphonies: Toscanini's for RCA Victor and Bruno Walter's for Columbia. The former were done with the NBC Symphony Orchestra, the latter with the New York Philharmonic (with the exception of the "Pastoral," which was recorded with the Philadelphia Orchestra). Both were milestones in their time, representing the matured interpretations of two renowned Beethoven conductors. With commendable appreciation for the historic interest of these performances, both RCA and



*Though no single conductor has ever attained equal mastery of all nine of Beethoven's symphonies, there is much to be learned from hearing a consistent point of view applied to all of them. Among the best complete sets recorded in stereo are those of Otto Klemperer (Angel), Bruno Walter (Columbia), and Josef Krips (Everest).*

Columbia have retained the sets in their catalogs to this day; the former is on the Victrola label (VIC 8000, eight discs), along with miscellaneous performances of Beethoven overtures, the Septet, and two movements from the Opus 135 Quartet; and the latter is on Odyssey (32 66 0001, six discs, the symphonies only).

For this month's Beethoven issue, I have returned to both the Toscanini and Walter sets and listened again to all the performances, and I have also listened again to all the performances contained in the other ten (count them—*ten!*) complete recorded sets of all the Beethoven symphonies by a single conductor and orchestra, including Bruno Walter's re-recordings of them all in stereo. One conclusion is inescapable: there is not now, nor has there probably ever been, one conductor who has mastered all the symphonies equally during his career. When asked to single out two or three of the complete sets as the best all-around performances, I normally throw up my hands and direct the questioner to individual performances from the sets and from the many recordings available outside the complete sets. But the editor of this magazine has asked me to make recommendations from among the complete sets, it being his contention that there is as much to be learned about Beethoven under the searching light of a single, consistent point of view as there is from a multiplicity of them. Thus backed to the wall, I offer the observation that, for my taste, there is more satisfaction in the albums led by Otto Klemperer (with the Philharmonia Orchestra, Angel S 3619, eight discs) and Bruno Walter (with the Columbia Symphony, Columbia D7S 610, seven discs) than in any of the others. Both conductors represent the Middle European tradition, and both bring to their performances a degree of personal commitment that is as cherishable as it is rare. Walter's set is particularly distinguished by a thoroughly genial performance of the "Pastoral" Symphony and a mercurial one of the Seventh. And there are extremely fine things in all the other Walter performances as well. For his part, Klemperer excels in moments of monumental grandeur, but at the same time one is often subjected, with Klemperer, to an unyielding rhythmic stolidity.

Still, the great moments—the "Eroica" Funeral March and Finale, parts of the first and last movements of the Ninth—are quite overwhelming.

**T**HERE are several complete sets of the symphonies available on budget labels. Of these I would suggest as the most noteworthy the performances conducted by Josef Krips (with the London Symphony, Everest 3162, seven discs) and Toscanini. The Krips set is also in the Central European tradition, solid and sincere—but on the uneventful side. Toscanini's, of course, is something else again, filled with a high tension that is the result of faster tempos and a more volatile conducting personality. I heard Toscanini conduct performances of nearly all the symphonies that were more deeply satisfying than the ones in this recorded set, but as a memento of his very special kind of music-making, these recordings are indispensable.

Both Klemperer's and Krips' performances are available on tape—Angel Y8S 3619 and T-Mates TMS 2R-1, respectively (two reels each, both at 3¾ ips). Though Krips has generally better recorded sound, more detailed and more carefully balanced, Klemperer receives better tape processing.

A final word about the recordings led by Herbert von Karajan: over the years I have received a number of letters asking why I have passed over so many of this conductor's recordings in my recommendations. The answer is quite simple: for the most part, I find Karajan's work antithetical to my tastes. Regular readers of my monthly column will have found me out by now: I like sweep, passion, and chance-taking in my music, and respond coolly, if at all, to the taut, the controlled, and the precious. I will readily grant that Karajan is an expert craftsman, with a rare ability to clarify textures and balance orchestral timbres. But there is a quality of rigid calculation to much of his music-making that is downright offensive to my ears; and with this there often seems to be a pursuit of difference for its own sake. These characteristics pervade the Karajan Beethoven symphony recordings; they are therefore simply not for me.

REPRINTS of the latest review of the complete "Basic Repertoire" are available without charge. Circle Number 160 on reader service card.





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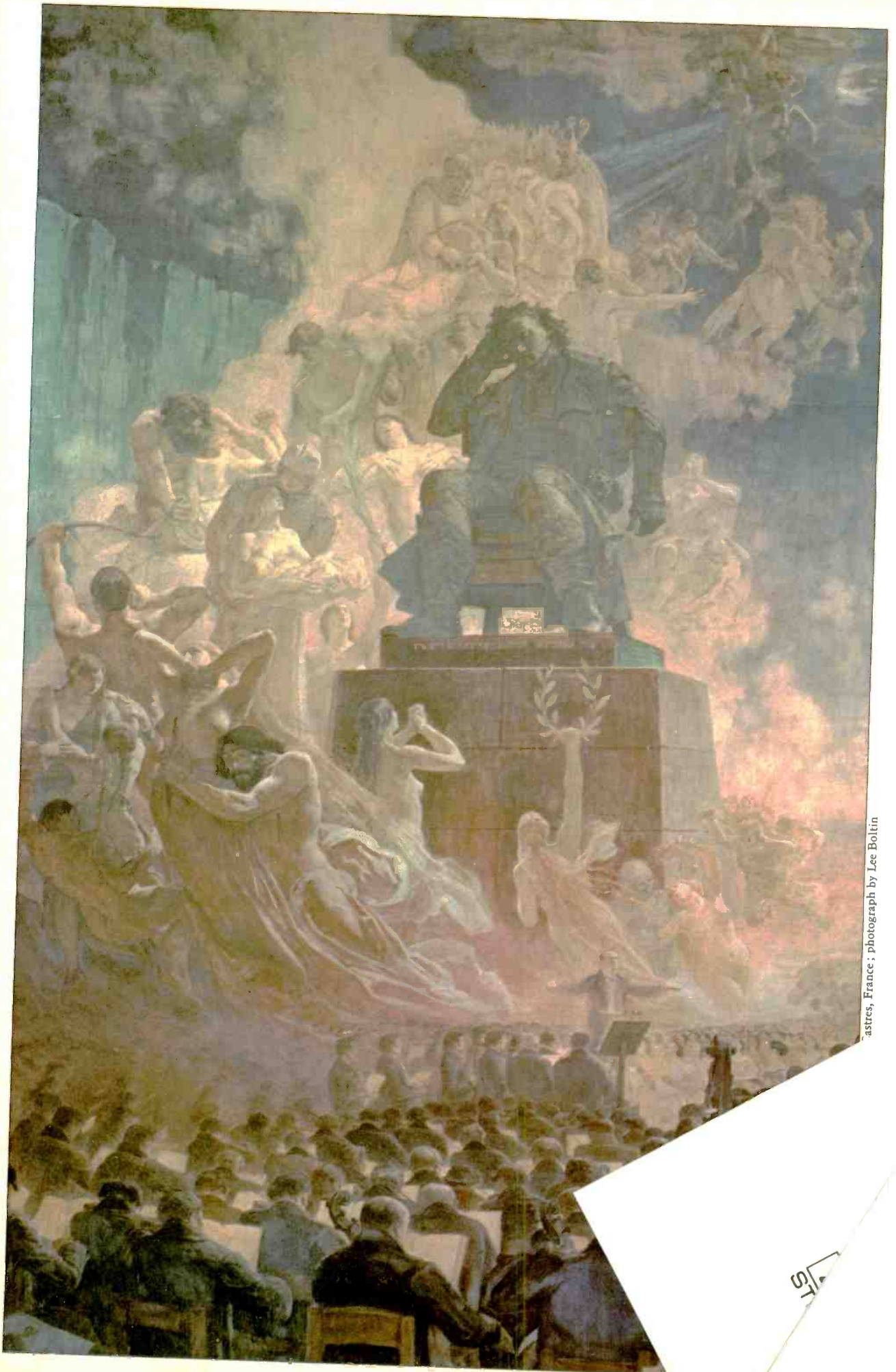
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ST



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# BEETHOVEN

## TWO HUNDRED YEARS LATER

A modern sensibility is likely to find J. P. Laurens' apotheosis of Beethoven on the facing page a little embarrassing, but this is not so much evidence that musical taste has changed as it is that our manner of expressing it has—Beethoven is still, in this latter half of the twentieth century, the composer most performed in staid American concert halls. The music of Beethoven remains a controversial subject, however, and STEREO REVIEW's critics offer a spectrum of current opinion on the following pages. —*Editor*



**Martin Bookspan**

AS A consequence of my continuing series of "Basic Repertoire" articles for this publication, and the annual "updatings and second thoughts" that ensue, I probably get to listen to more different performances of the Beethoven symphonies each year than any of my colleagues do. Indeed, hardly a week passes without one or more of the Beethoven symphonies resounding throughout the Bookspan household.

I have been asked by some solicitous readers and friends if this sort of constant exposure to the meat-and-

potatoes repertoire does not bring with it an inevitable lessening of interest in the literature. That is certainly true in some instances; it is most emphatically *not* true—at least not for me—where the Beethoven symphonies are concerned. Ever since Beethoven's symphonies first started appearing 170 years ago, they have been inexhaustible wells of inspiration for the human race. And they will continue to be, despite cries from certain quarters that our symphony orchestras and their literature are antiquated museums, thoroughly irrelevant to contemporary times.

The "irrelevant" tag may certainly be applied with some justification to certain segments of the musical literature of the past. My first nominations in this category would be all those endless, formula-ridden hack pieces from the Baroque era that have so fascinated performers, audiences, and record companies for the past decade: one is forced to wade through mountains of what has aptly been termed "wallpaper music" and "sewing machine music" before coming upon the occasional inspired work by Vivaldi or Rameau or Telemann. But Beethoven—particularly in his symphonies—is a totally different matter.

One illustration will serve for the whole. Early in his

final season as the Music Director and Conductor of the Boston Symphony Orchestra—more than twenty years ago—Serge Koussevitzky scheduled performances of the Beethoven Seventh. In a quarter-century of conducting, Koussevitzky had probably led hundreds of performances of that symphony, but I will never forget the total commitment he brought to those rehearsals and performances in 1918-1949: he had completely re-studied the score, from the ground up, and was therefore able to bring to the music a whole new dimension of exultant rapture, of a quality quite unique in my experience with the symphony before or since. The point is that one can never mine all the gold in those magnificent veins left to us by Beethoven; the more we dig, the more we discover.

There are months when "Basic Rep" time rolls around in the Bookspan household that my wife and three youngsters shudder at the prospect of being subjected to the same music over and over in perhaps a dozen or more different recorded versions. But the prospect of a Beethoven "Basic Rep" piece always fills them with eager anticipation—as it does me. I submit that the music of Beethoven is as relevant to the human spirit today as it ever was; I shudder to think of a time when this may not be true, for if Beethoven ever ceases to be relevant to man's existence, then life on this planet will have lost much of its meaning.



## David Hall

**B**EETHOVEN, Bach, Brahms, Mozart—a goodly selection of recordings of the creations of these masters could ease any prospective desert-island existence for me, even bearing in mind the special riches of others that might tempt me to cheat on baggage space and weight.

But which Beethoven and why? There is so much of him, not only in quantity of opus numbers, but in sheer variety. I can live without all of the concertos—even without the G Major for piano and the one for violin. To me they just go on and on. The Fifth and Seventh Symphonies I find overly insistent. But the "Eroica"—absolutely indispensable, and I'd like to have a variety of interpretations, both tight and loose-limbed. The same goes for the "Rasoumovsky" No. 1 among the middle-period quartets. But I'd pick the Op. 70, No. 2, in E-flat, from among the trios—a very different and fascinating

sort of piece. The better-known "Archduke" I would reluctantly dispense with, since, in many respects, the Op. 59, No. 1, quartet bears a close kinship to it.

If it's C Minor Beethoven I need, then let it be the terse *Coriolan* Overture and the splendidly virile Op. 30, No. 2, violin sonata. Among the piano sonatas, I still find the "Moonlight"—believe it or not—a wonderful piece (when wonderfully played), and I am very partial to the lyrical and fanciful flights of Op. 78 and Op. 90. Among other pieces of intimate Beethoveniana, the song cycle *An die ferne Geliebte* is incomparably touching, most so in a good baritone's rendition. Other symphonies? No. 4 in B-flat, which set the pace for the later lyrical creations of Schubert and Schumann; and also the mightily condensed and fiercely humorous No. 8.

The wilder (wildest!) Beethoven, to help work off devastating inner furies? The *Grosse Fuge* (either in the quartet original or a good string orchestra version), the *Hammerklavier* Sonata (there's nothing like that fugal finale anywhere!), the *Missa Solemnis*, and the Ninth Symphony—any and all will do the job in varying degrees. Of the last *big* quartets, I lean most to Op. 130 in B-flat, with the A Minor, Op. 132, a close runner-up. But most especially, of late, I find myself turning to the Beethoven that evokes the *comédie humaine*: the "Diabelli" Variations and the last string quartet with its wonderful "exit laughing" conclusion—*Es muss sein!*

I like Ludwig—but I like the whole Ludwig, which this roster of works represents for me, because in showing so much of him it also represents so much of music and so much of mankind.



## Paul Kresh

**I**T IS late on a late-fall night in the living room of a little house in a quiet suburb of New York City called Queens Village. I am seventeen, attending a party in that house with friends from college. The wife of our host sits down at the piano and, by soft lamplight, while a fire crackles in a grate, begins to play. What is that music that instantly hushes a crowd of teenagers and pierces so? It is Beethoven, I learn: the Piano Sonata No. 8 in C Minor, the "*Pathétique*." Still later, as a group of us ride home on a grimy subway train rattling across over-



head tracks to Manhattan through a grey city dawn, the remembered sound of the slow second movement returns to stab again. At last I have really heard Beethoven. Oh, yes, I had indeed been exposed to that musical mind before, sitting with my parents as a child, restless on a cold stone step at the vast outdoor Lewisohn Stadium, while an orchestra played the Adagio of the Ninth Symphony one summer evening. But I had hated it then; I had not *heard* it. Now the seal was broken.

Since that time, I have heard Beethoven in concert halls and over loudspeakers and even through earphones the world around. I have leaned forward from my seat in the balcony of a crumbling theater in Venice to watch Von Karajan lead his forces through the *Missa Solemnis*, my palms wet, my body trembling with excitement. I have held my breath along with a thousand others in a packed Los Angeles auditorium while Solomon shared the secret of some hushed chords with the keys of a dumfounded Steinway. I have sat on a tour bus roaring up and up through the spectacular Galilee hills of Israel, while a radio blasted distortedly a broadcast of the "Ode to Joy" from the Ninth Symphony, and all of us passengers agreed on the irony of hearing Schiller's ode calling on all mankind to "be as brothers" in the very sight of Syrian rifles borne by guards across the Sea of Galilee. My record shelves bulge with collections of Beethoven's symphonies, sonatas, concertos, quartets, and other chamber and choral works, accumulated doggedly over many years, and I would sooner give up the furniture than part with any one of them.

In my desk encyclopedia Beethoven is described as "the last of the Classic and the first of the Romantic composers." Of course he is much more than that. Like Shakespeare's Caesar, he bestrides the world—the world of music, anyhow—like a colossus. The early Beethoven stood on the shoulders of Mozart and Haydn, but the whole of Western music since has stood on Beethoven's. His innovations reverberate not only in Schubert and Mendelssohn and Brahms and Sibelius, but even in the last, most modish atonal improvisation for twenty robot tooters and a synthesizer.

Many writers have tried to characterize the music of Beethoven in words. All have failed—although Aldous Huxley came the closest to success, I think, in *Point Counter Point*, where he describes the last movement of the String Quartet No. 15, Opus 132: "It was as though heaven had suddenly become more heavenly . . . the miraculous paradox of eternal life and eternal repose was musically realized." One of the characters in the story reflects: "The music was a proof; God existed. But only so long as the violins are playing. When the bows were lifted from the strings, what then? Garbage and stupidity, the pitiless drought." Yet for myself—and, I am sure, for an enormous number of others—even when the bows are lifted, that proof goes right on echoing.



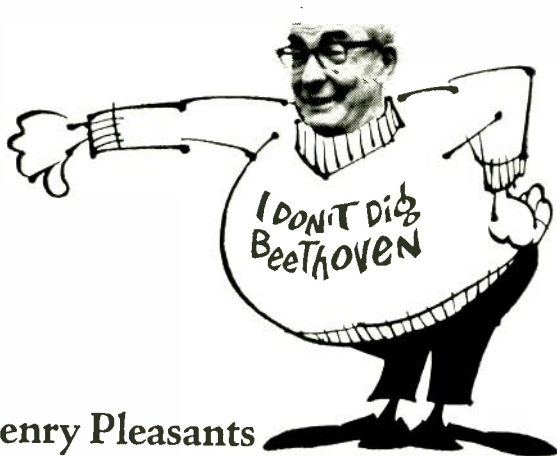
George Jellinek

A TRUE GENIUS cannot be measured by the yardstick we use for more ordinary men, nor can he function and create within ordinary rules. Beethoven defied those rules, and created some of his own, very often subjecting himself to enormous challenges. "Beethoven would not be Beethoven if he were not too much of whatever he was," wrote Romain Rolland. This *superhuman* quality must be accepted as a starting point toward understanding Beethoven's musical mind.

Music for him, like life itself, was a combat. He fought, conquered, and exulted in his victories, as in the final movements of his Fifth and Seventh Symphonies, insisting and relentless in his jubilation. But did all his combats end in victories? Hardly, except perhaps in his own titanic mind. For that mind, the master design of some of his vocal music might have seemed lucid and triumphant, but it was loftily oblivious to the limitations of such ordinary mortals as singers. Beethoven never really asks for the impossible; he merely taxes the singer to the utmost of his abilities, expecting him to respond to the music with perfect contrapuntal discipline and rhythmic exactitude, to say nothing of unfailing vocal resources. We are invariably seized by the exultant spirit of the "Ode to Joy" finale of the Ninth Symphony, but how often can performances of that work stand up to severe musical scrutiny? How many Leonores and Florestans can *really* cope with the cruel requirements of "*O namenlose Freude*"? And isn't even just a technically perfect performance of the *Missa Solemnis* the most elusive Beethovenian aim of all?

These turbulent pages are not meant to be "conquered." They reveal Beethoven's special vision of humanity, exposing Man, the imperfect being, overwhelmed but not defeated by the odds, forever striving and gaining new strength from his struggle. It is a vision whose equivalent in literature has followed me ever since I first encountered it as a student in Hungary: these lines from Imre Madach's great epic drama, *The Tragedy of Man* (1860):

" . . . the goal is death, and life's a giant battle.  
The struggle itself is the goal that man should seek."



## Henry Pleasants

I VERY MUCH dislike Ludwig van Beethoven. The man more than the music, but a good deal of the music, too. And the greater the music (accepting the conventional view of a progressive development), the less I like it. Give me early Beethoven every time—and the even-numbered symphonies.

I don't like that scowling countenance, his pose of the profound and disaffected thinker, his impatience and suspicion of all about him. I would be happier with Beethoven if there were just one smiling portrait, one amusing anecdote, one endearing witticism, one amusing letter. He took himself too seriously—and music too!

All the fun went out of European music in the nineteenth century; or, at least, fun, even charm, came to be looked upon as unworthy. And Beethoven was the villain. There had been fun in Mozart, in Haydn, and even in Bach. There is none in Beethoven, not even in "The Rage Over the Lost Penny," which is furiously comical rather than comically furious. Fun, in any artistic sense, must be lightened by grace and charm. Beethoven had neither.

Modern music, in a historical context, begins with Beethoven. And yet, for me, it is precisely with Beethoven that European music begins to sound old-fashioned. Mozart and Haydn may sound older, but they don't sound dated. Beethoven does.

Still, I prefer Beethoven's symphonies to those of Brahms, Bruckner, and Mahler, not to mention Tchaikovsky's, or the tone poems of Liszt and Strauss. Those latter strike me as *more* old-fashioned, even, than Beethoven's. The message is ever more desperately insistent, pretentious, clamorous, and long-winded. I am of one mind with Spengler on this. "While Praxiteles and Haydn," he wrote, "were able to speak freely and gaily within the limits of the strictest canon, Lysippus and Beethoven could only produce by straining their voices."

Beethoven's voice, in the conventional view, was the voice of a burgeoning bourgeoisie. And that is what the bourgeoisie heard, or thought they heard. No doubt that Beethoven was so self-consciously bourgeois as all that.

He was self-conscious as an artist. And his advocacy of the artist's claim to autonomy, to a position above and rather beyond the general run of man, was echoed in the works and in the personal philosophy of Liszt, Wagner, Mahler—and Schoenberg.

This concept of the artist as a demi-god was fashionable in nineteenth-century Europe, and it persists in our own time. But hero worship, in the long run, is as corruptive of heroes as of worshipers. The hero succumbs to delusions of grandeur and privilege, the worshiper to a belief in his own hapless wretchedness. The consequences are everywhere evident in music today.

The long history of decline and fall, embracing many masterpieces though it does, begins with Beethoven. His own masterpieces are the most splendid of them all. More splendid, in some ways, than those even of Mozart and Haydn. More imposing, certainly. And that's the trouble. Mozart and Haydn could be imposing, too; but they were also delightful. Beethoven's genius worked many wonders. But delight was rarely among them.



## Eric Salzman

LIEBER ERIC: *Schönen dank für* your birthday card and your not very cleverly disguised appeal for help. You should know that I'm not at all in favor of all these celebrations, birthday or otherwise. Frankly, at my age, one doesn't like to be reminded of the passing years. I suppose that someone will say that, after all, I've aged gracefully—I mean think of poor Clementi or even old Cherubini! Well, don't you believe all that poppycock about mellowing with age; I haven't mellowed a bit. That's only what they'd all like to think. What they are really trying to do with all these celebrations, honors, tributes, and encomiums is tuck me away in a nice, safe, historical niche as the revered and honored author of some fine, old-master classical music, ripened and mellowed with age.

Well, damn them, I won't have it! I haven't changed, and neither has the music. Isn't anybody listening any more? Has anyone sat down and really *listened* to my C Minor Symphony in the last hundred years?

The final indignity—even worse than the "old-master" stuff—is all that "Beethoven-the-revolutionary" busi-



ness. You know, the fellow who kicked the aristocrats in the shins and made the world safe for democracy, or the *Grand Canyon Suite*, or socialist realism, or whatever it is I made the world safe for. All that from people who haven't the foggiest notion of what is really revolutionary in my music or what it is really about.

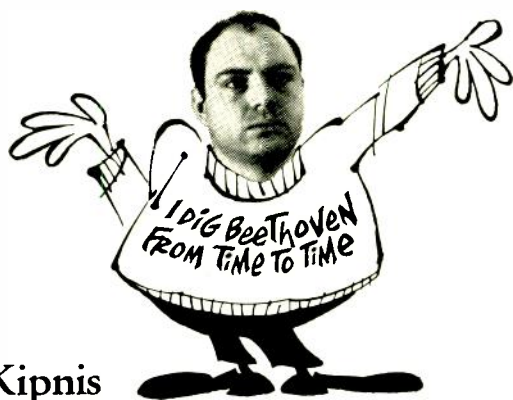
And so, to celebrate, they started music appreciation courses and all the other Sunday School catechism classes. They built Lincoln Center and all the other shrines and temples where they exhibit the mummified relics of St. Ludwig and his friends. Well, dammit, I refuse to be canonized. Do you really think I wrote my music to cure the mentally crippled of their cultural leprosy? To provide safe, instant, old-master culture, sanitized, parboiled, pickled, and packaged as a new kind of uplift religion? I wrote big, vital, relevant pieces full of ideas, conflicts, contradictions, and dramas . . . not bloodless, pious, safe classics.

In short, no celebrations, no prizes, no honorary doctorates, please. Anyone who gets up to deliver another *verdammte* tribute is just piling another shovelful on my grave. Honor me by playing my music—well and with guts. And by, for once, listening—*really* listening!

Mit freundlichsten Grüßen!

*L. v. Beethoven*

P.S. Isn't there anything we can do about those people who put out those incredibly awful little statuettes that purport to be me? At least, couldn't we collect a royalty on them?



## Igor Kipnis

A EUROPEAN acquaintance of mine, a very distinguished specialist in early music, was extremely down on Beethoven when I spoke to him last spring. "I wouldn't care if I didn't ever have to play another piece by Beethoven again," he raged. There were, of course, some extenuating circumstances for his attitude. In the first place, although his love was Baroque and Renaissance music, he supplemented his income by playing as a more-or-less regular member of a symphony orchestra. And he was growling about Beethoven in the latter capacity, having just come from a tedious rehearsal of the

Ninth Symphony, which had been under the direction of an equally tedious conductor. He was just plain tired of it all and wished that he could give up that particular job to devote himself full-time to earlier music.

This desire to escape the overplayed and over-extended works of the concert hall and recording studio is not untypical. Nor are practicing musicians the only ones to have rebelled on occasion; one of the reasons for the burgeoning interest in the Baroque and even earlier music is a boredom with the standard repertoire. Beethoven, of course, comes in rather heavily for his share of knocks. The average music lover, who doesn't attend many concerts and who isn't the owner of an especially large record library, may be far more tolerant than the avid listener or collector. But for some people, at least, the prospect of hearing another Beethoven Fifth is not likely to be anticipated with relish. Pity the poor critic especially. I remember one week, when I was writing for the now defunct New York *Herald Tribune*, in which I had to listen, with ever increasing apathy, to three different pianists who had all programmed the "*Appassionata*."

I have found, though, that after varying periods of vacation away from Beethoven (not to mention other well-used composers), my appreciation is considerably heightened. Recently, listening to a number of Beethoven works that I had not heard for some time (the Second Concerto with Schnabel, just reissued on Seraphim; the "Kreutzer" Sonata with Kreisler; the "Diabelli" Variations with Stephen Bishop; a handful of sonatas performed by Bruce Hungerford; and even the Seventh Symphony with Claudio Abbado, to name only a few examples of performances I heard purely for pleasure, not because of reviewing assignments), the music sounded much fresher and more appealing to me than it had in years.

Then, also, as music by Beethoven's contemporaries has become more and more available on records—works by such composers as Hummel, Dussek, Spohr, Boieldieu, Czerny, and Woelfl—comparisons cannot be avoided. Much of these other composers' works can be appreciated, even relished for their novelty, but Beethoven stands head and shoulders above every one of them. Listening with unjaded ears makes one understand just why this should be so. This is not to say that Beethoven was not capable of turning out a hack work on occasion. I admit to two "unfavorites": the Choral Fantasy and the Triple Concerto, although I must claim an abiding enthusiasm for the "Wellington's Victory" Symphony. Basically, however, my regard for Beethoven (and it is generally a high one) depends on a particular performance more than anything else. Given a great rendition, of even so hackneyed a work as the "Moonlight" Sonata, I find I can immerse myself totally in the music, forgetful of any previous overfamiliarity I may have felt. And it is a marvelously rewarding experience.

# Larry Klein reports on the latest in quadrasonic technique: **THE FOUR-CHANNEL DISC**

THE KEY WORD IS *COMPATIBILITY*—NO NEED TO REPLACE YOUR OLD EQUIPMENT, EITHER DISC OR TAPE; THE NEW SCHEIBER FOUR-CHANNEL STEREO SYSTEM IS STRICTLY ADD-ON

**I**N THE last week of October I was invited to hear the first demonstration of a compatible—repeat: *compatible*—four-channel-stereo (quadrasonic) disc. The invitation was extended by Peter Scheiber and his associate, Thomas Mowrey, of the Audiodata Co. of Rochester, New York.

As you may recall from my last month's *Audio Questions & Answers* column, I have been somewhat less than enraptured by any of the four-channel tapes that I have heard—with the sole exception of a Boston Pops tape I listened to in Acoustic Research's company listening room in Cambridge, Massachusetts. Since I wrote that column I have heard four-channel setups by half a dozen different companies at the Los Angeles Hi-Fi Show, on FM, and elsewhere. Some of the demonstrations were marginally more impressive than others, but none approached the "I am there" quality of that one AR tape. (Let me reiterate that the differences I heard between the AR demonstration and all the others was essentially a matter of the recording, *not* of the equipment used to reproduce it.)

To return to the Audiodata demonstration, their program material was essentially the same as everyone else's, and was for that reason unimpressive. It simply lacked the hall ambience—in effect, the removal of the listening-room walls—that I know four-channel stereo is capable of. However, what I did hear—and what *did* impress me—was four discrete channels originating from a 12-inch disc of normal appearance played with conventional playback equipment. (The components used were a Thorens turntable with Ortofon cartridge and Shure-SME Arm, a Marantz preamplifier, two McIntosh stereo power amplifiers, four Acoustic Research AR-4x speakers, and the Scheiber decoder.) According to Peter Scheiber, the inventor of the technique, the playback limitations in respect to channel separation, frequency range, distortion, and so forth are simply the normal limitations imposed by the playback equipment. Or, stated differently, no degradation of the signal on *any* of the four channels results from its processing through the encoder-decoder.

To produce an encoded disc (which when played back on normal two-channel stereo equipment would be indistinguishable from a normal two-channel stereo record), the process is something like that shown in Figure 1. The usual four- to twenty-four channel master-tape (A) is mixed down (B) to a four-channel tape that contains the two front channels and the two rear channels, each on its own track. This is the equivalent of the Vanguard four-channel "Surround Sound" tape samplers currently available. The four channels are then fed into the Scheiber encoder (C) which reduces them through a matrixing process to a compatible two-channel tape. (Compatible, in this case, means that the tape can be played on a conventional two-channel stereo machine and a normal stereo signal will be heard.) The matrixed signal out of the encoder is then used to feed a normal stereo disc-cutting head (D) to produce a quadrasonic stereo disc (or fed into a duplicator to produce quadrasonic tapes) which, when played back over conventional stereo equipment, will produce a normal stereo signal—or, with the proper equipment, four channels.

The quadrasonic playback setup (Figure 2) consists of a normal (two-channel) stereo tape player or record player (A) feeding a normal stereo preamplifier (B). The right and left channels out of the stereo preamplifier feed into the Scheiber decoder circuit (C), whose *four* outputs are fed to a pair of stereo power amplifiers (D), which in turn drive the two front and two rear speaker systems (E).

Among the selections on the specially cut four-channel demonstration disc was a Blood, Sweat and Tears number which sounded as though I were positioned in the middle of the group with its members performing around me. A "Switched-On Bach" selection was also impressive for its separation among the four channels of the disc. One other modern piece (a work written especially for four-channel reproduction by composer Henry Brant) involving spatial organization of the performing groups worked equally well. Even more impressive than the music was the audience applause welling up

all around me at the conclusion of the Brant performance. Less successful was a *Swan Lake* excerpt treated in a very straightforward fashion with the orchestra in front and the hall reverberation coming from the rear.

A fairly wide-range organ fanfare (by E. Power Biggs) played at a reasonably high level was channeled through each of the four speakers one at a time. With my ear practically pressed to any one of the three speakers that happened to be off, the sound was barely discernible. More signal separation than that one could not ask for. (This does not, however, prove that full separation—and frequency response—are maintained when all four channels are working *simultaneously*.)

My thoughts on the new system are these: if, as Peter Scheiber states, four stereo channels can be easily matrixed down into two conventional stereo channels without audible degradation of *any* of the four original channels (or interference with the playback of the two conventional stereo channels), then he has a system that bids fair to be the system of the future. The real test for me of how well his system works would be to take the one really successful four-channel tape I have heard (AR's) and encode it into two channels, decode back into four channels, and then compare it with the original. If such could be done without audible deterioration of any aspect of the original, then I would be prepared to endorse the Scheiber system without reservation.

The inherent advantages of the Scheiber technique are many. For example, a conventional two-channel stereo tape recorder (or cassette recorder) could be used to play the encoded four-channel tapes either in normal stereo or as four channels with a decoder. This eliminates the need for four-channel in-line tape playback heads (which are inherently expensive), as well as the need for two extra channels of *preamplification*. In addition, four channels could be put on tape without any change in format or loss of playback time. This last point is important in respect to both cassettes and eight-track cartridges. And there is no technical or legal reason why encoded four-channel tapes, records, or



live performances could not be transmitted over FM using normal stereo broadcast equipment, and then be decoded into four channels at the output, not of your tuner, but of your preamplifier—or at the tape-output jacks of your integrated amplifier or receiver.

The major advantage of the Scheiber system over the other proposed techniques is quite simply compatibility to a remarkable degree: the audiophile need not replace major components in his present setup to play four-channel tapes, discs, or FM. He simply adds a decoder, another stereo power amplifier, and another pair of speakers. Such a conversion could be made (and first-class results achieved) for under, say, \$300, including the cost of the decoder. According to Peter Scheiber, the electronic hardware in the decoder needn't be any more expensive than the two extra preamplifier stages required to play four-channel tapes. No special electronic components are required in the decoder, and the circuitry is not any more complex than that found in a normal preamplifier stage.

As to the exact technique used to achieve this two-into-four miracle, Mr. Scheiber is playing it cautious. He admits to being fearful that his idea may be "lifted" before it is fully protected by a patent and the money to protect it. The only statement Mr. Scheiber cares to make as to how he has achieved what he has is to say that the configuration of the two normal stereo channels (whether on disc or on tape) leaves "room"

for two additional full-range stereo channels to be encoded (matrixed) into them without degradation of any of the channels. As I understand his admittedly guarded explanation, the problem was not one of developing electronic circuitry to do the job, but rather of figuring out theoretically how it could be done. Once that was accomplished, building the encoder/decoder was no trick at all. And that is probably why he is being so secretive about the specific details of his technique until it is fully protected.

I can think of several other potential four-channel disc techniques, but none of them, as far as I know, has reached the practical demonstration stage. RCA has a patent on a double-groove technique (requiring two side-by-side styli in one cartridge) that was originally intended for two-channel stereo discs, but could possibly be adapted for four-channel use by making each of the grooves a 45/45 stereo groove. Another approach dates back about eleven years, when the stereo disc was first being considered. It was suggested at the time that a second channel could be multiplexed and recorded into a single, laterally cut groove in much the same way as the second channel is multiplexed in today's FM stereo broadcast. In a four-channel system employing this principle, the two rear channels would ride two subcarriers of perhaps 25,000 Hz multiplexed into the normal left and right channels of the stereo groove.

A third idea that has been proposed

could be called a time-switching system. A "pilot" signal of some sort would be embodied in the groove, either by multiplexing it along with the normal stereo signal or by devoting either the normal left or right channel to it. The pilot signal would switch on, in rotating sequence, speakers one, two, three, and four. The switching among the speakers would take place at such a rapid rate—more than 20,000 Hz—that its effects would be inaudible, and each speaker would seem to be producing a continuous signal. A somewhat similar system using pulse modulation would also switch the speakers so rapidly as to achieve the effect of continuous and simultaneous operation of all four.

The major objection to these systems is that their overall compatibility is limited or non-existent. Because of the various technical limitations of FM, none could be broadcast from a single transmitter, whereas material recorded with the Scheiber system could be broadcast on FM, and then resolved after reception into four channels. And the demands made by the multiplexing and switching systems on the phono cartridge—and perhaps the rest of the components—might be extreme enough so as to require their replacement with new special components.

There seems little doubt that there are quadrasonic discs (and tapes) in our future in some form. As of the moment, the Scheiber approach seems to hold more promise than any other technique that I know of.

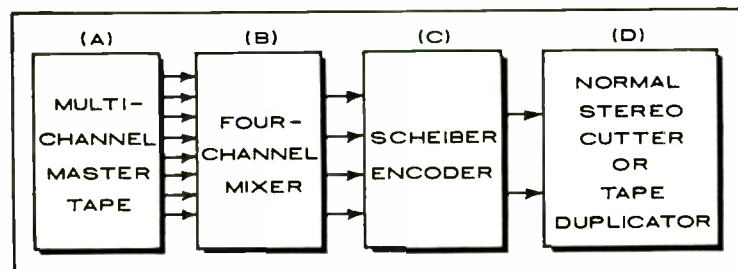


Figure 1 (left): The conventional processes at (A) and (B) produce a "normal" quadrasonic-stereo tape. This tape is then fed into the encoder (C), whose output is used to drive a stereo disc cutter or tape duplicator.

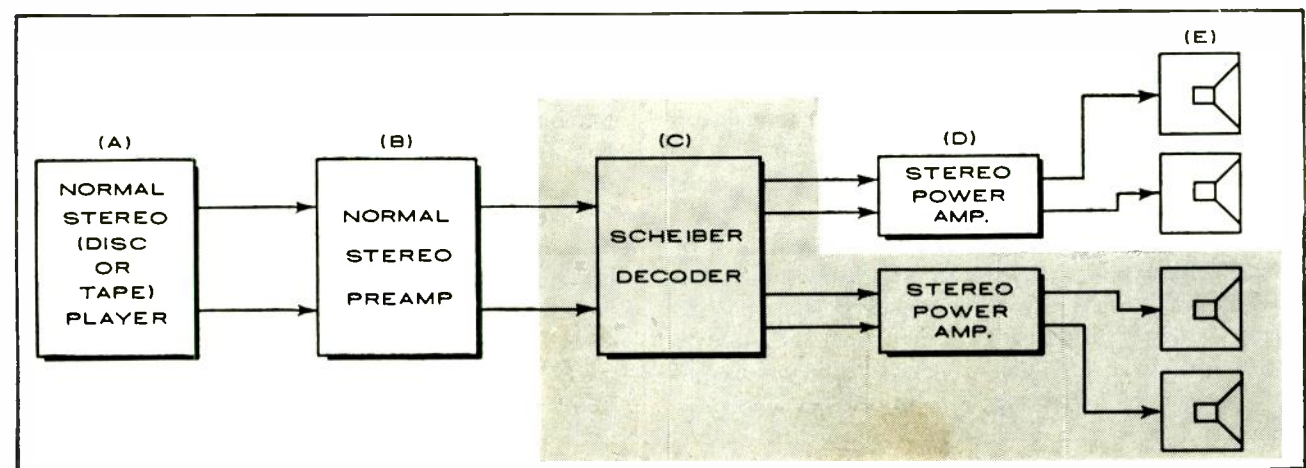


Figure 2 (below): The only additions that need be made to a conventional stereo playback system to play Scheiber-system tapes, discs, or FM programs are shown in gray. These consist of a decoder (C), a normal stereo power amplifier (D), and two rear-channel speakers (E).

# Beethoven's Feet of Clay

By William B. Ober



AROUND 1930, as a little boy in knickers, I was first taken to Symphony Hall in Boston. The proscenium was decorated at that time (as it is now) with columns of gilded rocaille, and I recall noting, with some surprise, an elaborate cartouche located at the top and center in which was inscribed the single name BEETHOVEN, clearly legible from all parts of the hall. This place of honor presumably reflected the musical judgment of Col. Henry Lee Higginson, who had founded the Boston Symphony Orchestra in 1881 and had subsequently met most of the construction costs of its acoustically splendid hall in 1900.

Col. Higginson has been dead for half a century, and his banking house, which never fully recovered from its dealings with Ivar Kreuger, the Swedish match king, went into bankruptcy during the Thirties, but BEETHOVEN still dominates the proscenium in Symphony Hall. Values, in economics as well as in music, have changed since then, however, and now, even more than in 1930, I question Col. Higginson's choice of Beethoven as the "world's greatest composer." Rating scales are inherently invidious, but Bach and Mozart would at the time have been equally good contenders for the honor, and who, indeed, would be so temerarious as to predict what the relative musical values would be a century hence? Once must concede that Beethoven, like Ty Cobb and Babe Ruth, would be on every handicapper's list of the "top ten," but title to the number-one slot will always be debated.

Without minimizing Beethoven's musical genius, without discounting his revolutionary impact upon the music written for a century after his death, it is possible and perhaps instructive to separate the man from his music, to bring him down to earth, to "humanize" him. And to paraphrase one commentator from another discipline,

"This is not a court of justice but a court of history. We judge from appearances, and I don't like his."

To put it bluntly, Beethoven was a failure as a human being on several counts, partly in his external appearance and manner, to some extent in his financial dealings, but chiefly in his interpersonal relationships—especially within his own family. When Beethoven burst into Vienna's smart musical circles as a country boy fresh from Bonn in the Rhineland, he was poorly dressed, ill-mannered, and uncultivated. He remained so even after thirty-five years of exposure to one of the most refined centers of Western civilization. One contemporary records his appearance at a soirée at the home of a member of the lesser nobility in the late 1790's: Haydn was there in court dress with a neat powdered wig; Salieri was equally proper in attire; but Beethoven was slovenly and unkempt, and even a bit unwashed.

To be sure, Haydn, Salieri, and the composers of their generation had won their success by playing the Establishment's game: they were music-making courtiers and had accepted the tradition of noble or archiepiscopal patronage into which they had been bred. But even as a young man who had a long way to go, Beethoven was as indifferent to external appearances and social amenities as the hippie of today. His domestic arrangements, even in his later years, were unattractive and unsanitary. He moved from lodging to lodging—no fewer than seven in the last five years of his life—living in rooms which were a litter and a clutter. When the mess became unbearable, he would move to yet another set of cheap rooms which he proceeded to befoul anew. He was equally slovenly about his personal appearance, usually wearing a shabby surcoat, a stained shirt, and a poorly tied cravat; his boots were never polished. In short, he was a slob.



Added to this unprepossessing exterior was his uncertain temper. To some extent his suspicious, hostile, almost paranoid reactions can be ascribed to his deafness and the resulting sense of isolation, but he was rude and argumentative even as a young man. Habit and deafness may have consolidated these traits as the years went on, but his frequent, violent outbursts of temper, amounting to tantrums, were usually far out of proportion to the situation. Much credit must be given to his loyal friends, the Archduke Rudolph, Prince Lobkowitz, Prince Kinsky, the Prince and Princess Lichnowsky, the court secretary Zmeskall, the kindly von Breunings, and the ever-patient Anton Schindler, his secretary, for seeing the genius in the man and overlooking behavior which would have been unpardonable in anyone else. Beethoven "used" his friends shamelessly; he had little respect for them or for their feelings. Their only thanks were the dedications of works which they had been persuaded to commission.

Yet, even so, their kindness and tolerance were not often repaid in an appropriate fashion. The Archduke Rudolph, Beethoven's most devoted patron, asked him to compose a Mass to celebrate his installation as Archbishop of Olmütz in 1820. One may question the depth of the Archduke's piety and one may or may not enjoy or admire the music, but the *Missa Solemnis* was not completed until 1823, and its form rendered it then—as now—unusable in any proper liturgical service.

A large part of Beethoven's problem was his dislike of the system of patronage. When deafness put an end to his ability to earn money as a piano virtuoso, he had to rely upon the sale of his compositions to music publishers. This was long before the days of copyright and performance royalties. Piracy of musical scores was as rampant as that of literary texts. At best, a publisher could count on a limited sale for a limited period. If the work proved popular, it was freely pirated by competitors who

undersold the original publishers. It is not surprising that fees to composers were therefore low. But this does not excuse Beethoven's conduct toward Count Oppersdorf, who commissioned him to write a symphony for his private orchestra in Silesia with the customary stipulation that the Count should have exclusive performance rights for six months. The fee (500 florins) was generous, and between 1805 and 1807 Beethoven composed his Fourth and Fifth Symphonies—but the scores went into other hands, and all that Count Oppersdorf got for his down payment of 350 florins was the dedication of the Fourth Symphony.

In 1807, Beethoven let it be known that he was favorably disposed to leaving Vienna for Cassel to become *Kapellmeister* to Jérôme Bonaparte, who had just been created "King of Westphalia" by his elder brother. Whether Beethoven really intended to move to such a small provincial town with limited musical resources is questionable, but he used Bonaparte's offer as a lever to persuade the Archduke Rudolph, Prince Lobkowitz, and Prince Kinsky to contract to give him an annuity of 4,000 florins. Unfortunately, during this phase of the Napoleonic wars, currency was unstable. Prince Lobkowitz went bankrupt; Prince Kinsky was slow in making payments, and when he died Beethoven had to bring suit for his rights; only the Archduke was able to live up to the agreement. The annuity contract was effective as of 1809, but by the time Beethoven died in 1827, he had received only about one third of the promised benefits.

Given these circumstances and Beethoven's concern about his financial security, it is quite understandable that his dealings with music publishers—playing one off against another, making half-promises, then seeming not to have kept his side of the bargain—should seem unscrupulous. He certainly interpreted the term "exclusive rights" in a manner that suited his own interests, and he could be petty about details. But then he was never in

*The women in Beethoven's life were many, but the exact nature of their relationships with him is largely unknown. Three who figured in his life were (from the left) his pupil Giulietta Guicciardi, the Countess Josephine von Deym, and Bettina Brentano.*



a position to bargain from strength; though he was often guilty of sharp practice (judged even by the standards of his own day), he had few if any alternatives.

From an artistic point of view, it is unfortunate that Beethoven allowed Simrock to publish the Sextet for Strings and Two Horns as Op. 81b in 1810, when that slender work had actually been composed as early as 1795. There are several other instances in which Beethoven, now established as a successful composer, permitted juvenilia to be published with relatively late opus numbers and no indication of their date of composition; but at least the music was his own, and his only stock-in-trade during some rather lean years. And it is only fair to comment that the trivial, banal Wind Octet, Op. 103, written in 1792, was published by Artaria in 1834, seven years after Beethoven's death; that is one sin which cannot be charged against him.

But Beethoven's chief failures lay in his personal life. Like most men, he wanted to marry and have a home life and a family. Needless to say, for a man of his genius it was unthinkable that he should settle for an ordinary Vienna *Hausfrau* who would mend his socks and see to it that he ate regularly and dressed properly, but who would have no understanding of his musical gifts. He genuinely desired a woman of some intellectual attainments, and in this his choice was limited either to female musicians or to women from a social class above his own, possibly a piano pupil who was a younger daughter of one of the *haute bourgeoisie*.

The story is related that in the 1790's, when he was still under thirty, he did propose marriage to Magdalene Willmann, an opera singer he had known at Bonn and who had also come to Vienna. She refused him because, in the words attributed to her, "He was so ugly and half crazy." A harsh judgment, but from a prospective bride's point of view not unjustifiable. Later he developed serious romantic interests in Countess Giulietta Guicciardi, then in Josephine von Deym, the widowed sister of the Count of Brunswick. Much as Giulietta may have liked Beethoven as a piano teacher, in 1803 she chose to marry Count Gallenberg. It is doubtful that either Josephine von Deym or her sister Thérèse ever seriously considered marrying Beethoven. From the preserved correspondence it appears that they remained good friends and nothing more.

In 1810, the poetess Bettina Brentano, a friend of Goethe and prominent in Germany's highest literary and artistic circles, sought Beethoven's acquaintance. Though each admired the other's gifts, it was not an *affaire du coeur*, and in 1811 Bettina married Count von Arnim. Beethoven's last important "romance," again abortive, was with Amalie Sebald, an accomplished and attractive singer, but examination of their correspondence reveals nothing more than friendship and mutual sympathy. By this time, Beethoven, now in his fifth decade, deaf and

(to say the least) querulous, probably gave up the idea of matrimony. But the fact remains that he was never able to maintain a normal relationship with any woman and that no woman he knew would have him as a husband. He was just too difficult.

**T**HE last sad part of Beethoven's failure in interpersonal relations concerns his nephew Karl. Much ink has been spilled on this subject, and there is little point in cataloguing the misery it caused all parties concerned. Karl was the only son of Beethoven's younger brother Caspar Karl. In 1813, Caspar's will, to which Beethoven was a signatory, made Beethoven the boy's sole guardian. When Caspar died in 1815, it was found that he had added a codicil naming Johanna, Karl's mother, as co-guardian. Beethoven disliked Johanna heartily, possibly because she had committed adultery on at least one occasion, possibly for other reasons as well. A nasty law suit developed, and by 1819 Johanna finally achieved her legal position as co-guardian. But the net effect on the nephew was disastrous. Beethoven tried to find in Karl the son he never had. His letters to Karl refer to him as "my beloved son," and there is some validity to the idea that Beethoven tried to be mother as well as father to the confused, unpromising boy. He concentrated all his affection on this fairly average lad and tried to turn him into something more than the boy could hope to become. With typical reticence of detail, William McNaught (in *Grove's Dictionary of Music and Musicians*) sums up Karl's behavior under his uncle's tutelage:

Karl grew rebellious and deceitful; as a student at Vienna University he fell into bad company of both sexes, ran into debt, became an idler and a wastrel.

Finally, in desperation, the unhappy Karl, unable to establish an identity which could fulfill his genius uncle's hopes, attempted suicide. He was unsuccessful even at that, but when asked why he had tried, he replied, "Because my uncle plagued me so!"

For all his affection and genuine good will, Beethoven was the last man who could reasonably be expected to raise and educate a child properly. Whatever his gifts were as a musician—and they have rarely been matched—Beethoven had little insight into human character, little comprehension of the motives of the ordinary run of men and women, little patience with human frailty. In fact, he had very little insight into his own character and motives, and an inability to cope with his own weaknesses, both physical and psychological, that might, in a man lacking his genius, have led to madness. Perhaps it is not too much to say that in Beethoven's case it led to music.

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*William B. Ober, professionally a pathologist at Knickerbocker Hospital in New York City, will be remembered by readers for his article on Dr. Alexander Borodin in the April 1967 issue.*





INSTALLATION OF THE MONTH

## PENDANT STEREO

**W**HEN you live within walls that are not your own, you are wise to leave them unmarred. Picture hooks may be acceptable, but large wall-mounted stereo setups present special installation difficulties. One solution, as conceived by Mr. Robert W. Bonham, involves only three bolt holes drilled high on the living-room wall of his Los Angeles apartment.

The key to the Bonham installation is a floor-to-ceiling panel constructed of two 4 x 8-foot, 1/4-inch walnut plywood sheets installed on a framework of 2 x 3-inch stock. The assembly is anchored in an upright position by angle irons bolted to studs behind the wall. The standards and brackets that hold up the suspended cabinetry of the installation are screwed to the panels. The cabinets themselves are Mr. Bonham's modifications of commercially available furniture. The two at mid-wall height contain a McIntosh MR71 stereo FM tuner, C26 stereo preamplifier, MC2505 stereo power amplifier, and (in the left cabinet) a Teac 6010 tape deck. Sliding tambour doors conceal the components

when the system is not in use. The long, low shape above the Motorola television set is a custom base for a Marantz SLT-12 turntable. For speakers, Mr. Bonham has chosen to mount two 15-inch Tannoy Monitor Gold coaxial drivers in James B. Lansing Olympus enclosures along with JBL's 15-inch passive radiators. The floor-standing cabinets provide storage for records, accessories, and a Sony 355 tape deck in a pull-out drawer.

Beyond the camera's field of view is a Gulbrandsen Rialto Theater Organ, the speaker cabinets of which have been modified to match the prevailing decor of the room. Both Mr. and Mrs. Bonham are long-time students of the instrument, and most of their home-recorded tapes reflect that fact. In addition, Mrs. Bonham has played with the civic symphony orchestra of her home town—Des Moines, Iowa. The Bonhams describe their record collection as being composed principally of classics, but augmented by musical comedies, light vocal selections, and specialty records of guitar, harp, and, of course, organ.

—R. H.







# EXPLORING BEETHOVEN

A modern listener comes to Beethoven through a few enormously popular works of the composer's middle period. To move on from the familiar to the unfamiliar requires an overview of Beethoven's several styles and methods of approach, and certain key works mark the way clearly through the music's tremendous variety.

By JAMES GOODFRIEND

FOR MOST PEOPLE, it is safe to say, the road to classical music passes first through Beethoven. It isn't difficult to see why this should be so. His compositions constitute the backbone of the concert repertoire, the recorded repertoire, the radio broadcasting repertoire. To the most naïve layman his name stands as a representation of serious music in the same way that Shakespeare's stands for English literature, Rembrandt's for painting, Picasso's for modern art. Therefore, whether one makes a conscious decision to "take up" music, or whether one unconsciously drifts into it through an overheard broadcast or record, there is a better than even chance that the first contact will be with Beethoven—and middle-period Beethoven at that.

What do we hear when, for the first time, we tune in to that musical mind of two centuries ago? It might be best to say first what it is we *don't* hear, or, more accurately, how it is that we do *not* hear it. We do not hear Beethoven's music in the way that Beethoven's audiences heard it. This is no lament on my part that we can never hear the true Beethoven because we cannot hear Beethoven himself interpret his own music (though that might be true), nor do I mean to bring up the point that the standard of instrumental execution and the sheer quality of the instruments themselves were, in Beethoven's time, far below what we tend to take for granted today (though that is almost certainly true). What I mean to say is that we as an audience are musically in a totally different position from Beethoven's audiences. We are not attuned to the styles of Haydn and Mozart as a norm against which to measure things in the way that an audience of 1790 was. With the music of Haydn and Mozart probably more easily available to us today than ever before—certainly in greater variety—through radio, concerts, and recordings, we still do not have *that* sort of familiarity with the style. And we know too much Beethoven and too much music *after* Beethoven to be able to experience, as a Viennese audience of that time could, the gradual unfolding of the com-

poser's musical personality, the development of both technique and aesthetic outlook that took place in the chronology of his works. And therefore we do not hear, as they heard then, the audacities, the revolutionary implications of each succeeding piece of music. Beethoven occupies a historical position of almost unparalleled importance in the development of Western music; he determined, as have few other men, which way that development would go. But, unless we are music historians, that is not what we hear, or, for the most part, what we value, in his music today.

It would be both enjoyable and intellectually profitable for an interested person to take, say, a year in which to do essentially nothing but go through Beethoven's music from the very first works to the last, armed with concert tickets, records, scores, and the best books of analysis, and attempt to understand and appreciate the year-by-year development of the man and the music. Unfortunately, that is not possible for most of us today, unless we are independently wealthy or can expect to receive a monetary reward for doing so. Therefore, Beethoven's development must be a side issue for us today (albeit a fascinating and important one), and we tend to come to a piece of music with which we are unfamiliar wanting to know what *that piece*, in itself, is all about.

IF Beethoven is the beginning of classical music for most people, the beginning of Beethoven is, most frequently, the Symphony No. 5 in C Minor. Or, if it is not that, it is the "*Eroica*" Symphony, or the "Emperor" Concerto, or the Violin Concerto, or perhaps *Fidelio*. In other words, just as we tend to begin our experience of classical music in the middle of its history, we also tend to begin listening to Beethoven in the middle of his. Virtually all the works of the middle period share one of the most strikingly personal characters the world of music has ever known. And that character is so definite that when we at last hear a work of Beethoven's that is not of his middle period we tend to think that

somehow it doesn't really sound like Beethoven at all.

But what does Beethoven sound like? That depends entirely on which Beethoven you mean. There is early Beethoven, middle Beethoven, and late Beethoven; there is dramatic Beethoven and lyrical Beethoven; profound Beethoven, light Beethoven, and potboiler Beethoven; there is humorous Beethoven and dead-serious Beethoven . . . and so on. There is just an awful lot to the man, not in sheer quantity, but in variety. Beethoven rarely wrote the same piece twice or attacked the same problem twice in the same way. With a composer like Vivaldi there is not much to choose between one concerto and another—some are more interesting than others because of the intrinsic quality of the thematic material, and some have special bonuses in unusual instrumentation, echo effects, or tone painting. But one can make a selection of Vivaldi's concertos and dismiss the rest without feeling that one has discarded something new or different. That is generally not so with Beethoven; there are very few works of his that merely repeat what he has said better elsewhere, and very few also that are intrinsically unimportant. The reasons for this involve both social and economic history and aesthetics, and Beethoven was both a product of the changes in those fields and himself one of the determinants of the changes.

But to get back to the main point. There is such a variety of stuff in Beethoven that few generalizations can be made to cover the whole of his output. Of those few, some are most easily expressed in the negative. For instance, it is a general characteristic of Beethoven that he was not a great melodist. To be sure, anyone can point to great melodies here and there (the slow movement of the "*Pathétique*" Sonata, the second movement of the Op. 90 Sonata, the theme of the last movement of the Ninth Symphony, *etc.*), but, in general, melody in itself was not Beethoven's method of working. It matters little if we explain this by saying that because he was not a born melodist, Beethoven created a compositional style that did not depend on lyrical melody, or by saying that he was quite capable of writing great melodies but his compositional style rarely called for them and they therefore occur only rarely in his works. The first statement is probably closer to the truth than the latter, though neither is wholly true. But, the fact remains that melody for its own sake does not play much of a role in Beethoven's music. Pregnant themes and motives, yes; "tunes" (if such a plain word can be allowed), no. A second negative point is that Beethoven was not very innovative harmonically. Again, one can point to exceptions, but by and large his harmonic language was diatonic, not much more advanced than Haydn's, and probably less advanced than Mozart's. The only argument on this matter is one involving a definition of harmony. To that distinguished analyst of music, Sir Donald Francis Tovey, "harmony" was a short-range thing;

"tonality" was long-range harmonic planning. Of tonality, Beethoven was a master and innovator; of harmony, no. And again, one can say either that Beethoven was not a born harmonic experimenter and therefore based his style on a long-range handling of diatonic harmony, or one can say that the style in which he chose to work was not conducive to chromatic experimentation in its shorter ranges. In this case, it is probably the latter explanation that contains more of the truth of the matter.

One very definite Beethoven characteristic that seems to carry through the entire range of his work is the strong rhythmic character of his themes. Continually in his music, one finds what would be a very ordinary sort of theme made quite extraordinary by a dramatically misplaced accent, a reaching over the bar line to cancel (or intensify) a first-beat stress, an abruptness at an unexpected point. Out of such simple devices memorable things are created, and if the majority of Beethoven's themes cannot be said to be ravishingly beautiful melodic effusions, they can most certainly be said to be memorable. And that is one thing that listening to Beethoven demands: that you remember the themes—so that you can hear what he does with them.

If we add to what has already been said that, in matters of musical form and tonal organization, Beethoven's major preoccupation was with sonata form, we have about covered those musical characteristics of the man that remained constant throughout his composing life (outside of those individual touches that Ernest Newman called "fingerprints"). And even this preoccupation with the sonata was an evolutionary rather than merely a continuous thing; that is to say, he learned it, mastered it, restructured it, overcame it, put it aside, and almost (but not quite) left it entirely. Sonata form was the pivot on which Beethoven's development swung.

**N**o one can set off on an exploration of Beethoven without knowing a little about the different media of music and which ones were important to Beethoven—and when. The fact that Beethoven did not write a string quartet until he was nearly thirty, but from that point to the end of his life wrote sixteen of them, is important. It shows that he did not consider the medium something to be trifled with, but one to approach with reverence and a high degree of skill acquired through the composition of less demanding works. The quartet was for Beethoven, as for many other composers, a medium for profound musical thought (in four-part counterpoint), and it is significant that quartets were prominent among his last works, long after he had stopped writing concertos or trios, and even after he had finished writing piano sonatas. In holding the string quartet in such high esteem, Beethoven continued in the practice (though not in the style) of Haydn and Mozart.





*The Beethovenhaus in Bonn, on the Bonngasse, today houses manuscripts, paintings, publications, and other memorabilia of that city's most famous son.*

Beethoven ceased writing string trios while he was still a young man; the medium was not an important one for him, though the Op. 9 Serenade is as lovely a piece in his early style as one can find. Piano trios, on the other hand, he wrote throughout his life, from Op. 1 to Op. 121a. His strong writing for the cello, even in his earliest works, made the piano trio into a far more important medium than it had been before him, and one in which he enjoyed several of his early triumphs.

Obviously the symphony was an important medium for Beethoven, but it is no accident that six of the nine were written during his middle period, and that even the Ninth, advanced though it may be, is not altogether typical of the last period. The concerto, on the contrary, was not endemic to his mode of thinking. A single violin concerto sufficed for him, and only five piano concertos compared with Mozart's twenty-seven. And of the piano concertos, only the Fourth could be said to be a profound work. The Fifth dates from 1809; Beethoven lived another eighteen years and in that time found no internal (or external) compulsion to write a sixth.

Somewhat further down the list, the violin sonatas are, with two exceptions, all early works; they are not at all to be despised for that, but the fact is indicative of what Beethoven thought was or was not suitable for the medium. Songs were not Beethoven's strong point (remember the matter of melody), but he did compose one great cycle (*An die ferne Geliebte*) fairly late in his life (1816). Beethoven's pieces for winds were either youthful entertainments, teaching aids, or occasional pieces such as marches; he wrote nothing comparable to Mozart's Serenade for Thirteen Winds. Church music also held little real interest for him. He

wrote two masses, one of them a relatively unimportant work, the other the great *Missa Solemnis*, a religious, yet non-religious, masterpiece which could never have been performed as part of a church service. On the contrary, opera, though he wrote only one, was frequently in Beethoven's mind. There should be no surprise in this; what appealed to Beethoven in the medium of opera was not the idea of a continuous outpouring of melody, but the idea of drama, which was, after all, what his symphonies, piano sonatas, and string quartets were also all about. And that is why Beethoven, who wrote only a single opera, *could* write one, and Schubert, who wrote, partially wrote, or attempted to write fifteen of them, couldn't.

**T**HIS brings us to the piano works, notably the variations and the sonatas. Beethoven was a master of variations, to be sure, but the medium had no very *individual* cachet for him. He wrote variations throughout his life and on every level from the nearly profound to the potboiler. The sonatas are a different matter entirely. Beethoven was probably the first composer for whom the piano sonata was a major compositional medium. This is not to say that there were not great piano sonatas before him; Mozart wrote more than one "big" work in the form, and the last sonatas of Haydn, though still not very popular, are marvelous music. But the body of Mozart's work, stripped of the piano sonatas, is still very much the same, and Haydn's perhaps even more so. It is the concertos, symphonies, operas, and some of the chamber music that carry real weight in Mozart's music, and the string quartets, symphonies, and masses in Haydn's—not the piano sonatas. But

Beethoven without the piano sonatas is not the same as Beethoven with them; dispensing with them would not only cost us individual masterpieces, but the sense of the totality of his music as well.

For Beethoven, as for many composers since, the piano sonata was the medium of primary exploration, a perfectly logical matter, since Beethoven was not only a pianist, but reputedly the greatest pianist in Vienna, and he had come by that reputation through the performance of solo music, not concertos. New directions in harmony, form, thematic treatment, and what have you most frequently come to light first in the piano sonatas, and only later make their appearances in quartets, symphonies, or other media. The piano sonatas of Op. 2 were well in advance of the trios, Op. 1, the "*Appassionata*" Sonata preceded the "Rasoumovsky" Quartets by two years, and the sonatas of Op. 109, 110, and 111 first explored the musical style that culminated in the last quartets. Beethoven wrote piano sonatas all through his life, in each of his three styles. The emotional content varies from one to the next, but all are "serious" works. There are no trifles among them.

The division of Beethoven's creative life into three periods was a concept first propounded by François Fétis, the Belgian critic and writer, and developed by Wilhelm von Lenz in his book *Beethoven et ses trois styles*, written in Russian and published in St. Petersburg in 1852. The overall concept is all but universally accepted, but there has always been a good amount of bickering on the details. Some critics feel that such a tripartite division is applicable to the style of almost any composer who lived and worked on into maturity. Others claim that such an analysis is possible *only* with Beethoven. Lenz defined Beethoven's three styles as follows: First Period, Op. 1 through Op. 21; Second Period, Op. 22 (the Piano Sonata in B-flat) through Op. 95; Third Period, Op. 96 (the Violin Sonata No. 10, in G Major) through Op. 135. One must remember that these divisions are applied to something fluid and full of anticipations and recollections; Beethoven did not suddenly switch pens and compositional styles. But even so, something rankles in this division, and it seems much more logical today to see the First Period as continuing up through the time of the Second Symphony, Op. 36, and maybe a little after. The real point of change was the Heiligenstadt Testament of 1802, in which Beethoven spelled out his sorrows for his brothers to read after his death. After it, Beethoven was never again the same, though it took the world a couple of years to know that. Many critics also want to push back the beginning of the last period to include only the three last piano sonatas, the five late quartets, the "Diabelli" Variations, and a few other works; put the "*Hammerklavier*" Sonata into a sort of transitional period; and relegate the Ninth Symphony and the *Missa Solemnis*

to a category of their own. On the basis of what might be called "spiritual content" there is a certain justification for this. Certainly the "*Hammerklavier*" Sonata is in a different expressive world from the C-sharp Minor Quartet, Op. 131.

**B**UT, to go back to the beginning, who or what was early Beethoven? Historically we know that he was an exceedingly brash, self-confident, and rude young man, a hell of a pianist, a fearless independent who could socialize with the nobility on his own terms rather than theirs, and a man who had seen his share of troubles and responsibilities before he was twenty-two. But what was he in his music? He wasn't Haydn and he certainly wasn't Mozart. Any one who tells you that the early works of Beethoven sound "just like" Mozart hasn't listened to one or the other very recently. What was he? The piano trios of Op. 1 are a good place to start to find out.

It is no condemnation of the Op. 1 trios to say that they are not among Beethoven's profound masterpieces; as a matter of fact, it is necessary to get away from the idea that profound masterpieces are all one should listen to. Op. 1 shows a composer working in the Classical forms with no little ingenuity but hardly, yet, the skill of a Haydn or Mozart. In certain places, one gets the feeling that the musical material was simply dropped into a pre-existing form and that the fit is not quite right. At other times, one infers "play acting"; Beethoven seems to be striking a pose rather than telling us how he feels. But right away our knowledge of later Beethoven gets in the way. How he feels? Is it the job of a composer in Classical forms to tell us how he feels? There is emotion in music before Beethoven; lots of it. But, in the Classical period at least, it is all a little more abstract, a little less tied to the individual. One of Beethoven's most striking contributions to music is coming to life already; what has been called the "emotionalizing of instrumental melody." It is fascinating to listen to the Op. 1 trios through from the beginning. The first and second offer wonderfully fresh musical ideas, wit, ingenuity, a certain lyricism, a certain strength. Then one comes to the opening of the Trio No. 3 in C Minor and one suddenly hears "Beethoven"—a voice that sounds remarkably like the later Beethoven in the intensity of its emotional expression. Haydn listened to those trios when they were first performed and was mightily impressed by the first two. At the third trio, at the point where we say "Beethoven," he said "stop." What he heard was too new and too much for him; the emotional expression was dominating the form. He strongly advised Beethoven to withhold publication of the C Minor Trio. Beethoven knew very well, though, that in his own terms, the Third Trio was the best and most important of the three. He never quite forgave

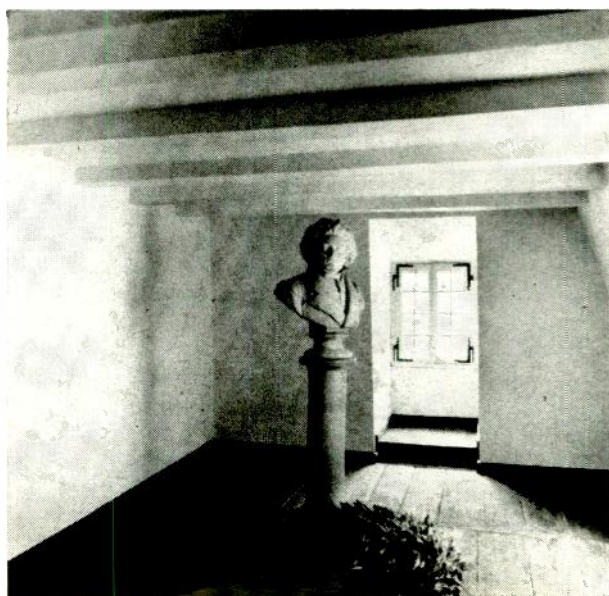


Haydn for not saying so, and he probably never quite understood Haydn's motives; Beethoven at twenty-five was not a trusting man.

Similar moments of deep and powerful expression can be found in other early works. The "*Pathétique*" Sonata, Op. 13, for example, is full of them. And in the first quartet of the Op. 18 set (not the first in order of composition, but placed in that spot in the published edition because Beethoven considered it the strongest of the six), after a first movement of intensity, power, and contrast, built from a single-measure motif stated right at the beginning, we find ourselves in an Adagio that starts innocently enough but gets very "*appassionato*" indeed before we find the relief of the Scherzo. This may not be "Romantic" music in the sense that Romantic music developed after Beethoven, but it is exceedingly hard to call it Classical either. Emotionally honest or not (and some critics doubt it), it is a startling experience in the supposed context of Classical form and balance.

Another characteristic device of the young Beethoven is musical humor. Humor can be found in music Beethoven wrote throughout his life, but in the middle and later works he had less time for it; other things were more pressing. A nice place to hear Beethoven's sense of humor is in the violin sonatas, in particular Numbers 2 and 8. Humor in music operates on the same principles as humor anywhere. Incongruity and surprise are the basic elements, and the subtlety and economy of the treatment determine whether we will have high humor or low. Beethoven, personally, was hardly the urbane sophisticate that Mozart was, but much of his humor is on a far subtler plane than Mozart's *Musical Joke* (which is beautifully written burlesque). In the Sonata No. 8, for example, there is a fairly straightforward first subject expounded in the opening movement (in sonata form, of course); then the music begins to build both in drama and in harmonic deviousness. Ob-

*Bare now, except for a bust of the composer and an occasional floral tribute, is the room in which Beethoven was born in 1770.*



viously, we are being prepared for something very significant and profound as a second subject. And then we come to the moment, the second subject arrives, and it turns out to be something right out of *opera buffa*, the very sort of song that Rossini might write for Figaro. This may not be the broadest humor, but I defy anyone who has truly been listening to resist a smile at this point.

Among the other works of the younger Beethoven one would want to get to know are the Serenade, Op. 8, for string trio, and perhaps the Serenade, Op. 25, for flute, violin, and viola (both for their elegant light lyricism), the piano sonatas of Op. 2, particularly No. 3 (for evidence of a personal piano style that is still dealing, for the most part, with Haydnesque Classical materials), and, if one does not know them already, the First and Second Symphonies, the two piano sonatas of Op. 27 (of which the second is the "Moonlight"), and perhaps the First Piano Concerto. So much might do for a starter.

WITH the title and the actuality of his Third Symphony, Beethoven announced to the world what his mature music was going to be all about. The word, of course, was "*Eroica*," and there has never been a more significant subtitle in the history of music. The music is an expression of heroism. Suppose we examine first what this *doesn't* mean. It doesn't mean that the music of Beethoven's middle period is about the French Revolution, Napoleon, or any other external heroics, nor is it simply the music Beethoven wrote because he was heroic, or a musical portrait of himself as hero (though in a psychological sense, that is of course true). It also does not mean that the works catalog various sorts of heroism in the way that the nineteenth-century landscape painters subdivided "landscape" into classical, heroic, romantic, historical, *etc.* What it does imply is that there is in the music something extra-musical (if we limit "musical" to such things as harmony, counterpoint, orchestration, balance, form, melody, and rhythm) and that this extra-musical something has become the dominating quality of the music. A passage in the excellent Beethoven article in *Grove's Dictionary of Music and Musicians* pins it down perfectly:

... The pattern of expression draws attention away from the pattern of rules by superimposing its own more urgent play of thought. Themes enter and operate . . . but each tells from the outset that it has come on emotional and dramatic business and that the life of the movement is to be the life led by the themes on their own terms. The significant moments need not correspond to the salient points of the framework. . . .

This takes care of the "expression" part of things, but what of the "heroic"? J. W. N. Sullivan devoted a large part of his book (*Beethoven, His Spiritual Development*) to getting across the idea of the "Victory that

may be achieved by heroism in spite of suffering," and positing it as the psychological orientation of the composer in the face of his gradually increasing deafness. Perhaps one cannot get all *that* directly from the music, but in listening to it together with that of Haydn and Mozart, one is forced to the conclusion that though all have an element of conflict, only Beethoven's seems to presuppose the existence of an adversary. There is a struggle going on, and the struggle is *against* something, something extra-musical, whether one calls it fate, death, evil, or social injustice. It is no longer simply the struggle of C Minor trying to become C Major. In various guises this is the overriding characteristic of Beethoven's middle-period works, and virtually everything else—the development of the interdependent slow introduction in sonata form, the dramatic heightening of the development section, the transformation of the recapitulation, the delay of the coda through a second developmental section, the new concept of the scherzo—is simply how he did it.

Beethoven's middle period is frequently thought of as being defined by his symphonies, in particular the odd-numbered ones. "The greater importance the world has always attributed to the Third, Fifth, Seventh, and Ninth Symphonies," Sullivan wrote, "compared with the Fourth, Sixth, and Eighth is not because of any musical superiority they possess, but because everyone is more or less clearly aware that greater issues are involved, that something more important for mankind is being expressed." It is also clear that the even-numbered symphonies are no less Beethoven because they exhibit a certain respite from the battles. Interestingly, Beethoven is most musically innovative (in these middle years at least) when the battle is raging most strongly, and his respites draw back a little from what has been musically dared and consolidate the gains. In Beethoven, though, all the symphonies are basic.

But the symphonies, even as a body, are not the whole of Beethoven's middle period, for though his development goes on almost single-mindedly and at an ever-increasing pace, it often moves from one medium to another for successive steps, and the individual works themselves become more and more individual. There is far more difference between even successive works in the same medium than in early Beethoven, because we are dealing now not with an incredibly talented young man, nor even with the best composer in Vienna, but with one of the great masters of music.

The quartets of Op. 59, the "Rasoumovsky" Quartets, are a case in point. They are linked only by the request of Count Rasoumovsky that each incorporate a Russian theme; in fact, such themes are positively identifiable only in the first and second of the group. In contrast to what a lesser composer—or a younger Beethoven—might have done with the assignment, Beethoven wrote three

utterly dissimilar works. It is not merely that the musical materials and their employment are so different, but that the emotional states are so richly variegated, from the almost whimsical and strangely exultant *Allegretto vivace* of the first of the set to the "ancient and starless night of the soul" (as Sullivan called it, not commenting on the fact that it also sounds peculiarly Slavonic) of the slow movement of the third and its headlong and triumphant fugal finale. Clearly, Beethoven said things here he did not say elsewhere.

The piano sonatas of the middle period too offer their own drama (and drama is precisely what it is). Op. 57 (the "*Appassionata*") introduces, possibly for the first time, concepts of chaos and of timelessness that have since come back to haunt us in the music of the twentieth century. The carefully prepared moment of chaos comes at the close of the development section of the first movement where the bass line continues to climb as it would never have been allowed to in Classical style, creating rapidly shifting harmonies and increasing tension, until at the peak of the climb the music breaks into a chaotic mass of arpeggios and ambiguous harmonies, where, as Tovey says, "articulate music ceases." Contrasting with the human drama of the outer movements, the slow movement, through the use of a theme as near to melodic and harmonic immobility as possible, and the employment of "doubles," the most archaic form of variations, spins a Nirvana-like music that is away from both time and action. This mixing of fire and ice produces a work that Haydn (for example) would not even have believed, had he heard it.

One can choose almost randomly among the middle-

*The Beethoven monument in Bonn was unveiled in 1845. It came about through the efforts of a committee headed by Franz Liszt.*





period sonatas and be sure of finding something strikingly individual, even in what is probably the most Schubertian movement in all of Beethoven, the second (final) movement of the E Minor Piano Sonata, Op. 90, a joy of a work, lacking only an epithetical name to become immensely popular. Other "great" pieces in Beethoven's middle period are the Fourth and Fifth Piano Concertos, the Violin Concerto, the "Archduke" Trio, Op. 97 (though officially it is two opus numbers too "late" to be included); the "Kreutzer" Sonata for piano and violin, and, of course, *Fidelio* and its four overtures. But one should also be aware of several lesser-known works that would not at all suffer in a comparison: the two piano trios of Op. 70, the 32 Variations in C Minor for Piano, and, in its laconic and quirky way, the String Quartet in F Minor, Op. 95.

**B**EFORE getting to the mysteries of the late works, a few words are necessary on Beethoven's "potboilers." The word has been too loosely used, referring at times to works that simply don't "come off" the way they should, such as, perhaps, the Triple Concerto. Rightfully, a pot-boiler is a work written more out of external inducement (money, for example) than internal necessity—that is, by the time of Beethoven's middle period it was just that; before then, most music was externally generated, and "potboiler" is unjust. Beethoven wrote lots of pot-boilers, and if approached in the proper frame of mind, like off-year vintages of a great vineyard, they can be delightful. Such things as Beethoven's music for military band, the piano variations on *God Save the King* and *Rule, Britannia*, the admittedly unidiomatic settings of Scottish, Irish, and Welsh songs, and, yes, even *Wellington's Victory* (a new recording is reviewed in this issue) are as worth getting to know as many a more serious effort by a lesser composer. One should listen to them and enjoy them; just don't get them mixed up with the masterpieces.

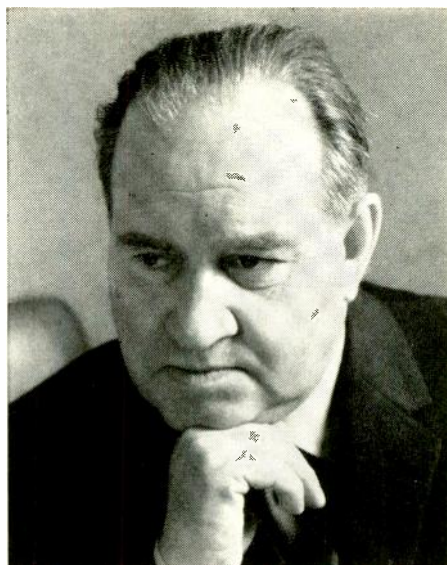
It is fascinating that even today, almost a century and a half after their composition, the late works of Beethoven can still offer difficulties for the listener. The reason is that, contrary to the more simplistic notions of historical continuity, music did not develop in that direction after Beethoven's death—at least not until long, long after. The Romantic movement that grew up around and about Beethoven sprang from different soil and produced quite a different sort of flowering. Certain things in Beethoven appealed to the Romantics—the Ninth Symphony, for example—but the introversion and intellectuality of the late quartets was as alien to the Romantic way of thought as thirteenth-century organum. Beethoven's late period is no place to go looking for sweets.

On the other hand, once it is understood that Beethoven after, say, 1818 (the "*Hammerklavier*" Sonata,

composed that year, is still really intelligible in somewhat the same terms as the "*Appassionata*," the "*Waldstein*," and Op. 90) is again a different man than before, the music is not all that forbidding. Aldous Huxley, through a passage in his novel *Point Counter Point*, has sold innumerable people on the A Minor Quartet, Op. 132, with negligible difficulty. Performances of spectacular virtuosity have gotten other people into other works. The way is clear and all that is necessary is that you listen.

Most briefly, and in the most oversimplified way, what is going on in the late works is this: the concept of heroism has disappeared as a motivating force for the music, to be replaced, at least in Sullivan's view, by an almost mystical apprehension of suffering not as a necessary evil to be endured and overcome but as a concomitant of artistic creation and therefore one of God's greatest gifts. In more applied terms, the *music* no longer proceeds through trials to triumph, but tends to treat the strife as internal and the protagonist and antagonist as one. The result is a new synthesis, and the view, from the twentieth century at least, is all very Hegelian. Coincidentally (or perhaps not so), Hegel was publishing his major philosophical works at this very time.

In more purely musical terms, Beethoven was attempting many different things. Fugue came to be of greater and greater interest to him, and in one instance (the C-sharp Minor Quartet, Op. 131) he posited a fugue as the *first* movement of a work. Nominally three- and four-movement works in sonata form were expanded to five, six, or even seven movements—or contracted to two—and sometimes the emphasis was shifted (as in the Ninth Symphony and the original version of the B-flat Quartet, Op. 130) from the first movement to the last. In Joseph Kerman's recent book on the Beethoven Quartets, the author refers to the late works as being alternately "integrative" and "disassociative," some tying all musical components more tightly together than ever before and others bringing the most striking disparities into conjunction. Beethoven's thematic invention became more economical than ever before, and three of the last quartets (A Minor, B-flat, C-sharp Minor) draw their melodic life from a single four-note configuration. In short, Beethoven had come to view music both microscopically and telescopically. He was no longer confined by the apparent scale of things. His last works were a kind of game of opposites in which the mastery had become so great that the musical materials and the expression were one and the same. This is the application of a view of the world we have come to associate both with Eastern thought (of which Beethoven had some knowledge) and with very old, very wise men who have about them something of a mythical quality. Beethoven when he died was not quite fifty-seven years old, but it is all too apparent that his real age was much greater than that.



## Stereo Review talks to *DAVID OISTRAKH*

"IT has been a long day," said David Oistrakh, sinking wearily into an armchair. "Remember, I am not a young man any more. . . ." It was the second day of a three-day recording session in Severance Hall in Cleveland, Ohio, where Oistrakh was recording Brahms' Double Concerto (with the cellist Mstislav Rostropovich) and the D Major Violin Concerto with the Cleveland Orchestra conducted by George Szell for Angel Records—the discs will be released in February. Oistrakh had flown straight to Cleveland for the recordings and was scheduled to return to Prague for the start of his annual European tour immediately after the closing session. Recording a familiar work many times over is not a tiresome experience for him. "On the contrary," he said. "Take the Double Concerto. I have done it four times already. First, with my old chamber-music partner Knushevitzky, then with the Czech cellist Milos Sadlo, then with Pierre Fournier, and now with Rostropovich. Each attempt brings a new approach, a new *kind* of rapport with another artist, another individual. Both players can benefit from such an interchange. And the same goes for the Violin Concerto. My recording with Otto Klemperer was very important to me; now, with Szell, it's an entirely new experience."

Oistrakh's praise for Szell is boundless. "He is an amazing man, his mind and energies are unbelievable. He is a complete musician; every nerve in his body was made for music. We have excellent rapport. And what an orchestra this is!" But he quickly added: "You have many wonderful orchestras in this country. I treasure all my experiences in Boston. And that Philadelphia Orchestra!"

This winter Oistrakh will return to the United States as a conductor with the Moscow Philharmonic. When asked whether conducting would demand more of his time in future, possibly at the expense of his violinistic career, he said with a smile that he felt both avenues could be explored simultaneously. "My repertoire as a conductor is centered mainly on the Classical and Romantic schools and on the Russian composers who are my contemporaries. I feel a special affinity for both Prokofiev and Shostakovich." And he referred with evident pleasure to his current performances of Shostakovich's Tenth Symphony.

MY question about the life of a world-acclaimed touring virtuoso elicited the expected expressions of satisfaction mixed with a kind of weary resignation. "My wife and I spend our summers in Estonia—about six weeks every year. That kind of rest means a lot to me after being always on the go. But don't think my life is generally more restful

in Russia. I can be just as tired in Moscow as I am now. I have almost forty pupils."

The pupils are those assigned to Professor David Oistrakh of the Moscow Conservatory. The number is nearly always the same, but he is allowed the privilege of refusing a student he does not wish to teach. He said that his son—and most celebrated pupil—Igor has a schedule almost as demanding as his own. "I don't see him as often as I'd like to." But sometimes their paths cross on tour, and other times he runs into such other famous violinists and warm friends as Isaac Stern and Yehudi Menuhin.

On the subject of the current scarcity of young American string players, Oistrakh remarked that Russia does not experience a similar shortage. "I think the explanation lies in the governmental structure. In Russia, the state evidently succeeds in making the life of a concert violinist or an orchestral musician seem more appealing to a young person. It is, after all, a hard life. It requires much practicing and many sacrifices. You might say that you have to sacrifice your youth. It seems that in America fewer youngsters are able to dedicate themselves to such a life. They have other distractions, and their ideas of a successful career are different."

ASKED if he had time to hear his many recordings after they are released, he said, "Very seldom. But recordings are very important to me, nevertheless. I can never forget how much they meant to me when I was a young man and learned so much from those of Fritz Kreisler. And now, with the wonderful recording techniques of today, the experience has become even richer." Did he ever compare his earlier recordings with his current ones? "For me, the recent recordings always mean more. I made some good records when I was younger, but now that I am older I know more, and the records I am now making represent my current thinking, my current form of expression. They are dearer to me."

Sitting there, as the fading late-afternoon sunlight filtered into the dressing room in Severance Hall, Oistrakh looked his sixty years, his face like that of a benign professor and radiating a sad wisdom. But during the hours that had gone before, while he was standing on the podium and looking larger than life, pouring out tones of throbbing richness against the accompaniments of the amazing Cleveland Orchestra, he had given no evidence of aging. He was playing Brahms, music full of mellow and autumnal feeling, and he seemed then like the embodiment of ripe, rock-solid, ageless musicality.

—George Jellinek



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



**CLASSICAL**

**A BEETHOVEN SPECTACULAR: WELLINGTON'S VICTORY**

*The conductor is the winner in a new recording of a much-maligned work*

**W**ITH THE Beethoven bicentenary upon us, we may confidently expect soon to experience an unparalleled onslaught of the composer's many works in all those forms in which music comes to us today—live performance, radio and TV broadcasts, discs, and tape. Deutsche Grammophon, which is reported to be in the process of recording an absolutely *complete* Beethoven cycle, has started things off with a literal bang: the "Wellington's Victory" Symphony with the Berlin Philharmonic under Herbert von Karajan.

The so-called "Battle" Symphony was originally composed in 1813 for the Panharmonicon, a mechanical wind band invented by Johann Nepomuk Mälzel, a musical P. T. Barnum of the time, and subsequently scored by Beethoven for a conventional orchestra. Although the work was immediately popular in Viennese concert halls, the composer himself is reported to have

considered it one of his "scribblings for money," and critical opinions since, perhaps influenced by its unusual provenance, have dubbed it a "potboiler" and worse. I have always found it great fun, however, and will argue vehemently with anyone who wants to call it "bad Beethoven." Appropriately, in these days of *electronic* Panharmonicons, there has been a fair amount of interest in the piece simply for its stereo possibilities—left speaker for the English army, right one for the French, and watch out for that action in the middle. There have been stereo recordings by Morton Gould, Antal Dorati, and Hermann Scherchen, all highly entertaining and effectively bombarding (cannons from West Point and the like), though the Scherchen, to my mind, tries for too *much* razzle-dazzle.

Now comes the Beethoven-year starter from DGG, a really hair-raising blast set off by von Karajan. What



June 21, 1813: the Peninsular War ended with Wellington's defeat of the French under Joseph Bonaparte at the Battle of Vitoria, Spain.



Photos: Sabine Weiss

*Fine for Werther: conductor Prêtre and soprano De los Angeles*

makes his version different from those of his predecessors? Well, it's not so much different as just better, more stylish and sensitive (yes, *sensitive*—the end of the battle, for one thing, doesn't just peter out, and you wind up feeling almost sorry for the French at Beethoven's minor-key restatement of their signature tune). Then, there is the miracle of the orchestral playing, not so much for the sound of the battle itself—after all, anybody can make a lot of noise—but how does von Karajan manage the pianissimo, ultra-fast start of the fugue in the final victory symphony part so breathtakingly? The performance is terribly impressive, from the battle (I don't know what battle gear was used, but it makes one hell of a lot of noise, and I half expected a little French soldier to come running out of my right speaker with a white flag), in which you clearly understand that the British are winning (they keep on shooting long after the French have stopped), on through to the final "God save the King" which is majestically set forth.

Side two of the release features the winds (and, obviously, the drums and percussion) of the Berlin Philharmonic in a rousing assortment of Beethoven's military band music. Some of it is new to records, although several pieces, such as the Yorkshire March, have been recorded before. Beethoven's band writing, with a few exceptions, is far more subtle than almost anybody else's. Listen to the quite lengthy March in D Major (listed as W.o.O. 24 in the Kinsky thematic index), which the composer wrote in 1816 for a Viennese artillery corps, for some notion of how elaborate a march can be. The performances in these works are rousing, to say the least; my son stomped around to the music until I thought the floor would collapse. A charming release, superbly recorded, and undoubtedly an excellent way to launch the Beethoven Year.

*Igor Kipnis*

**BEETHOVEN:** *Wellington's Victory or the Battle at Vittoria, Op. 91.* Berlin Philharmonic Orchestra, Herbert von Karajan cond. *March, in D Major (W.o.O. 24); Polonaise, in D Major (W.o.O. 21); Ecossaise, in D Major (W.o.O. 22); March, in C Major (W.o.O. 20); March for Two Clarinets, Two Horns, and Two Bassoons, in B-flat Major (W.o.O. 18); March No. 2, in F Major (W.o.O. 19).* Winds of the Berlin Philharmonic Orchestra. DEUTSCHE GRAMMOPHON 139045 \$5.98. © L 9045 (7½) \$7.95.

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### MASSENET'S WERTHER: FIRST STEREO RECORDING

*Angel's brilliantly cast version is the best ever  
for an affecting, passionately Romantic work*

**M**ASSENET's *Werther*, which never really established itself in the operatic repertoire outside France, has not fared very well on records either. Angel's just-released performance by the Orchestre de Paris and a star-studded cast under conductor Georges Prêtre is the first in stereo. It is also probably the best ever, since comparison with Pathé's authoritative (but abridged and sonically outmoded) early recording with Georges Thill and Ninon Vallin is beside the point today.

Angel is to be complimented on the success of its casting. Nicolai Gedda, God's gift to the French repertoire in these tenor-scarce years, is an ideal *Werther*, capturing the plaintiveness, impetuosity, and foolhardy passion of the character very believably. His voice is in fine shape, showing off ringing top notes and finely scaled pianissimos with equal skill. In the climax of "*Pourquoi me réveiller*" the tones are not properly centered, but otherwise the singing is admirably well controlled. Victoria de los Angeles gives a convincing account of Charlotte, a woman capable of conquering her passion for *Werther* out of a sense of filial duty. Her singing is subdued, rather inward and perhaps overly cautious, but the part lies well in her still lovely and secure mid-range, and her phrasing is poetically expressive. A heretofore unheralded baritone, Roger Soyer, brings dignity and authority to the rather colorless role of Charlotte's husband Albert, and Mady Mesplé contributes a fragile but sweetly and accurately sung performance as her sister.

Conductor Prêtre cannot quite conquer the relative dramatic tameness of Act I, but as the action gathers momentum, the music gains in impetus and lyricism. My only complaint about the conducting is the overly brisk pacing of "*J'aurais sur ma poitrine*" (Act 2), which prevents Gedda from phrasing the music with the appropriate freedom and expressiveness.

*Werther* is really a very attractive opera. Its basic flaw, as I see it, is that though its hero is supposed to be a man,





THE BEATLES: George, (the real) Paul, John, and Ringo

his overwrought and near-hysterical behavior too often contradicts that fact. Such, however, was the Goethe character that inspired the opera—very effective in its time, but one not easy to accept nowadays. Musically, the work abounds in pages that not only sound beautiful but reveal Massenet's unusual skill and sophistication in orchestral writing. It is most certainly well worth acquiring in such an attractive presentation as this. *George Jellinek*

**MASSNET: *Werther*.** Nicolai Gedda (tenor), Werther; Victoria de los Angeles (soprano), Charlotte; Mady Mesplé (soprano), Sophie; Roger Soyer (baritone), Albert; Jean-Christophe Benoit (baritone), the Bailiff; André Mallabrera (tenor), Schmidt; Christos Grigoriou (baritone), Johann. Children's Chorus of the French Radio; Orchestre de Paris, Georges Prêtre cond. ANGEL SCL 3736 three discs \$17.94.

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## THE BEATLES' "ABBEY ROAD"

*Doing what they do best: exploiting the technical resources of the recording medium*

THE Beatles have produced another great record. What else is new? One of the first things a reviewer learns is that it's much easier to put the rap on a performer than it is to write a favorable review. So what do we do with the Beatles? They keep coming up with super recordings, and we keep having to find new language with which to praise their already well-congratulated talents.

Curiously, this one came out of left field, with little advance publicity. Yet here it is, better than "The Beatles" or "Magical Mystery Tour," and probably the equal of "Sgt. Pepper." There is, in fact, a distinct structural sim-

ilarity. The second side of Apple's new "Abbey Road" is a loose assemblage of interlocking songs that have a number of quite distinct thematic relationships. (For the non-intellectual among us, what I mean is that the Beatles view the second side of the record as a non-stop musical event. Okay?)

*Here Comes the Sun*, for example, a bright paean to aliveness, is verbally (but not thematically) related to *Here Comes the Sun King*—but slower, sweeter, and concluding with a curious section sung in what might be described as cockney Italian (or is it Spanish?). *You Never Give Me Your Money*, one of the most sectionalized of all Beatles pieces, spins through at least four separate elements before it fades into sound effects that announce *Sun King*; its theme is repeated, with new lyrics, in *Carry That Weight*, which may, in turn, have a subtle relationship to a song on one side called *I Want You (She's So Heavy)*. Finally, at the very close, and not even listed on the album label or cover, is a mini-piece called *Her Majesty* (quite obviously dedicated to Elizabeth II) sung demurely by the real Paul McCartney.

"Abbey Road" also is similar to "Sgt. Pepper" in its use of the full panoply of electronic recording devices and techniques. *Because*, for example, has one of the few truly musical uses of the Moog synthesizer that I have yet heard. Complicated overdubbing and mixing abound. For my tastes, this is what the Beatles do best. They are not a particularly outstanding performing group, and I find their talents most productive when they are focused on the near-compositional assembling of musical elements that goes into the making of a complex recording.

Of course, there's no particular necessity to be aware of all this. The seemingly bottomless fountain of McCartney (and Harrison) melodies continues to gush forth, and such pieces as *Because*, *You Never Give Me Your*



JANIS JOPLIN:  
The rock age's answer  
to Tallulah

*Money*, and *Something*—I could easily name four or five others—are going to be in our heads for some time to come.

I suppose I haven't really come up with any new compliments for the Beatles—not that they need them. But I hope I have at least persuaded you to hear "Abbey Road." You'll find it a happy experience. *Don Heckman*

**THE BEATLES:** *Abbey Road*. The Beatles (vocals and instrumentals); with various instrumental accompaniments. *Come Together; Something; Maxwell's Silver Hammer; Ob! Darling; Octopus's Garden; I Want You (She's So Heavy); Here Comes the Sun; Because; You Never Give Me Your Money; Sun King; Mean Mr. Mustard; Polythene Pam; She Came In Through the Bathroom Window; Golden Slumber; Carry That Weight; Her Majesty; End.* APPLE SO 383 \$6.98, © 8X0 383 \$6.98, © 4X0 383 \$5.98.

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## THE DOUBLE-EDGED SOUL OF JANIS JOPLIN

*Her "Kozmic Blues" essence is successfully captured in her second album for Columbia*

**T**HE essence of the irrepressible pop singer Janis Joplin has finally been captured on records with her new Columbia release "I Got Dem Ol' Kozmic Blues Again Mama!" The authentic fire of a live Joplin performance flickered only fitfully in her first album, "Cheap Thrills," the net effect being that many were led to wonder what all the shouting was about. Those (including critics) lucky enough to hear her in person have been unstinting in their praise and enthusiasm, but how do you describe a hurricane? The rock age's answer to Tallulah

ambles on stage wearing the spoils of a raid on a thrift shop, peers out curiously through her abundant hair, takes an inspirational swig of Southern Comfort, and then proceeds to galvanize her audience with some of the best blues singing ever heard. A large element in Joplin's fantastic communicative gifts is visual, and a great deal of credit should therefore go to producer Gabriel Mekler for so successfully capturing all that double-edged soul on this brilliant new recording.

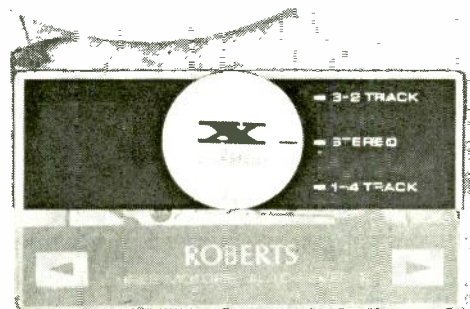
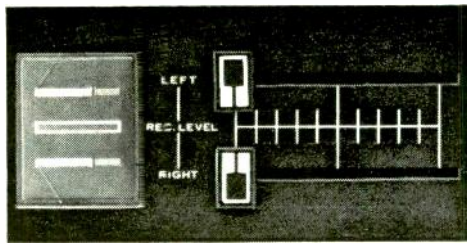
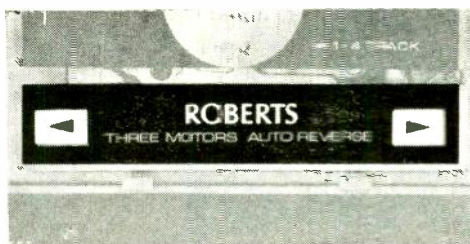
It has always been true in popular music that the performer counts for more than the material. A superstar can transcend even the worst of songs (Frank Sinatra singing *Strangers in the Night*, for example) whereas a mediocre singer can fail with the best. A case in point here is *One Good Man*—a fair-enough song, but superstar Joplin raises it to her own level, singing it as a ringing call out of an emotional jungle. An even stronger example would be the old Rodgers and Hart classic *Little Girl Blue*. Generations of indifferent performances have worn it so thin—it is a good song—that we have long since ceased to expect anything more from it. Just a few bars into Joplin's persuasive interpretation, however, and you will be in the middle of a new and revelatory musical experience.

The other songs here are just as good, and Joplin's voice, it seems to me, is better—mellower, stronger, more focused. I could go on, but there really isn't much point. "Kozmic Blues" is going straight to the top of the charts and will probably stay there for months. Try it; you'll play it endlessly now, and at least every six months for the foreseeable future.

*Peter Reilly*

**JANIS JOPLIN:** *I Got Dem Ol' Kozmic Blues Again Mama!* Janis Joplin (vocals); orchestra. *Try; Maybe; As Good as You've Been; One Good Man; To Love Somebody; Kozmic Blues; Little Girl Blue; Work Me.* COLUMBIA KCS 9913 \$5.98, © HC 1211 (3¼) \$7.98.





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# CLASSICAL

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

D'ALBERT: *Scherzo, Op. 16, No. 2* (see SCHARWENKA)

J. S. BACH (Arr. Maeda): *Air on the G String* (from Orchestral Suite No. 3); *Minuet in G* (from Anna Magdalena Notebook No. 5); *Gavotte I* (from English Suite No. 3); *Fugue No. 1* (from The Well-Tempered Clavier, Book I); *Two-Part Invention No. 1*; "Little" *Fugue in G Minor*; *Bourrée* (from Solo Violin Partita No. 1); *Minuet in G Minor* (from Anna Magdalena Notebook); *Prelude No. 2* (from Six Little Preludes); *Siciliano* (from Flute Sonata No. 2); *Two-Part Invention No. 13*. Tadao Sawai and Kazuo Sawai (kotos); Hozan Yamamoto (shakuhachi); Sadanori Nakamura (guitar); Tatsuro Takamoto (bass); Takeshi Inomata (drums). RCA VICTROLA VICS 1458 \$2.98.

Performance: A non-swinging  
Recording: Pop-style  
Stereo Quality: Excellent

After such varied efforts to transcribe Bach as "Switched-On Bach," "Play Bach with the Jacques Loussier Trio," and the efforts of the Swingle Singers, I don't suppose it is at all surprising that the present disc calls itself "A New Sound from the Japanese Bach Scene." The two main instruments used are the koto, a plectrum-plucked instrument with a five-foot-long wooden body and silk strings, which has a few sonic similarities to a harpsichord if you don't listen too closely, and the shakuhachi, a wooden flute not too far removed from the recorder but without Western equal temperament. What one hears here are the standard Bach potboilers, with the notes played by various combinations of kotos and shakuhachi, supported by a rhythm section comprising the usual (and very Western) guitar, bass, and drums. This might have had an intriguing result, had some imagination been used by the transcriber and the players. Unfortunately (after the surprising initial shock of hearing the Japanese instruments), the sporadic attempt to add a jazz element, mainly through a bit of stale syncopation, only serves to show that the Japanese on this occasion are tamely trying to imitate the American pop scene. A few intros are worth attention, but when

the kotos and shakuhachi come in with their extraordinarily straight Bach, the going, at least after a few bands, is terribly tedious. How much better the Swingles did it! The recording, close-up on the lead instruments, is basically pop-style; this is definitely not what a koto sounds like. Altogether, a bore, unless you insist on hearing what the latest attempt to foist a pop approach on Bach has led to. I. K.

## RECORDING OF SPECIAL MERIT

J. S. BACH: *Cantata No. 10, "Meine Seele erhebt den Herren"; Magnificat, in D*

Linnam Records



KARL MÜNCHINGER

*An imaginative Bach coupling superbly done*

*Major (BWV 243)*, Elly Ameling (soprano); Hanneke van Bork (soprano, in Magnificat only); Helen Watts (alto); Werner Krenn (tenor); Marius Rintzler (bass, in the cantata); Tom Krause (baritone, in Magnificat); Vienna Akademie Chorus; Stuttgart Chamber Orchestra, Karl Münchinger cond. LONDON OS 26103 \$5.98.

Performance: Glowing  
Recording: Excellent  
Stereo Quality: Fine

It was imaginative of Karl Münchinger to couple the well-known Magnificat with the Cantata No. 10, "My soul doth magnify the Lord," for the latter work, written to be performed on the Feast of the Visitation of the Blessed Virgin Mary, is a paraphrase of the Magnificat text. This German Magnificat is a superb work, and it deserves to be far better known; only one other recording is listed

at present in Schwann, a commendable if not ideal version on Lyricord. The Latin Magnificat setting is familiar enough to need no recommendation, and, if you enjoy it, you cannot help but respond to the strength of Cantata No. 10. Münchinger's performances are exceptionally impressive; in the cantata, he outdistances the competition by far, and even in the Magnificat I would say that only Richter's virtuosic rendition on Archive might be found preferable by some. Münchinger treats his Bach rather more lyrically than Richter and with greater warmth. Instrumentally, the newer version is as superb as Richter's is, with some wonderfully exciting trumpet playing and an imaginative organ continuo. Münchinger's soloists are excellent; the recording is spacious, detailed, and brilliant. This disc is very highly recommended. I. K.

J. S. BACH: *Concerto, in A Major, for Oboe d'Amore, Strings, and Continuo (BWV 1055)*; *Concerto, in G Minor, for Flute, Strings, and Continuo (BWV 1056)*; *Concerto, in D Major, for Three Violins, Strings, and Continuo (BWV 1064)*, Heinz Holliger (oboe d'amore); Karlheinz Zöllner (flute); Walter Prystawski, Tomotada Soh, and Rudolf Bamert (violins); Festival Strings Lucerne, Rudolf Baumgartner cond. DEUTSCHE GRAMMOPHON 139 132 \$5.98.

Performance: Enjoyable  
Recording: Excellent  
Stereo Quality: Very good

All three of these works are reconstructions from Bach harpsichord concertos and are presumed to be the original versions of those harpsichord concertos, all of which are thought to be later reworkings of earlier pieces. The A Major Concerto is the fourth keyboard concerto, the G Minor is the F Minor Concerto No. 5, and the three-violin Concerto in D is the Concerto for Three Harpsichords in C Major. All three works have been recorded in such reconstructions before, the A Major by Goossens, the G Minor by Rampal on a now-deleted Epic disc, and the three-violin concerto by Ristenpart on Nonesuch. The present performances are extremely capable and quite stylish (though Holliger's playing, for all its fine tonal qualities, is not articulated enough), and the recording is first rate. Altogether, an interesting and worthwhile disc. I. K.

J. S. BACH: *Concerto in G Major, BWV 592* (see BOCCHERINI)

## RECORDING OF SPECIAL MERIT

J. S. BACH: *Trio Sonata No. 1, in E-flat (BWV 525)*; *Trio Sonata No. 5, in C Major (BWV 529)*. VIVALDI: *Sonata, in*

### Explanation of symbols:

- Ⓜ = reel-to-reel tape
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*C. Major, for Lute and Continuo (P. p. 7, No. 3); Sonata, in G Minor, for Lute and Continuo (P. p. 7, No. 2).* Julian Bream (lute); George Malcolm (harpsichord). RCA LSC 3100 \$5.98.

Performance: A swinger  
 Recording: Excellent  
 Stereo Quality: Fortuitous

This album is called "Sonatas for Lute and Harpsichord," but Bach didn't write any sonatas for that particular combination. Neither, as a matter of fact, did Vivaldi. What we have here are arrangements, but extremely well-worked-out ones. The Bach pieces are from trio sonatas for organ, and Bream has adapted them as simply and effectively as possible; he plays the top part, and Malcolm plays the middle voice with his right hand and the bottom with his left. No more complicated than that, and they sound sensational. The Vivaldi pieces were originally trios for lute, violin, and continuo; what has happened here is that the violin part (which largely duplicates the lute part anyway) has been done away with, so that Bream plays the regular lute line and Malcolm adds an imaginative continuo. Again, the results are marvelously effective. The two instruments (obviously separated in stereo so that one always knows which plucked sound is which) are beautifully recorded, and the virtuosity of the players is staggering. For a sampler try the final fast movement from the Vivaldi G Minor Sonata, which swings along at an incredible pace; then try the opening of the Bach E-flat sonata, which bounces as few organists are able to make this movement bounce. As a matter of fact, then, why not just go on playing through the rest of this delightful disc? I. K.

BALAKIREV: *Reminiscences of "A Life for the Tsar"* (see SCHARWENKA)

BEETHOVEN: *Piano Concertos: No. 1, in C Major, Op. 15; No. 2, in B-flat Major, Op. 19; No. 3, in C Minor, Op. 37; No. 4, in G Major, Op. 58; No. 5, in E-flat, Op. 73 ("Emperor"). Choral Fantasia, in C Minor, Op. 80 for Piano, Chorus, and Orchestra.* Daniel Barenboim (piano); New Philharmonia Orchestra, Otto Klemperer cond. The John Alldis Choir (in the Fantasia). ANGEL SD 3752 four discs \$23.92.

Performance: Uninspired  
 Recording: Excellent  
 Stereo Quality: Good

A new recording of all five Beethoven piano concertos would, one could expect, involve a reviewer in a lengthy discussion of the details of each performance and, possibly, in a comparison with other recordings. I find that, in this case, I prefer to generalize my feelings. If my generalization is not fair in every respect (and no broad statement can be, to every aspect of the subject at hand), it does represent my overall reaction—namely, that this is neither an important album nor an especially noteworthy one.

With more than ten—and several excellent—versions of the complete Beethoven piano concertos now available on records, it is not easy to see the why of another, especially from Angel Records, which has to its credit the very fine Gilels-Szell recording that came out only a year or so ago. Yet, ap-

(Continued on page 92)



# Columbia Records announces a distinguished recording event.



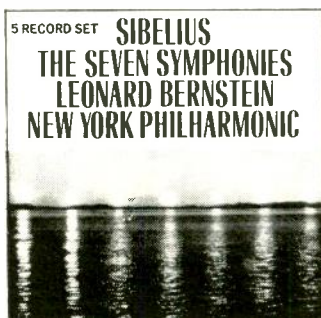
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D3S 737 (a specially priced 3-record set)

parently encouraged by the prospect (mirage?) of potential profits in the coming Beethoven Year, record producers seem tempted to try again for that "perfect" and "sensational" set, which will (of course!) sell like hotcakes and make a million bucks.

With Otto Klemperer conducting, the orchestral playing suggests that Beethoven really wrote five "Emperor" concertos. Not infrequently, the sound is swollen and pompous (elephantiasis of the reputation?) compared with the cooler, cleaner, more tightly controlled and highly stylized Szell version. And, failing as it does to project a sharply focused and disciplined sense of line and structure, Daniel Barenboim's piano playing is unconvincing, although it is attractive—pretty—at times. In a way, it sounds somewhat interpretively improvisational, in the manner of a romantic seeking but not quite finding a more classical style. Is it possible that Mr. Barenboim had no really well-defined and thoroughly worked-out concept of what he was going to do until he sat down and did it?

You might try checking a few spots in both the Gilels and Barenboim versions for a quick overall view of both artists at work. Barenboim (to be blunt) bangs like hell at times; try the opening measures of the finale of the First Concerto, or the twenty or more measures that follow the first long orchestral *tutti* in the "Emperor." Note the *Freischütz*-like transition between the second and third movements of the Fifth Concerto (and go on into the third movement, if you can bear it). Listen to the slow movement of the First Concerto, the orchestral opening of the Second, *etc., etc.* Almost any place you drop your stylus, you'll find things to puzzle or disturb you.

Whatever the case, the result is dull Beethoven. It does little for the composer in his anniversary year and even less for two distinguished artists who, at least this time, have missed the boat. *Leonard Altman*

**BEETHOVEN:** *Sonatina in C Major; Sonatina in C Minor; Adagio in E-flat Major; Andante and Variations in D Major.* **HUMMEL:** *Sonata in C Major.* Maria Scivittaro (mandolin); Robert Veyron-Lacroix (harpsichord, piano). NONESUCH H 71227 \$2.98.

Performance: **Sparkling**

Recording: **Good**

Stereo Quality: **Tasteful**

Devotees of the plectral instruments will find this disc a most entertaining experience, starting right off with Beethoven's delightful little C Major Sonatina, which, together with three others from his pen, date from the middle 1790's. They are pleasant trifles all. The fact that Beethoven scored the accompaniment for harpsichord would seem to indicate his fear that the light-toned solo instrument would be overpowered. The Hummel work is bigger in scale than the Beethoven, calling for a cannily laid out piano accompaniment. It amounts, as a whole, to pleasing casual music whose slow movement offers moments of near-Schubertian beauty. The performances here are spirited, and the recording is appropriately bright and clean. *D. H.*

#### RECORDINGS OF SPECIAL MERIT

**BEETHOVEN:** *Symphony No. 9, in D Minor, Op. 125 ("Choral"); Symphony*

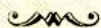
*No. 5, in C Minor, Op. 67.* **SCHOENBERG:** *A Survivor from Warsaw, Op. 46.* Jane Marsh (soprano); Josephine Veasey (mezzo-soprano); Plácido Domingo (tenor); Sherrill Milnes (baritone); Chorus Pro Musica and New England Conservatory Chorus; Boston Symphony Orchestra, Erich Leinsdorf cond. RCA LSC 7055 two discs \$11.96.

Performance: **Intensely absorbing**

Recording: **Full and spacious**

Stereo Quality: **Good**

**BEETHOVEN:** *Symphony No. 9, in D Minor, Op. 125 ("Choral").* Frances Yeend (soprano); Martha Lipton (mezzo-soprano); David Lloyd (tenor); Mack Harrell (baritone); Westminster Choir; New York Philharmonic, Bruno Walter cond. ODYSSEY 32 16 0322 \$2.98.



Next Month in

## Stereo Review

### RECORD PIRACY

and the

### Problem of Good and Evil

By *William Livingstone*

### BEST RECORDS OF 1969

### Antennas for FM

Performance: **Powerful**

Recording: **Shows its age**

To say that Erich Leinsdorf, in prefacing this recorded performance of the Beethoven Ninth and Fifth symphonies with Schoenberg's terrifying and defiant *A Survivor from Warsaw*, has tried to convey a message may be assuming too much. But intended or not, these two discs do indeed convey a message to those of us who care to hear and feel and ponder, and they do so with a deep and absorbing eloquence.

I listened twice through to the two earlier recordings I own of the Schoenberg piece: the Hans Swarowsky version recorded in Vienna (1953) and the Robert Craft performance (1962), both on Columbia. On every count—precision of performance, dramatic impact, clarity of texture, quality of narration and choral singing—the new Leinsdorf version comes out on top. Sherrill Milnes is a stunning narrator, communicating a maximum of emotion and drama with a minimum of bathos; he is obviously aware at every moment of the musical aspects of the work's six-and-a-half minute course. The conclud-

ing choral entry of "*Shema Yisroel*" comes through with enormous impact, yet without a trace of artificially hyped-up dynamics. The recorded sound effectively realizes the exacting balances demanded between narrator, complex orchestral textures, and male chorus—it is altogether splendid.

To have the opening bare fifths of the Beethoven Ninth Symphony steal in just five seconds after the shattering conclusion of the Schoenberg is in itself a jolting experience, one that cannot help but affect the attitude of mind in which the remaining three-and-a-half sides of this release are heard. There is nothing overtly spectacular or startling about Leinsdorf's reading of the Ninth Symphony, and yet it is no ordinary experience. It could best be summed up as a thoughtfully eloquent interpretation, rather than the heaven-storming type those of us who remember Arturo Toscanini have come to favor over the years. The slow movement, in particular, emerges here in a different light—lambent rather than seraphic—and it is perhaps more than usually moving thereby. The tricky inner balances of the later variations are beautifully handled here. Unusually effective, too, is the manner in which Leinsdorf has assured that the entries of the subsidiary theme will achieve a sense of true structural integration rather than of mere interruption, as is too often the case. In the finale, Leinsdorf saves his thunder for the later pages, beginning with the choral reprise that follows the big orchestral fugal episode. The entry of the chorus at this point in the recording is indeed powerful. Up to this point—and including the celebrated bass solo—the proclamation of "*Freude, schöner Götterfunken*" has had more the character of a vision than that of a realized fact of existence. Sherrill Milnes' solo work is superb in its special way, and it is fascinating to hear him treat Schiller's opening verse almost thoughtfully.

And what of the Beethoven Fifth, of which some two dozen previous versions are currently available? Again Leinsdorf takes an unspectacular and slightly different tack from much of his competition. Proportion in phrasing, dynamics, and rhythmic articulation are the outstanding characteristics. The drama, in a sense, is allowed to take care of itself, it being inherent in the music—so one might read Leinsdorf's thoughts regarding his approach. The result as a listening experience is akin to the classic Felix Weingartner interpretations of a generation and more ago.

The recorded sound of the Leinsdorf Beethoven performances is not of the blockbusting type. It is full-bodied, comfortably spacious in room tone, and in general an honest rendering of the Boston Symphony sound *à la* Leinsdorf in its home quarters at Symphony Hall, Boston.

In reviewing the initial Odyssey reissue of the Bruno Walter-New York Philharmonic Beethoven Ninth recording in the October 1967 issue of this magazine, at which time it was part of a complete mono Beethoven cycle by Walter, I noted that the reading was one of the more powerful and disciplined of the series. The assessment still holds, though I find that the 1949-1953 sound is now really beginning to show its age. But this disc belongs with those of Toscanini, Furtwängler, and Weingartner as a document of a major musical interpreter in the great tradition. *D. H.*

(Continued on page 94)



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**RECORDING OF SPECIAL MERIT**

**BEETHOVEN: *Violin Concerto, in D Major, Op. 61.*** Arthur Grumiaux (violin); New Philharmonia Orchestra, Alceo Galliera cond. PHILIPS PHS 900222 \$5.98.

Performance: Virile  
Recording: Good  
Stereo Quality: Good

"A superb musician who happens to play the violin" is a statement that could stand as a trademark for Belgian-born Arthur Grumiaux. His Beethoven and Mozart sonata recordings with the late Clara Haskil are still sought-after collectors' items among connoisseurs of the Viennese classical repertoire. In bringing his musicianship to bear on the Beethoven Violin Concerto, Grumiaux elects a virile rather than a sweetly lyrical reading, thus affording a sharp contrast to the performance of Zino Francescatti and Bruno Walter. Grumiaux's intonation is impeccable, his tone full without being cloying, his phrasing muscular yet exquisitely sensitive. The Kreisler cadenzas, as played here, seem less mannered than is ordinarily the case. Galliera's accompaniment is well considered, and the recorded sound is splendid throughout. *D. H.*

**BEETHOVEN: *Wellington's Victory; Marches*** (see Best of the Month, page 83)

**BOCCHERINI** (arr. Grützmacher): *Cello Concerto, in B-flat Major.* VIVALDI (arr. Dandelot): *Cello Concerto in D Major (Op. 3, No. 9).* BACH (arr. Keleman): *Concerto in G Major (BWV 592, after Duke Ernst von Sachsen-Weimar).* Antonio Janigro (cello); I Solisti di Zagreb, Antonio Janigro cond. RCA VICTROLA VICS 1433 \$2.50.

Performance: Straight nineteenth-century  
Recording: Excellent  
Stereo Quality: Fine

Originally recorded about ten years ago, this three-concerto collection still sounds very good indeed, and it features some excellent playing on the part of Antonio Janigro and his chamber orchestra. The playing, however, is totally removed from the world of eighteenth-century music; it is a Romantic approach one hears here, in the long-line phrasing, the tempo deviations, and soggy dynamics, and also in the transcriptions used. The Boccherini, of course, is the anachronistic Grützmacher version, and the D Major Vivaldi work is a similarly conceived arrangement of a violin concerto. The G Major Concerto, credited on the jacket as a Bach transcription of a Vivaldi concerto, is actually a reworking and reorchestrating of a Bach keyboard transcription of a concerto by Duke Ernst von Sachsen-Weimar, one long acknowledged to have been the work of this young pupil of Bach's. The jacket note does not bother with these details, and, considering the sort of performances here, it probably does not make any difference anyway. The sound and stereo quality are excellent, however. *I. K.*

**BRAHMS: *A German Requiem, Op. 45.*** Montserrat Caballé (soprano); Sherrill Milnes (baritone); New England Conservatory Chorus; Boston Symphony Orchestra, Erich Leinsdorf cond. *Four Serious Songs, Op. 121.* Sherrill Milnes (baritone); Erich Leins-

dorf (piano). RCA LSC 7054 two discs \$11.96.

Performance: Cool Requiem; impassioned songs  
Recording: Good  
Stereo Quality: Good

Leinsdorf's reading of the *German Requiem* differs relatively little in terms of pacing from Klemperer's classic performance on Angel, but the internal choral balances set the two recorded performances poles apart. Klemperer has the benefit of a chorus with mature tenors and basses who can set forth the firm low lines so all-important in Brahms. The lack of a solid choral bass-line in the Leinsdorf recording makes for a cooler ambiance than the music should have for its most effective realization, at least in this reviewer's opinion. Sherrill Milnes, however, does a wonderfully eloquent job in the "*Herr, lebre doch mich*" episode, and Montserrat

Philips Records



ARTHUR GRUMIAUX  
*Muscular, exquisitely sensitive Beethoven*

Caballé is fascinatingly ethereal in "*Ihr habt nun Traurigkeit.*"

The real worth of this album for me, however, lies in the Milnes-Leinsdorf collaboration in the *Vier ernste Gesänge*—Brahms' "biblical cantata" out of Ecclesiastes, Ecclesiasticus, and Corinthians I, and surely one of the most musically eloquent discourses on the human condition since J. S. Bach.

Whereas the *German Requiem*, to my way of thinking, demands all-out drama and passion within the bounds of properly proportioned tempo and phrasing, the *Serious Songs* gain by a more Olympian approach of the type offered here by Milnes and Leinsdorf. Outside of a touch of strain in spots of high *tessitura* in the last song, Milnes comes through with as convincing and wholly satisfying a vocal realization of this music as I have yet heard, and he is most ably supported by Leinsdorf's finely powerful and expressive pianism. I trust that this performance will one day be issued as part of a single lieder disc by Milnes. *D. H.*

**CAGE-HILLER: *HPSCHD.*** Antoinette Vischer, Neely Bruce, and David Tudor (harpsichords); tape tracks. **JOHNSTON: *String Quartet No. 2.*** The Composers' Quartet. NONESUCH H 71224 \$2.98, ® E 1224

(3 3/4) S 4.95, ® M 81224 \$6.95, ® X 51224 \$5.95.

Performance: Authentic  
Recording: Ditto  
Stereo Quality: Essential

*HPSCHD* (computerese for "harpsichord"), by John Cage and Lejaren Hiller, consists, in its primal state, of fifty-one computer-made tape tracks and seven harpsichord solos, mostly collages put together either by the dice-game method attributed to Mozart, an ancient Chinese book of divination called the *I Ching*, or the computer. The première at the University of Illinois—where the work originated—was produced as a total environment. The recorded version, of necessity quite different, uses three of the solos (pseudo-Mozart, keyboard fragments from various composers including Cage and Hiller, and a computer-written twelve-tone part) set across an overlay of the fifty-one electronic tapes. Yessir! And a mad, buzzing, blooming confusion it is too, a jungle jumble-jangle if ever there was one.

However, it is necessary to call close attention to one quite extraordinary feature. Each and every album comes complete with a computer print-out of a program for listener-playback performance. Right in the safety and comfort of your own living room you can "perform" *HPSCHD* by altering the levels, balances, basses, and trebles of both channels. I would say not only that you *can*, but you *must*. The recording of *HPSCHD* really only makes sense as a participation piece—the first of its kind! It is not only that turning the knobs produces a sense of involvement; the random, constant shifts that your amplifier can contribute are absolutely necessary. Each computer print-out is different, and you can, if you are terribly clever, try to follow your own to the second. Or, for a change, borrow your neighbor's. Or just improvise; Cage wouldn't mind, I'm sure.

Ben Johnston's String Quartet No. 2 on the overside comes as a shock; it seems to bear no possible relation to its companion. Yet Johnston worked with Cage for a time, and the presence of the piece on the record is owing in great part to Cage's influence—an entirely selfless move, by the way, and quite typical. There is one other small point of connection: the use of microtones. Johnston's microtones are quite remarkable, for he proposes to use them not to overthrow Western musical tradition, but to recompose it! In one sense, this is purely traditional music, but composed and performed "in tune" instead of (as all Western music has been for more than two centuries) "out of tune." Of course, it is Johnston's music that now sounds "out of tune," which only proves how out of whack our ears have gotten. The result is a piece which remains completely independent of anything resembling today's trends (whatever they may be), a curiously romantic work that is still fresh and full of character. Johnston has managed something that has become rarer and rarer, a genuine renewal of tradition. The superb performance by the very excellent Composers' Quartet conquers impossibilities that one never even notices, so natural, expressive, and just plain beautiful is the result. The essential performance of the Cage-Hiller is, of course, your own. *E. S.*

(Continued on page 96)



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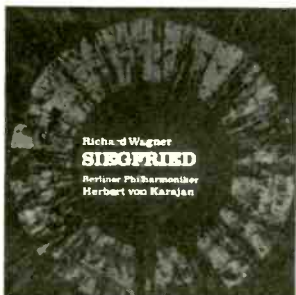
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year or so ago as a recording of Mendelssohn's setting of Goethe's dramatic ballad *The First Walpurgis Night*, it is a special pleasure to have a fine recorded performance of the work done with loving care and with fine artists, who are given full label and sleeve credit. This, then, is the first genuine stereo recording of the work—and also of the pleasing, if trifling, overture from Mendelssohn's youth which concludes side two.

The subject matter of Goethe's ballad is the continuation of Druid ritual sacrifice into Christian times, despite proscription and persecution, the locale being on the Brocken, a peak in the Harz Mountains in Germany also famed as the haunt of witches' revels. Written and first performed when Mendelssohn was still in his twenties, but subjected to thorough revision a decade later, *The First Walpurgis Night* offers some splendidly effective choral writing, most notably in the lyrical opening and in the majestic finale. Effectively dramatic in its own way is the central march-like chorus of Druid guards and pagans. Save for the rather whitish quality of Haefliger's opening tenor solo, all the vocal principals acquit themselves well. The Musica Aeterna chorus offers a lovely account of the "Spring" episode, and, though the first pages of the sacrificial chorus seems a bit lacking in power, the big climax comes off splendidly.

Good sound all the way. The full text is printed on the sleeve, which also contains excellent program notes by the musicologist Joseph Braunstein. D. H.

**MENDELSSOHN: *Symphony No. 5, "Reformation"* (see SCHUBERT)**

#### RECORDING OF SPECIAL MERIT

**MOZART: *Operatic and Concert Arias. The Marriage of Figaro: Porgi amor (Act II); Giunse alfin il momento . . . Deb vien, non tardar (Act IV). Idomeneo: Se il padre perdei. The Magic Flute: Ach, ich fühl's. Il re pastore: L'amerò, sarò costante. Ch'io mi scordi di te (K. 505). Bella mia fiamma (K. 528).*** Leontyne Price (soprano); New Philharmonia Orchestra, Peter Herman Adler cond. RCA LSC 3113 \$5.98.

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

"If a record were to be called a labor of love, it could be this album of Mozart's music sung by Leontyne Price," says Marcia Davenport in her excellent annotations. The results show it: superb music glowingly performed.

Verdi and Mozart are Leontyne Price's two idols, and her career testifies to her ability to serve both with brilliance. There is, however, a difference to be noted here. Although she is a natural Verdian, her Mozartian achievements are not that spontaneous: they are the result of an admirable combination of intuition and effort. Not all her Mozartian ventures have been unqualified triumphs, but this sequence of arias commands nearly unreserved admiration.

The choices are extremely felicitous, chronologically ranging from the precocious early "*L'amerò, sarò costante*" to the ultimate maturity of the *Zauberflöte* aria. The moods similarly range from playfulness to hard-breathing tragedy, with a variety of human emotions in between. Both concert arias are gems. The superb K. 505, with its elaborate

piano part, resounds with echoes of two of Mozart's many worlds: the opera (anticipating Donna Elvira's music) and the piano concerto. The difficult and intensely passionate K. 528, on the other hand, seems to be related to the *opera seria* world of *La Clemenza di Tito*. Both are sung with considerable dramatic expression and, although it cannot be said that Miss Price is able to conceal the difficulty of Mozart's virtuoso vocal writing, her singing remains pure-toned and accurate throughout. In the two arias from *Le nozze di Figaro* the contrasting characters of the melancholy Countess and the merry Susanna come across through subtle touches of characterization. The singing here is expressively colored and thoughtfully inflected, unfolding in a creamy legato.

The same is generally true in the remainder of the program as well: the voice is relaxed and in fine shape, and the singing combines temperament and musicality in a healthy



LEONTYNE PRICE

*Superb Mozart arias glowingly performed*

mixture. The least successful, relatively speaking, is "*L'amerò, sarò costante*," in which the ingenue spirit appears somewhat labored, and the artificially lightened voice loses some of its becoming vitality.

Good orchestral accompaniments are provided by conductor Adler. The assisting pianist in "*Ch'io mi scordi di te*" and violinist in "*L'amerò, sarò costante*" are not exceptional but good enough to have deserved name credit. The only real flaw in the production is the absence of the texts. G. J.

**MOZART: *Symphony No. 40, in G Minor* (see SCHUMANN)**

#### RECORDING OF SPECIAL MERIT

**MOZART: *Violin Concertos: No. 1, in B-flat Major (K. 207); No. 4, in D Major (K. 218).*** Arthur Grumiaux (violin); London Symphony Orchestra, Colin Davis cond. PHILIPS PHS 900236 \$5.98.

Performance: **Stylish**  
Recording: **Good**  
Stereo Quality: **Good**

This is the second of three discs done in the early Sixties, in which Arthur Grumiaux and Colin Davis collaborated in the Mozart vio-

lin concertos and the Sinfonia Concertante for Violin and Viola (K. 364) to boot. It is hard to imagine better or more stylish recorded performances than these. The B-flat is usually considered the weak sister of the five authenticated concertos, but here the music flows with pristine vitality and lyrical warmth, thanks to Grumiaux's impeccable musicianship and to the special rhythmic zest that Davis brings to his orchestral accompaniment, especially in the first movement. The reading of the popular K. 218 is also a joy from start to finish.

The Philips engineers have achieved a particularly felicitous balance between soloist and orchestra in which Grumiaux's instrument emerges elegantly from the orchestral fabric rather than just sticking out of it in the fashion of most concerto recordings. D. H.

#### RECORDING OF SPECIAL MERIT

**OFFENBACH: *La Vie Parisienne (suite adapted and orchestrated by Manuel Rosenthal). La Pêricbole: Ô, mon cher amant; Je t'adore; Ah! quel diner; Mon Dieu, que les hommes sont bêtes. Tales of Hoffman: Barcarolle.*** Jennie Tourel (mezzo-soprano); Columbia Symphony Orchestra, Jean Morel (in *La Vie*) and Maurice Abravanel cond. ODYSSEY ® 32 16 0351 \$2.98.

Performance: **Delightful**  
Recording: **Medium-fi**

This welcome reissue combines Tourel recordings once available on Columbia ML 2024 and ML 4608. The suite which occupies side one is made up of excerpts from the operetta from which it takes its name, as well as *La belle Hélène, Fortunio*, and *La grande duchesse de Gérolstein*, with the orchestration touched up by the skilled (*Gaîté Parisienne*) hand of Manuel Rosenthal. Tourel, for whom the suite was especially arranged, performs it with delightful sauciness. Though the melodies here are only routine Offenbach, the second side offers material from his top drawer. Tourel sings the parallel lines for mezzo and soprano in the Barcarolle with excellent spirit and accuracy, and the four songs from *La Pêricbole* are unalloyed pleasure.

Jennie Tourel is an artist of rare communicative powers. She is still performing occasionally, but for a view of what she was like in her prime, one must turn to these remarkable 1947 and 1952 recordings. G. J.

**RIMSKY-KORSAKOV: *The Flight of the Bumble-Bee; Hymn to the Sun; Wedding Cortège; Gypsy Song and Fandango; Song of India; Dance of the Tumblers; Hopak; The Rose Enslaves the Nightingale; Procession of the Nobles.*** Kingsway Symphony Orchestra and Chorus, Camarata cond. LONDON SPC 21033 \$5.98, ® 75033 (7½) \$7.95, ® 95033 \$6.95, © 94033 \$5.95.

Performance: **Gilded lilies**  
Recording: **Supersonic**  
Stereo Quality: **Alarming**

An oversize bumble-bee rears its way through the opening excerpt from *Tsar Saltan*. A chorus that could lick Handel's *Messiah* offers a wide-screen super-version of the *Hymn to the Sun*. Tumblers dance. The gypsy song and fandango from the *Capriccio Espagnol* surge, swirl, and thump from what sounds, (Continued on page 101)



in Phase Four, like a thousand instruments. The rose enslaves the nightingale with a chant that might be heard 'round the world. Although Nikolai Rimsky-Korsakov has been revered for several generations as the master orchestrator of them all, a perfectionist like Camarata was not yet satisfied. His is a monumental achievement—improving on Rimsky's original orchestrations with additions and permutations of his own, and summoning the full engineering resources of Phase Four to make it all sound even bigger, louder, and more bountiful than it actually is. In contrast to the Technicoloration of the music are Robert Sherman's adroit, brief, and witty liner notes, and the airy cover design of an attractively presented, well programmed album, which simply drowns in its own over-ambitious eagerness to please. *P. K.*

#### RECORDING OF SPECIAL MERIT

**SCHARWENKA: Concerto No. 1, in B-flat Minor, Op. 32.** **BALAKIREV: Reminiscences of Glinka's Opera "A Life for the Tsar."** **MEDTNER: Improvisation, Op. 31, No. 1.** **D'ALBERT: Scherzo, Op. 16, No. 2.** Earl Wild (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA LSC 3080 \$5.98.

Performance: **Superb**  
Recording: **Top-notch**  
Stereo Quality: **Super**

When I was a little boy (that was back in the Neolithic Age), I played my first Scharwenka piano piece—a short Barcarolle in E Minor with a "gondola rhythm" in the left hand and a soupy melody in the right. Already well acquainted then with the composer's once-famous Polish Dance, I remember wondering why a Pole should have spent his time recreating a Venetian scene, and it was years before I found out that Scharwenka was, stylistically speaking, more *echt deutsch* than anything else.

When I grew older, I heard some of his piano rolls—one could tell that he was a fabulous performer—and learned about the Scharwenka Conservatory in Berlin, its American counterpart in New York, and the composer's career as Court Pianist to the Emperor of Austria—it would take a book to describe it all. Anyway, Xaver Scharwenka composed an opera, *Mataswintha*, performed by the Met in 1907 (they've rarely been as adventurous since), many piano pieces, and four (count them!) piano concertos. The first of them, praise be to heaven, has finally been recorded and, surprisingly enough, the piece turns out to be such fun it might well bring tears to your ears.

Magnificently—and even triumphantly—played by Earl Wild with top-notch support from Erich Leinsdorf and the Boston Symphony Orchestra, the concerto is a marriage of the incredible lushness, pompous rhetoric, and technical bravura of the Romantic Age. It's an exaggeration of everything you can imagine, bigger than life, decadent as hell, and fiendishly difficult, demanding a pianist who sits like a god on his piano stool calling forth the harmonies and thunderbolts of heaven with a mere flick of his fingers.

Three whopping virtuoso pieces by Balakirev, Medtner, and d'Albert complete the disc. In super stereo, it's the nineteenth-century "grand manner" startlingly brought to life again. Don't under any circumstances miss it. *Leonard Altman*

**SCHOENBERG: A Survivor from Warsaw** (see BEETHOVEN, *Symphony No. 9*)

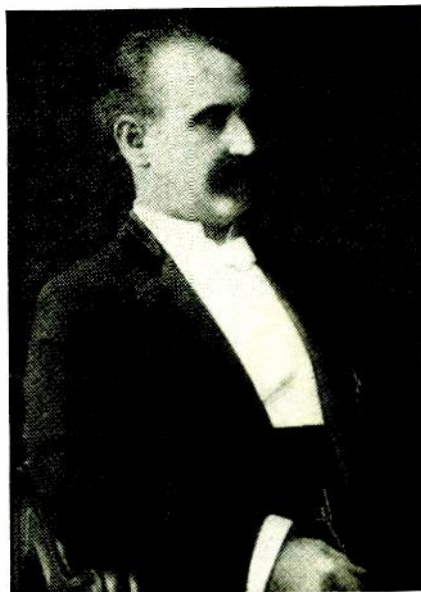
**SCHUBERT: Symphony No. 5, in B-flat Major.** **MENDELSSOHN: Symphony No. 5, in D Minor, Op. 107 ("Reformation").** New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 7295 \$5.98.

Performance: **Good to very fine**  
Recording: **Good**  
Stereo Quality: **Excellent**

**SCHUBERT: Symphony No. 4, in C Minor ("Tragic"); Symphony No. 5, in B-flat Major.** The Menuhin Orchestra, Yehudi Menuhin cond. ANGEL S 36592 \$5.98.

Performance: **Good to very fine**  
Recording: **Excellent**  
Stereo Quality: **Good**

Written by a nineteen-year-old boy, the deceptively simple Schubert Fifth calls for an



XAVER SCHARWENKA (1850-1924)  
*The "grand manner" for his First Concerto*

almost naïve directness of approach combined with exquisite freshness and a sense of the work's youthful poetry—qualities that are relatively rare in a man much older than twenty-five. And, though I've heard many good workmanlike versions of this piece in my time—these two examples among them—there have been too few that catch what I feel to be the work's essence.

In the present recordings, the sense of involvement and poetic feeling are stronger in the Menuhin version. On the other hand, the New York Philharmonic, despite its too frequent failure to produce a really beautiful string tone, is a virtuoso orchestra; the Menuhin Orchestra, while very competent, is not yet in that class. The two conductors seem generally to be in agreement on a tempo for the first movement, but, sensibly, Bernstein repeats the exposition while Menuhin does not. (You might also take note of Bernstein's *diminuendo* at the close of this section; it's an effect you won't hear often.) I prefer the Philharmonic's slower second movement, but find Menuhin's faster tempo in the *Menuetto* to be more appropriate. In the finale, the Philharmonic's *allegro vivace* is probably closer to the truth. For the most part, I'm happier with Columbia's stereo separation than with Angel's; on the other hand,

the Angel sound is warmer, more "real," and less shaped by the heavy hand of the recording engineer.

The "Tragic" Symphony is very well performed; in fact, for some tastes, this may well be the best version on records. Sonorous, beautifully conceived, and deeply felt, it is another confirmation (as though one were needed!) of Menuhin's exceptional abilities. Once again, the orchestral playing is not of the super-refined type, but it is rich and intensely musical.

Bernstein's "Reformation" Symphony is another example of a great orchestra and a great conductor bringing forth a first-class performance that does everything but get you really excited and involved. There's little or nothing to complain about—I can honestly admire many many things—but I'm just not moved. *Leonard Altman*

**SCHUMANN: Symphony No. 4, in D Minor, Op. 120.** **MOZART: Symphony No. 40, in G Minor (K. 550).** London Symphony Orchestra, Antal Dorati cond. MERCURY SR 90511 \$5.98.

Performance: **Individual**  
Recording: **Good**  
Stereo Quality: **Good**

The Mozart symphony gets a curiously lightweight performance here, far removed in spirit from the propulsive and virile reading recorded by Dorati in his Minneapolis days on a Mercury mono disc. His treatment of the celebrated minuet movement is more in the character of a divertimento than that of one of the most somber of Mozart's major symphonies.

After a somewhat ill-at-ease opening movement, in which the Allegro bumps along rather than flows, Dorati moves the Schumann symphony along at a nice clean clip. There is propulsive energy here, but not much passion or tenderness. For my taste, in this work George Szell and the Cleveland Orchestra on Epic achieve the most effective synthesis on records of energy and lyrical ardor.

The London Symphony plays well for Dorati, as always. The recorded sound is transparent and crisp. *D. H.*

**SCRIABIN: Symphony No. 3, in C Minor, Op. 43 ("The Divine Poem").** USSR Symphony Orchestra, Yevgeny Svetlanov cond. MELODIYA/ANGEL SR 40098 \$5.98.

Performance: **Impressive**  
Recording: **Good**  
Stereo Quality: **Good**

"The Divine Poem", the longest and most grandiose of Scriabin's three symphonies, is cast in the form of three connected movements, played without pause, titled "Struggles," "Delights," and "Divine Play." Its date of composition is 1903, the same as that of the Fourth Piano Sonata, in which Scriabin began to liberate himself from the influence of Chopin and to move toward his late "post-chromatic" manner. If there are traces of *Tristan* to be heard in the Fourth Sonata, "The Divine Poem" amounts to a post-*Tristan* work on a vast scale, also characterized by the distinctive lyrical writing for trumpets that was to become a special feature of the *Poem of Ecstasy* five years later.

In this first stereo recording of "The Divine Poem," Yevgeny Svetlanov produces much the finest work I have heard from him

on records, and is assisted in this instance by recorded sound almost free of the brashness that has marred some of his previous Melodiya/Angel discs. Svetlanov propels this music with impassioned surge and momentum, with a genuine sense of the big line, and fortunately without hysterical exaggeration. The Soviet recording conveys an ample sense of aural spaciousness, with a balance between upper-middle and lower frequencies superior to most I have heard on previous Melodiya/Angel records. *D. H.*

#### RECORDING OF SPECIAL MERIT

**TIPPETT: *A Child of Our Time; Ritual Dances from "The Midsummer Marriage."*** Elsie Morison (soprano); Pamela Bowden (contralto); Richard Lewis (tenor); Richard Standen (bass). Royal Liverpool Orchestra and Choir, John Pritchard cond. ARGO ZDA 19/20 two discs \$11.90.

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

Michael Tippett is not only a good composer but an imaginative and sensitive poet. If you want proof, turn your ears to this Argo recording of *A Child of Our Time*, a three-part oratorio in which a series of actual events involving the shooting of a German diplomat by a Jewish boy in Paris in 1938 and the resultant persecution of Jews in Naziland are transformed into a musical work of philosophic and moral significance. In the composer's own words, "Part I deals only with the general state of affairs in the world today as it affects all individuals, minorities, classes, or races who are felt to be outside the ruling conventions—Man at odds with his Shadow. In Part II appears the Child of Our Time, enmeshed in the drama of his personal fate and the elemental social forces of our day. Part III is concerned with the significance of this drama and the possible healing that would come from Man's acceptance of his Shadow in relation to his Light."

*Child of Our Time* is a large work which, except for its subject matter, is retrospective in its emphasis on traditional forms and a relatively conservative musical language. If, in taking the microscopic view, you sense that occasional passages "resemble" things you've heard before, it is no less true that in the macroscopic view this is an impressive, original, and striking poetic concept carried out in fine style by an artist of enormous skill and broad vision. Beautifully enhanced by such touches as the use of spirituals in a manner not unlike that in which Bach used the chorale melodies of his time (there are five of them and they are wonderfully effective), *A Child of Our Time* has dramatic flow, artistic unity, and (not the least important) a kind of inevitability that marks the work of the superior artist.

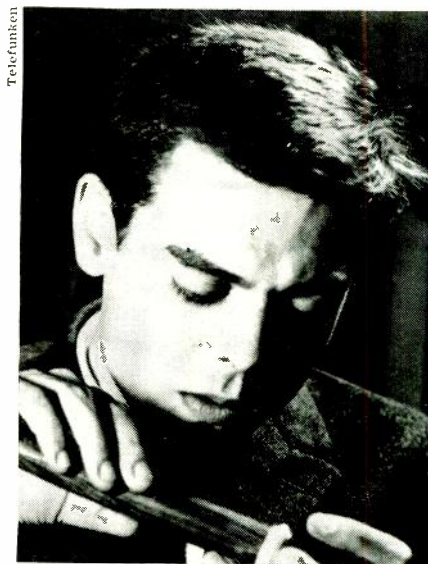
The performance—the only one I've ever heard, and the same one previously released on London 1256 and later withdrawn—strikes me as being extremely fine. The soloists sing well, the chorus is excellent, and I have no quarrel with Mr. Pritchard and his orchestral forces. The recording has a first-rate sound with wonderfully quiet surfaces (better than the London) as a little bonus. Another bonus—not to be overlooked

—are the very attractive *Ritual Dances* that take up the last side. *Leonard Altman*

**VAUGHAN WILLIAMS: *Concerto for Two Pianos and Orchestra (1926-31; 1946); Symphony No 8, in D Minor (1956).*** Vitya Vronsky and Victor Babin (pianos); London Philharmonic Orchestra, Sir Adrian Boult cond. ANGEL S 36625 \$5.98.

Performance: **First-rate**  
Recording: **Spacious**  
Stereo Quality: **Good**

Angel gets one up on RCA's forthcoming coupling of the Vaughan Williams Eighth and Sixth symphonies under André Previn with the latest installment of Sir Adrian Boult's new traversal of the English master's symphonies. The British-based firm gives us, with the Eighth, the virtually unknown and almost wholly neglected Concerto for Two



FRANS BRÜGGEN  
*Delightful, virtuosic recorder playing*

Pianos, which was composed for solo piano and orchestra between 1926 and 1931, and revised for two pianos in 1946.

An RCA Victor ten-inch disc of the Two-Piano Concerto with Whittemore and Lowe, released in 1952, has long been a collectors' item, but, in any event, was not a particularly satisfactory effort. This new stereo recording offers a much better idea of this curious and sometimes gnarled piece. The opening Toccata combines something of the motoric quality of the composer's *Concerto Accademico* for violin (1925) with the massive textures of the later symphonies (I spotted a figure, by the way, which turns up verbatim in the scherzo of the Fifth Symphony of 1913). The slow-movement *Romance* is the composer at his gentlest, and quite Ravelian in its harmonic flavoring. With the finale—*Fuga cromatica, con finale alla tedesca*—composed in 1930-31, we are in the turbulent world of the F Minor Symphony, which indeed was sketched at the end of 1931. And the fugue subject is identical with the descending figure that dominates the developmental climaxes of the F Minor's finale, except that, whereas the figure in the Symphony is treated in pell-mell fashion, the triple meter of the concerto movement acts as a kind of check on its similar employment here.

Though I find the Concerto fascinating as a transitional work in Vaughan Williams' output, it doesn't sustain my interest in a manner comparable to the best of the symphonies. As for the Eighth Symphony, here we find Vaughan Williams exploring new sonorities and textures. The opening movement, "Variations Without Theme," a curiously bleak yet fascinating piece, is followed by a highly effective scherzo for winds only, a meltingly lyrical *Cavatina* as a slow movement, and a fantastic "bell toccata" finale, which, in the composer's words, "commanders all the available hitting instruments, including glockenspiel, celesta, xylophone, vibraphone, tubular bell, and tunable gongs." As a whole, the music achieves neither the exalted mysticism of the Fifth Symphony nor the savage drama of the Fourth, but it is listenable and often vastly entertaining.

In the present recording, the renowned duo pianists Vronsky and Babin do nobly by the Concerto. Sir Adrian Boult has views on the Eighth Symphony that are decidedly different from those of Sir John Barbirolli—to whom the score was dedicated and whose 1956 recording is still available in the Vanguard Everyman series. Boult emphasizes the lyrical line and tends to soft-pedal the dramatic intensity that Sir John searches out in every bar. One's taste will determine the choice of interpretation here.

Taste is also a decided element in estimating the quality of the recorded sound. Personally, I would have preferred to what I hear here the close-up London-style microphoning, not only for the Symphony (the old Barbirolli recording is effectively close-miked, by the way), but more especially for the Concerto, during which one has to strain to catch details of the very dense texture of the first movement. Aside from that, Angel's sound is excellent. *D. H.*

**VIVALDI: *Cello Concerto, in D Major*** (see BOCCHERINI)

#### RECORDING OF SPECIAL MERIT

**VIVALDI: *Concerto, in D Major, for Recorder, Oboe, Violin, Bassoon, and Continuo (P. 207); Concerto, in D Major, for Recorder, Violin, and Cello (P. 198); Concerto, in G Minor, for Recorder, Oboe, Violin, Bassoon, and Continuo (P. 403); Concerto, in C Major, for Recorder, Oboe, Two Violins, and Continuo (P. 81); Concerto, in A Minor, for Recorder, Two Violins, and Continuo (P. 77).*** Frans Brüggen (recorder); Jürg Schaeftlein (oboe); Otto Fleischmann (bassoon); Alice Harnoncourt and Walter Pfeiffer (violins); Nikolaus Harnoncourt (cello); Gustav Leonhardt (harpischord). TELEFUNKEN SAWT 9528-A EX \$5.95.

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

These concertos, written between 1705 and 1720, are chamber pieces in which the principle of *concertato* comes about through the opposition of instruments, through their contrast and their interrelated dialogues. To be sure, there are some major points of similarity between these intimately scaled concertos and Vivaldi's larger orchestral essays, mainly in form—fast, rhythmically vital outer movements enclose aria-like inner ones—

(Continued on page 104)



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and in the virtuosity required of certain of the solo instruments. On the whole, though, these are musically less attractive than the orchestral concertos; indeed, much of the writing might be described, a little unkindly perhaps, as sophomoric. But I recommend this disc to all Baroque enthusiasts for the quality of the performances, which are so expert, so delightful, and so utterly and effortlessly virtuosic that the musical materials are quite transcended. The standout performer is Frans Brüggen, and recorder buffs will need nothing other than this name to move them to acquire the album. The others are equally impeccable in their playing, and the reproduction is outstanding. Most highly recommended. I. K.

**VIVALDI: Sonatas for Lute and Harpsichord** (see BACH, *Trio Sonata*)

**WAGNER: Tannhäuser.** Birgit Nilsson (soprano), Elisabeth and Venus; Wolfgang Windgassen (tenor), Tannhäuser; Theo Adam (bass), Landgrave; Dietrich Fischer-Dieskau (baritone), Wolfram; Friedrich Lenz (tenor), Der Schreiber; Hans-Georg Laubenthal (tenor), Walther; Klaus Hirte (bass), Biterolf; Hans Sotin (bass), Reinmar von Zweter; Caterina Alda (soprano), Shepherd. Chorus and Orchestra of the German Opera, Berlin, Otto Gerdes cond. DEUTSCHE GRAMMOPHON DGG 139284/5/6/7 four discs \$23.92, ® R9287 (7½) \$21.95.

Performance: Looks better on paper  
Recording: Good  
Stereo Quality: Good, not too imaginative

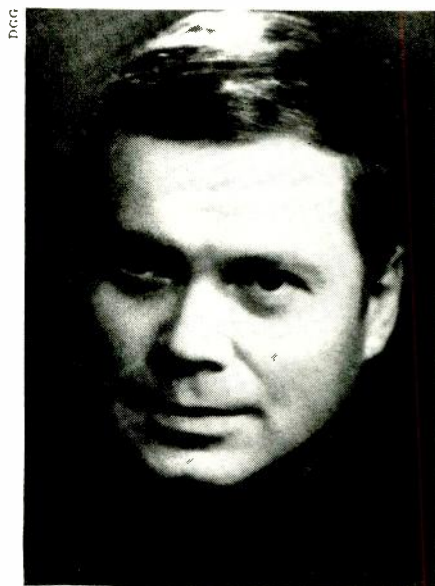
As was the case with its two predecessors, the third stereo *Tannhäuser*, again, cannot be recommended without some serious reservations. But this time the reservations begin, in contrast to the two predecessors (Angel S-3620 and Philips PHS 3-960), right in the pit. On present evidence, Otto Gerdes is competent in maintaining ensemble precision and works well with his singers, but does not really offer a *Tannhäuser* that is illuminating in detail and imposing in totality. Important orchestral nuances are glossed over in his treatment, the vital ensemble that follows the Landgrave's admonition and ends the second act lacks focus and momentum, and—well, let's face it: his is the kind of conducting that calls attention to the opera's flaws instead of emphasizing its not inconsiderable virtues. I have, furthermore, never heard the Overture played in such a headlong and cursory manner. Whatever happened to Wagner's clearly indicated *Andante maestoso* with its precise metronome marking—a quarter note equals fifty?

The second major problem is the redoubtable Wolfgang Windgassen, an intelligent and authoritative artist, but one whose waning vocal resources no longer follow what his interpretive instincts command. He is the Tannhäuser in the Philips set as well, but that recording was taped at the Bayreuth Festival of 1962, and the intervening years have brought further evidence of vocal decline. To his great credit, he can still deliver an intensely moving *Romeizählung*, but then it is not really surprising that he can be such a convincingly world-weary hero in the third act, after being so severely tried by the heavy demands of the Venusberg scene and the first-act finale.

Birgit Nilsson undertakes the roles of both Elisabeth and Venus, as she did in the Metro-

politan's latest revival. I find her Elisabeth generally admirable: bold and soaring in "Dieb, icome Halle" and in the ensembles, sensitive and radiant-toned in the subtler episodes. Her Venus, on the other hand, lacks sensuous warmth. Though Theo Adam is a sonorous Landgrave, he is far below the standard Gottlob Frick established for this role in the Angel set. Moreover, he exhibits a persistent waver on sustained notes—so prominent in German baritones and basses nowadays that I am beginning to suspect it is part of the German singing curriculum.

I have left to the last the main reason for acquiring this album: Dietrich Fischer-Dieskau. I think he is receiving extra engineering support here, boosting the natural resonance of his voice, but I can see why even the engineers came under his spell. His is a Wolfram so tellingly characterized and so breathtakingly sung as to silence all criticism: thanks are in order. Obviously, with



DIETRICH FISCHER-DIESKAU  
*A spellbinding Wolfram in Tannhäuser*

such a Wolfram among the contestants, the *Sängerkrieg* becomes no contest at all: Walther, Reinmar, and Biterolf sound like competent semi-professionals in comparison.

Except for some dubious intonation among the Sirens in the opening "Nacht euch dem Strande," the choral work is fine, and the orchestral playing is very good, particularly in the French horns. On the whole the engineering is good, but more depth and stereo localization in the ensembles would have been welcome, and some of the off-stage singing effects are too remote. To sum up: my continued preference among the recorded *Tannhäuser*s remains the Angel set. It offers firm, well-paced conducting by Konwitschny, the outstanding Landgrave of Frick, and the first-rate Wolfram of Fischer-Dieskau (if there not quite as stupendous as he is here). The Elisabeth and Venus of the Angel set leave little room for criticism. The same cannot be said of Hans Hopf, who is far from an ideal Tannhäuser. Windgassen might have been just that fifteen years ago—unfortunately no one thought of recording him then. G. J.

**WEIGL: Five Songs for Soprano and String Quartet, Op. 40 (1934).** Patricia Brooks (soprano). *Three Songs for Alto*

and *String Quartet (1936)*. Betty Allen (mezzo-soprano). *String Quartet No. 5, in G Major, Op. 31 (1933)*. Iowa String Quartet. COMPOSERS RECORDINGS INC. CRI 2 12 SD \$5.95.

Performance: Fine  
Recording: Good  
Stereo Quality: Decent

Once an important figure in Vienna, Karl Weigl, who died about twenty years ago, lived and worked in New York City during the last years of his life. Needless to say, his music has not received great recognition here. This disc, made possible by grants from the American Composer's Alliance and the Karl Weigl Memorial Foundation, represents an effort toward achieving some of that recognition.

To judge by the String Quartet No. 5, Weigl was a composer of great technical skill. Alas, at least for this reviewer, his obvious craftsmanship and refinement do not sufficiently compensate for a lack of truly individual ideas and a strong personal style of expression. The songs, although well composed, sometimes arresting, and performed with great skill and intelligence, are ultimately, for the most part, weak and ineffectual. The quartet—beautifully played, and a much better piece—still passes as does the wind. Leonard Altman

## COLLECTIONS

**THE FEMALE PRISONER (LA PRISONNIÈRE).** Selections from the motion picture score. Webern: *Five Pieces for Orchestra, Op. 10*; London Symphony Orchestra, Pierre Boulez cond. Mahler: *Symphony No. 4: Third Movement*; New York Philharmonic, Leonard Bernstein cond. Berio: *Voces*; Cathy Berberian (soprano); electronic sounds. COLUMBIA OS 3520 \$5.98.

Performance: Neurotic  
Recording: Excellent  
Stereo Quality: Eerie

Movie music is getting so deep that it will soon be almost impossible to keep up with a soundtrack unless you have a degree from Juilliard. Conscious of its obligation to the public, record companies have been at work excerpting selections from earlier albums by their best contract players and matching up movie scores that draw on the classics with records billed as "selections from the motion picture." Thus the public is provided with high-class performances that correspond to what's played in the movie, and the company gets double mileage out of the stuff in its vaults.

The practice worked quite well for Stanley Kubrick's *2001*, offering the collector a choice of the original soundtrack on the MGM label or the Columbia pasteup, featuring superlative playing under Bernstein and Ormandy as drawn from other discs. This time, the movie in question is *La Prisonnière*, one of those French jobs—like *Belle de Jour*—about a nice Parisian girl who lives out her sexual fantasies, in this case submitting slave-like to the sadistic practices of an art-gallery owner. The twelve-tone intricacies of Webern's tense *Five Orchestral Pieces* set the mood for the earlier scenes of the film, before the heroine succumbs to the sadist; the lyrical third movement from Mahler's Fourth supplies a romantic atmosphere for quiet moments where



needed. Side two offers a complete performance (for soprano and electronic instruments of cruelty) of Berio's *Visage*—in this instance the first, apparently, on records. This twenty-one-minute piece, which accompanies the more lurid sexual "visual kinetics" of the movie, should give any unsuspecting purchaser the screaming meemies in no time. As Miss Berberian giggles, sobs, and sputters nerve-wrackingly in a "metaphor of vocal behavior" hair-raising in its intricacy and ingenuity, electronic instruments shake, rattle, and roll with torture-chamber precision. Like José in the movie, I found myself succumbing after a while to the sheer hypnotic terror of it all, as anguish, pleasure, and pain poured out of my startled loudspeakers. But I was grateful, too (and, for all I know, so was the equipment) for the silence that followed. The performances are indisputably excellent. P. K.

**LORIN HOLLANDER:** *At the Fillmore East*, Bach: *Pavane No. 6*, Hollander: *Toccata, "Up Against the Wall,"* Debussy: *Feux d'artifice*, Prokofiev: *Sonata No. 7, in B-flat Major, Op. 83*, Lorin Hollander (piano). ANGEL SFO 36025 \$5.98, ④ JXS 36025 \$5.98, ⑧ 8XS 36025 \$7.98.

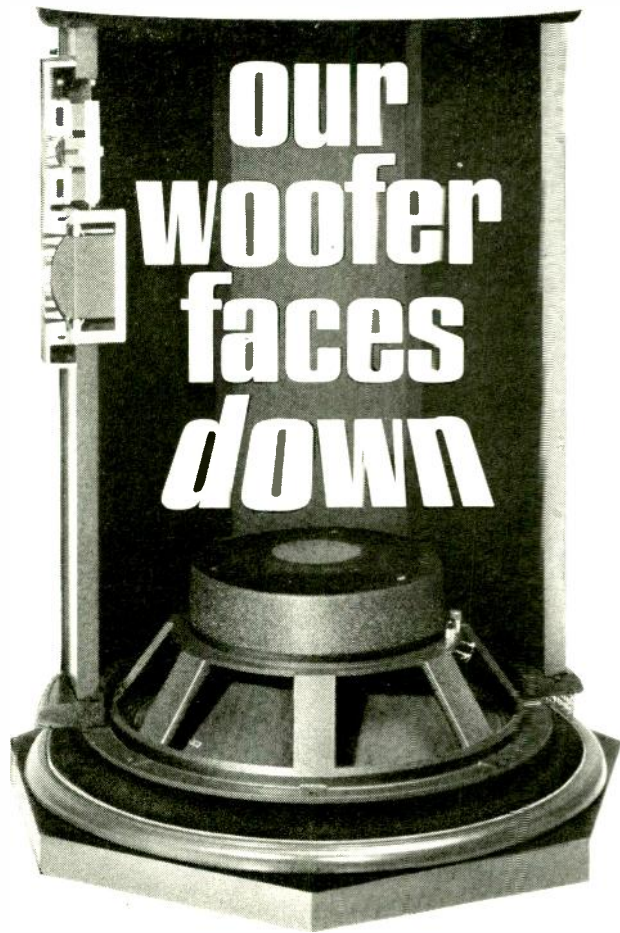
Performance: Excellent  
Recording: Location  
Stereo Quality: Tubby

For several years I have wanted to make a movie to be called "Recital," which would consist of nothing but the ritualistic aspects of public performance. The pianist strides from the wings, acknowledges the applause of the throng (Why? he hasn't done anything yet), sits down at the piano, carefully flipping the tails of his monkey suit over the back of the piano bench, which he then adjusts and, after gravely wiping his hands on his handkerchief, proceeds to . . . cut to pianist triumphantly rising to the tumultuous applause of the gathered throng, followed by clips of many bows, more purposeful strides, more tumultuous applause, return of pianist, more bows, more flipping of tails over seat . . . etc.

The recital, of course, is not a God-given way of making music, but a rather awkward adaptation of the nineteenth-century salon to public circumstances. The pious and genteel ritual which accompanies these events is not merely a neutral feature; it is often a positive deterrent to communication. This is obvious to a younger generation brought up on the immediacy of records and the vitality of rock concerts. They regard most classical concerts as up-tight and boring, and most of the time they are quite right. We are stuck with a form that is, at best, a museum of past culture, at worst an obsolete ritual. The obstinate refusal of managers, critics, impresarios, and artists to face this fact is one (only one) of the problems behind the now widely acknowledged crisis in concert life.

Anyway, it is for the above reasons, among others, that the undersigned started The Free Music Store (midnight non-concert events featuring all manner of music), and it is also why Lorin Hollander appeared in concert at the New York rock palace called the Fillmore East on February 23, 1969. He played Prokofiev, Debussy, Bach, Hollander, and a couple of other items to a large and enthusiastic audience, and the concert, a great success, has now been memorialized on disc.

(Continued on next page)



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(Also memorialized, for the delectation of connoisseurs of the concert ritual, is a clearly audible "shut up!" addressed to the hapless handful who committed the inexcusable gaffe of applauding the first movement of the Bach Partita.)

Unfortunately, although I welcome Hollander's enterprise, I am not altogether convinced that giving a concert at the Fillmore is all that much better than giving a concert anywhere else; and I am *sure* that issuing a recording of same—crowds cheering, Hollander rapping, electronic piano wheezing—is not a particularly worthwhile thing to do. Yes, I said electronic piano. The instrument, a new device being introduced by Baldwin, has a few actual electronic possibilities—used here only briefly in Hollander's own Prokofievian mish-mash Toccata. Basically, it is a regular piano specially built for electronic amplification and suitable for use in huge, cavernous spaces—of which the Fillmore East is certainly one. It is not so suitable for close-up listening.

As it stands, this record is a memorial of a remarkable evening, a bit of a publicity hype, and a definite confusion of media. But Hollander, who plays like a demon, is at least one artist who is trying to face up to a tough problem. E. S.

#### RECORDING OF SPECIAL MERIT

**MUSIC OF INDIA: Jugalbandi Duet for Sitar and Sarangi.** Ustad Ghulamhusain Khan (sitar); Ustad Munir Khan (sarangi); Ustad Suleiman Khan (tabla); Ustad Usman Khan (tanpura). *Raga Bhairavi*; *Raga Bibhag*

and *Raga Shankar*. DECCA DL 75100 \$1.79.

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

With the faddish aspects of the Indian music explosion beginning to dissipate, it may be time to take a more serious look at the music itself. It represents, after all, one of the world's great classical art forms, and one that is as filled with traditional aesthetic values and contemporary artistic ferment as Western classical music. Ironically, the successful forays into the West by major players like Ravi Shankar and Ali Akbar Khan have tended to obscure the many other superb Indian musicians. For that reason, this pair of performances by three musicians generally unknown here is especially welcome.

Ghulamhusain Khan is a sitarist whose style is markedly different from that of Shankar. His vocalized lyricism and mellow tone contrast fascinatingly with Shankar's more aggressively rhythmic phrasing and ringing sitar sound. Sarangi player Munir Khan plays an instrument—the Indian equivalent of the violin—generally associated with vocal music and rarely heard these days as a solo instrument; he is an absolutely stunning technician who plays the microtonal raga intervals with an articulate skill that a Heifetz might admire. Tablaist Suleiman Khan is not so spectacularly pyrotechnical a percussionist as Alla Rakha or Mahapurush Misra, but he provides brilliant support for the Jugalbandi—or interacting duet—of the two lead instruments. The ragas and talas performed will pose no problems for Indian music devotees. Don Heckman

#### RECORDING OF SPECIAL MERIT

**A SALUTE TO THE ISRAEL PHILHARMONIC AND ZUBIN MEHTA.** Tchaikovsky: *Symphony No. 5, in E Minor, Op. 64*. Dvořák: *Symphony No. 7, in D Minor, Op. 70 (old No. 2)*. Israel Philharmonic, Zubin Mehta cond. LONDON CSA 2224 two discs \$11.96, ® K 80217 (7½) \$11.95.

Performance: **Revelatory**  
Recording: **Excellent**  
Stereo Quality: **Excellent**

There was a time when you practically had to go underground to listen to Tchaikovsky's super-romantic Fifth Symphony if you didn't want your musically sophisticated friends to laugh in your face. As for Dvořák's Seventh, it was known in those days as his Second, and nobody paid much attention to it at all. It didn't even have a song like *Moon Love* derived from it, the way the Tchaikovsky Fifth did. Yet Tchaikovsky-lovers, unembarrassedly loyal, have managed to keep the Fifth high on the boards through the years (at last count, there were seventeen recordings listed in the Schwann catalog), and Dvořák's Seventh, in recent years, has been recorded in stereo by, among others, Szell, Kertész, Monteux, Dorati, and Bernstein.

But why package these two works together? At first thought, they might seem an incongruous couple—the self-pitying indoor music of Tchaikovsky alongside that outgoing, fresh-air, Bohemian sound of Dvořák. Well, their juxtaposition here discloses important similarities. Both symphonies are products of their time—the 1880's. And each traces a kind of progress of the soul through complex vicissitudes to a triumphal end.

If you think you have heard these symphonies before, just let Zubin Mehta open to you a whole new grandeur in them. Up to now I have preferred the Stokowski recordings of Tchaikovsky's Fifth (he keeps making them over the years, and the London Phase Four version is pretty overwhelming), because, for all his tampering, he did not try to minimize or apologize for the emotionalism of the work. But Mehta accomplishes the same effect of size and sensuousness without stooping to trick effects or altering the orchestration. His sense of the architecture of the finale, for example, brings off as a unit what usually falls apart in busy fragments and exaggerated shifts of tempo. The Israel Philharmonic plays its heart out for him, and the recorded sound is singularly spacious and satisfying.

As for the Dvořák, you can simply forget all the earlier approaches—even the dynamism of Kertész and the certainty of Szell—as tentative. Mehta has made this work glow with an incandescence that is rare on any record. The long second movement is sustained by a wonderful sense of its musical logic; usually it is simply long. And Mehta especially understands Dvořák's debt to Brahms, his mentor and severest critic, in the thrust and scope of this aspiring score. The album is indeed a tribute to the remarkable insights of this conductor into the imperishable possibilities of Romantic music, as well as to the conscientious orchestra that has made his dream of how these works might sound come true. P. K.

**BEVERLY SILLS: Scenes and Arias from French Opera.** Massenet: *Manon*: "Je marche sur tous les chemins"; Fabliau: "Oui, dans les bois." Charpentier: *Louise*: "Depuis le jour." Thomas: *Hamlet*: *Scène et Air d'Opélie*; Mignon: "Je suis Titania" (Polonaise). Meyerbeer: *Robert le Diable*: "Robert, Robert, toi que j'aime"; *Les Huguenots*: "O beau pays de la Touraine." Beverly Sills (soprano); Royal Philharmonic Orchestra; Ambrosian Opera Chorus; Charles Mackerras cond. WESTMINSTER WST 17163 \$5.98, ® L 7163 (7½) \$7.95, ® M 87163 \$6.95, © X 57163 \$5.95.

Performance: **A tiara of imperfect diamonds**  
Recording: **Good sound, noisy surfaces**  
Stereo Quality: **Good**

Obviously, this is no ordinary program. The name of Meyerbeer invariably calls to mind the bygone age with its legendary all-star casts. When have we ever encountered the elaborate scene from his *Robert le Diable* on records before? And, though "O beau pays" from *Les Huguenots* is not *that* unfamiliar, no major artist to my knowledge has ever recorded this much of the scene. What with the Mad Scene of Ophelia, with its echoes of renditions by Melba, Galli-Curci, Robin, and Callas, this is a spectacular sequence indeed.

And Beverly Sills meets its spectacular challenges with boldness, intermittent brilliance, and near-success. Her vocal range is impressive, and she has the technique to meet all the hazards head-on. She is, furthermore, an artist who looks beyond vocal display for its own sake and brings expressiveness and a keen musical intelligence to her work. Unfortunately, she does not seem to be a very fastidious artist on the basis of current evidence. Every one of her six (Continued on page 108)

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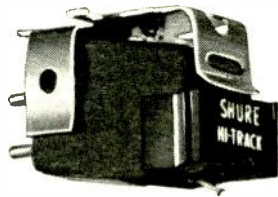
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B. Paid circulation		
1. Sales through dealers and carriers, street vendors and counter sales	37,792	36,300
2. Mail subscriptions	210,558	233,419
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D. Free distribution (including samples) by mail, carrier or other means	4,272	4,442
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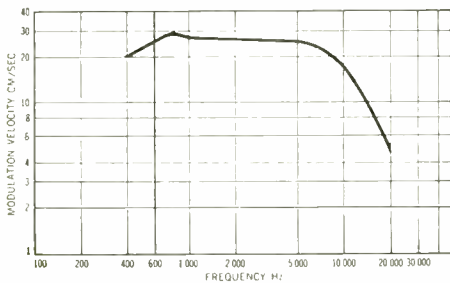
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choices here reveals more than a permissible quantity of excessive vibrato, imperfect trills, intonation flaws, and other instances of rough vocalism. This is particularly painful when heard side by side with so much on the disc that is really first-rate (the handling of the expansive phrase "Ab, je suis heureuse" (Louise) for one, the captivating vivacity of Titania's air for another). I am not unmindful of the taxing nature of the music under consideration. In fact, only Joan Sutherland among current divas would be capable of undertaking a similar assignment with reasonable hope of success. In all likelihood, Sutherland would show more technical polish and less dramatic meaning and expressiveness.

The disc offers another surprise in addition to the *Robert le Diable* excerpt (which is attractive enough to make one wish to hear more of the opera despite its ridiculous plot): the charming "Oui, dans les bois," an alternate Massenet provided for the popular Gavotte in the *Cours de la Reine* scene.

Chorus and orchestra perform well, but I cannot absolve conductor Mackerras from his share of blame for not turning this worthy undertaking into the success it might have been. Surely, somebody must tell the star when she is not singing on pitch.

Robert Jacobson has contributed unusually informative liner notes to the disc. The record surfaces, on the other hand, are inferior. Can't Westminster remedy this persistent flaw in its production? G. J.

**TERESA STICH-RANDALL: Schubert and Schumann Songs.** Schubert: *An die Musik; Lachen und Weinen; Die Forelle; Seligkeit; Frühlingsglaube; Heidenröslein; Ave Maria; Liebhaber in allen Gestalten.* Schumann: *Frauenliebe und Leben, Op. 42.* Teresa Stich-Randall (soprano); Robert Jones (piano). WESTMINSTER W 17160 \$5.98.

Performance: **Attractive Schubert, outstanding Schumann**  
Recording: **Very good**  
Stereo Quality: **Good**

Few present-day singers equal Teresa Stich-Randall's command of her craft, her ability to float tones of absolute purity and to sail through intricate musical phrases with maximum security and fidelity to the printed page. These admirable qualities are in constant evidence in this song recital program, but only the side devoted to Schumann reveals a power to communicate the essence of the songs on a level to match her excellence as a vocalist. Hers is, in fact, as satisfying an account of Schumann's intensely feminine cycle as one is likely to find. In the Schubert songs—all familiar and delectable—exquisite tone formation and nicely executed turns and embellishments (the *Ave Maria*) tend to magnetize the attention. There is also less spontaneity here. One notices a conscious effort to communicate the rapturous quality of some of these songs, which would fully succeed only if the listener were less aware of the effort. Still, the artist's achievement is not to be taken lightly; vocalism on this level is far from ordinary. Balances between singer and her very good accompanist are excellent. G. J.

**RECORDING OF SPECIAL MERIT**  
**VIENNA BOYS CHOIR: Wander- und Abendlieder.** Fröhlich: *Wem Gott will rechte*

*Gunst erweisen.* Löns: *Auf der Lüneburger Heide.* Schubert: *Der Schnee zerrinnt; Wiegenlied; Wanderers Nachtlied.* Zöllner: *Da Wandern ist des Müllers lust.* Mühling: *Lass uns jauchzen.* Disseldorf: *Nun Ade, d mein lieb Heimatland.* Mozart: *Bona Nox* Schulz: *Abendlied;* and sixteen others. Vienna Boys Choir, Ferdinand Grossman cond. PHILIPS PHS 900232 \$5.98.

Performance: **Strictly from heaven**  
Recording: **Excellent**  
Stereo Quality: **Adds depth**

The Vienna Boys Choir can trace its ancestry back to the reign of Rudolf IV in 1358, when young singers were rounded up to perform masses and vespers at the ducal court chapel. The court is long since gone, but new groups of boys are still being sought for the choir and they still undergo intensive training until they sing together in concert like a band of angels. They sound that way once more in this latest of their recordings: a group of carefully selected "Wander- und Abendlieder," roughly translatable as "vagabond and evening songs." The *Wanderlieder* are really miniature marches, the kind you might imagine Schubert singing to himself on a morning hike in springtime, and Schubert wrote the lively lied included here called *Der Schnee zerrinnt* (The snow melts away). He also wrote the lovely setting of the *Wanderers Nachtlied* by Goethe (*Die du von Himmel bist—You are from heaven*), considered one of the loveliest lyrics ever written in German, and the *Wiegenlied* (lullaby) which opens the nocturnal concert on side two. Some perfectly cut musical gems by Mozart and Schulz are here as well, ending with a rendition of *Verstohlen geht der Mond auf* (The world goes stealing off) that is soft and sweet enough to persuade even a child that the day is indeed over and sleep might have its attractions. P. K.

**RECORDING OF SPECIAL MERIT**  
**VOICES AND BRASS.** Scheidt: *Canzon Cornetto; Courant Dolorosa; Psalm 103.* Schein: *Zion spricht.* Schütz: *Psalm 24 (SWV 476); Ich beschwöre (SWV 339); Freue dich (SWV 453).* Purcell Chorus of Voices; Philip Jones Brass Ensemble; Raymond Leppard cond. ARGO ZRG 576 \$5.95.

Performance: **Stirring**  
Recording: **Superior**  
Stereo Quality: **Superior**

There was a time in the early Fifties, the period in which "hi-fi" was coming on strong, when a collection of this sort could be counted on to become not only a best-seller but a favorite audio demonstration disc as well. A combination of brass instruments and chorus makes a particularly festive sound, and I can well imagine the delight this disc will bring audio buffs even today. The repertoire is not particularly familiar, but there is not one weak work here from these three Baroque "S's." Probably the best is the marvelous Psalm 103 by Samuel Scheidt. Psalm 24 and two wedding pieces by Schütz are also impressive, and Johann Hermann Schein's "Zion spricht" is a wonderfully affecting piece with some superbly recorded echo effects. The performances, using modern instruments, are exciting and vivid in conception; the sonic reproduction, it hardly needs to be said, is an absolute revelation. Texts and translations are provided. I. K.



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*Nineteenth 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, Art Director*

## BORYS PATCHOWSKY

By ROBERT CLARK



ALMOST from the outset of his career in the graphic arts, Borys Patchowsky has been connected somehow with music, and by this happy accident alone he is unusually well qualified to be STEREO REVIEW's art director. But "qualifications" of any kind may be only skin deep. In Borys' case, his fitness goes much deeper, for his background and training have provided him with a familiarity with the whole range of humanistic disciplines and with a special cultural viewpoint as well.

His father, a professor of history at the University of Lviv in the western Ukraine before World War II, was a dramatist and poet of the Ukrainian language; Borys' older brother was to become a painter and his sister an accomplished pianist. Borys remembers that his father's library contained ten thousand books; in his home, very early, Borys learned to regard books as precious possessions, and perhaps this explains the predilection for working with print media that he manifested later.

During the war, after the death of his father, Borys left the Ukraine with the rest of his immediate family, and the next several years were spent crossing war-devastated Europe toward the West. At first it was a struggle merely to survive, and then, after hostilities ended, there was the attempt to find permanency in the uncertain milieu of occupied Germany. "In those years," he says, "I developed a habit of facing problems squarely and dealing with them readily; you've got to, or else *they* dominate *you*. This way of looking at things helps when the pressure is on to get the magazine to the printer."

In 1950, the family decided to emigrate to the United States. Borys arrived on these shores as a young man able to speak only about fifty words of English. "My first resolutions," he recalls, "were to learn English well, and to learn the mores of my new country and understand and adapt to them." In both re-

gards Borys succeeded: as for the first, his speech today betrays only a slight indication that English is not his native tongue; and as for the second, he quickly turned to good use the opportunities offered him by his new surroundings. After two terms in high school on the Lower East Side of Manhattan, he was accepted by City College of New York in 1951. By this time he was convinced that he would find his niche in some branch of art; he took all the art courses in the college catalog—at that time it offered no commercial art training—and won a Phi Beta Kappa key along the way. One of his instructors—"a graphic artist, a good craftsman"—introduced him to the woodcut, and though he has since tried his hand at various other forms—painting, etching, drawing—the woodcut remains his primary means of artistic expression. (Regular readers of STEREO REVIEW will recall that Borys' woodcut "Cranes" graced the opening page of "The Basic Repertoire" in June of last year, when the subject was Tchaikovsky's "Little Russian" Symphony.)

UPON his graduation he was asked to stay at City College as an assistant in the art department, but financial realities compelled him to go to work, and he took a job with a printing firm. Here he complemented his formal education with the kind of knowledge a day-to-day practitioner of the graphic arts must have: that of type faces, printing processes and materials, design, layout, and the like. Before long he moved to a design studio, where, along with his assignments for book jackets and advertisements, he first rubbed up against the commercial end of the world of music: he designed some record jackets. By the end of the 1950's he had become art director of *Musical America* magazine; later he worked in a similar capacity for the Leeds Music Company, and finally, in 1962, he became art director of STEREO REVIEW.

"After my first experience with music, I decided to learn the history of music by listening to records," he recalls. "Yes, I had had an 'appreciation' course in college, but it was largely a waste of time. I worked at building my collection systematically, and soon it had grown to about a thousand discs—it's even larger now." Does he have a favorite composer? "Mozart. There is a power in his music unlike anyone else's. Certainly other composers are powerful—Beethoven, for example, but that's a kind of brute power. Mozart's is a subtle power."

At his desk during the day, Borys has numerous responsibilities, but they boil down to the fact that he controls the appearance of the editorial component of the magazine from front cover to back. He designs and executes layouts, participates in the selection of photographs and the assignment to artists of the original illustrations for the articles, sees to it that every editorial page conforms to established graphic style, and gets all the pieces to the printer before the deadline. After work, when he is not engaged in doing a woodcut or listening to music, he likes to be outdoors, either skiing in the mountains of New York State and New England, or sailing as a staple member of the crew of a sailboat owned by friends. Of the latter sport he is especially fond. "In the nine years I have been a crew member, I've sailed up and down the Atlantic coast from Bermuda to Maine. I love the sea—I prefer its stormy moods to the calm. At the helm during a storm you feel as if you are really mastering something—you are a totally functioning man. It's the intensity of that experience that I value. I feel that way too when I am engrossed in making a woodcut. Looking back, I can see two turning points in my life: coming to this country, and encountering the woodcut for the first time. My ways of thinking about both life and art, fostered as they were by my traditional European upbringing, were broadened considerably by my first few years in America—and by the same token my European background gives me a very special viewpoint on American life and art. And the woodcut is the medium I think is best suited to the expression of that viewpoint. When I first began to learn about it, I felt as though I were undergoing a revelation—but a revelation of myself, of something that had always existed within me. It was a wonderful experience. It's that kind of experience you can have at the helm of a sailboat, too."

Borys' interest in sailing led indirectly to another turning point in his life, for aboard the sailboat he met another crew member, Joan Asta, who last November became Mrs. Borys Patchowsky.



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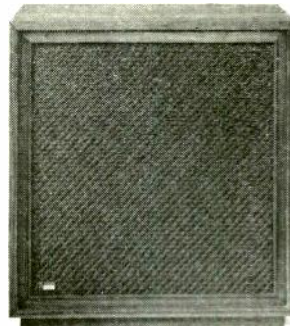
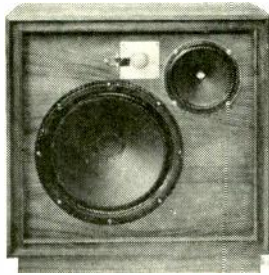
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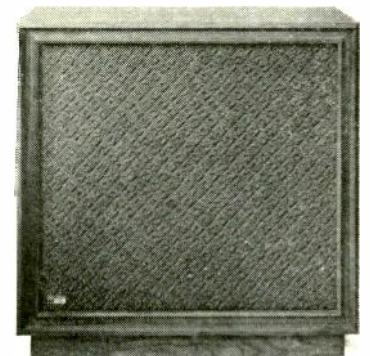
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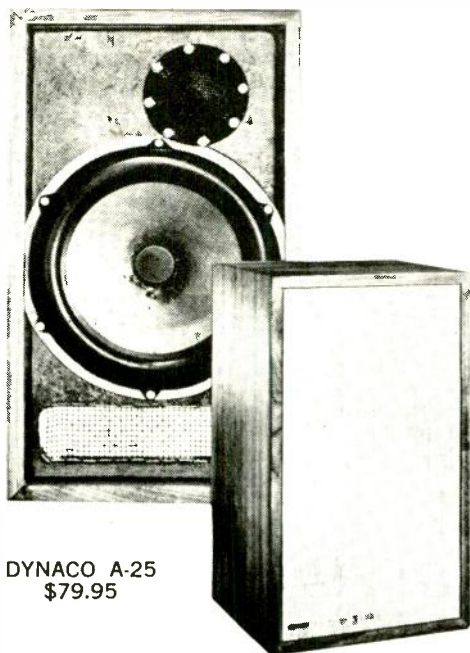
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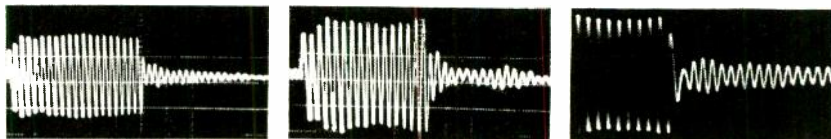
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Reviewed by DON HECKMAN • PAUL KRISH • REX REED • PETER REILLY

**CHARLES AZNAVOUR:** . . . *Of Flesh and Soul*. Charles Aznavour (vocals); orchestra. *My Hand Needs Your Hand*; *Love Is New Every Day*; *We'll Drift Away*; *All Those Pretty Girls*; *Somewhere*; *Two Guitars*; and six others. MONUMENT SLP 18130 \$4.98.

Performance: **For fans**  
Recording: **Good**  
Stereo Quality: **Good**

Aznavour, who might be called the French Sinatra for both his performances and his life-style, sings here a collection of songs, in both French and English, that he helped compose. His English is almost too good, in that at times he sounds rather like a Las Vegas lounge singer doing an imitation of Charles Aznavour. Whether he sings in French or English, I have always found Aznavour to be one of my milder enthusiasms. Much of our coolness may be because I so much enjoy the more intimate, and to me more authentically French, *chansonnier* tradition of Brassens, Trenet, Brel, and Beçaud. Aznavour's style, both of composition and of performance, has always seemed to me to come from a more international source, one that has its roots in the American recording scene and the American night-club performing tradition. He rejects the small-scale song and performance. Dramatic effect is paramount, so each song must have some sort of artificial momentum propelling it. Okay, I'll go along with this in clubs and in concerts (I've seen Aznavour in concert and he is an authentically exciting performer) but, on discs, band after band of it is a bit wearing.

The English translations on this recording are apt enough, but none of them, with the exception of *Two Guitars* (English lyric by Marcel Stellman), seemed to me to capture the essential Aznavour: the middle-aged romantic who seems to perceive others' capacity for romance and insists on turning every fleeting moment into show-biz drama. When this approach works, it works very well indeed. Unfortunately, it works here only about one quarter of the time. In any event, if you like Aznavour you will probably like this album. *P. R.*

**THE BEATLES:** *Abbey Road* (see Best of the Month, page 85)

**JUDY COLLINS:** *Judy Collins—Recollections*. Judy Collins (vocals); various accompanists. *Pack Up Your Sorrows*; *Tomorrow Is a Long Time*; *Early Morning Rain*; *Anathea*; *Turn! Turn! Turn!/To Everything There Is a Season*; *Daddy You've Been on My Mind*; and five others. ELEKTRA FKS 7-4055 \$4.98, (4) A 7-4055 \$5.98.

Performance: **Vintage Judy**  
Recording: **Good**  
Stereo Quality: **Good**

Judy Collins recorded these tracks when she was viewed by most observers as a second-

Elektra



JUDY COLLINS  
*Immense womanly appeal*

string Joan Baez. For my tastes, Judy's voice was always the more attractive of the two—rougher, perhaps, but more womanly, and lacking the gargling vibrato that Baez fans find so appealing.

Yet one can understand why Miss Collins' star has not been of the first magnitude. Although she chose excellent material (four Dylan songs here, along with a couple of Seegers, a Paxton, and a Lightfoot), she was very much the interpretive performer, with the respect for tradition that is usually associated with folk acts. More recently, Miss Collins has moved into considerably more adventurous areas, writing her own material and finding other works which, although folk-based, go far beyond the familiar chord patterns and simple melodies of the songs included here. I find the contemporary Judy Collins immensely appealing, one of the truly fine artists of the day. "Recollections" chronicles a necessary phase in the develop-

ment of that artistry. It can be as appealing as a nostalgically thoughtful gaze down the avenues of one's own past. *D. H.*

## RECORDING OF SPECIAL MERIT

**STEVE CROPPER:** *With a Little Help from My Friends*. Steve Cropper (vocals); orchestra. *Crop Dustin'*; *Land of 1000 Dances*; *99½*; *Boo-Ga-Loo Down Broadway*; *Funky Broadway*; *With a Little Help from My Friends*; and five others. VOLT VOS 6006 \$4.98.

Performance: **Musicianship makes a come-back**  
Recording: **Stevie, you're a wonder**  
Stereo Quality: **Fine**

Steve Cropper starts side two of this compelling disc with his title song and comes up with a winner. His *With a Little Help from My Friends* is one of the most intricate, enjoyable arrangements of this great song I've heard. This is a fine example of the new and exciting Memphis jazz-blues I feel is about to jam tomorrow's music festivals. Steve Cropper displays a talent on this record that just may bring audiences back into night clubs to hear talented musicians play music instead of clatter. *Ob, Pretty Woman* is a perfect example of how great a solo instrument the guitar can be. *I'd Rather Drink Muddy Water* relies strongly on a tasty but old-fashioned jazz presentation, as does *The Way I Feel Tonight*. *In the Midnight Hour* demonstrates more great guitar, but by now the blaring repetitive horns begin to grate just a bit. Hell, you can't have everything! *R. R.*

## RECORDING OF SPECIAL MERIT

**DONOVAN:** *Barabajagal*. Donovan (vocals and guitar); orchestra. *Barabajagal*; *Where Is She*; *Happiness Run*; *I Love My Shirt*; *The Love Song*; *Atlantis*; *Pamela Jo*; and three others. EPIC BN 26481 \$4.98, (8) HN 667 (3¾) \$6.95, (4) N14 10218 \$5.95, (8) N18 10218 \$6.95.

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

Donovan, who thinks of himself as a minstrel in a time when many young composer-performers think of themselves as messiahs, has come up here with another fine, poetic group of songs and performances. From an abundance of excellences here I guess I would have to choose the title song, which he performs with the Jeff Beck Group. It is a wonderful job, and the first time I have heard a mating of jazz and rock that seemed *(Continued on page 116)*

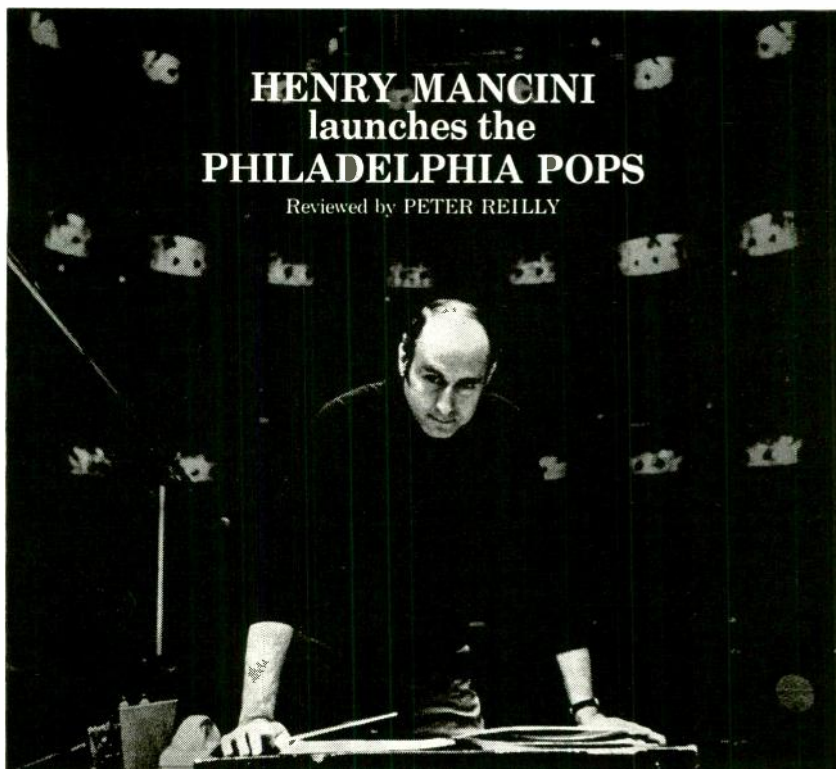
### Explanation of symbols:

- (R) = reel-to-reel tape
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## HENRY MANCINI launches the PHILADELPHIA POPS

Reviewed by PETER REILLY



RCA

pressive. But regardless of its programing, the Philadelphia is generally regarded as one of the world's great orchestras by many and as perhaps the greatest by some. In its new affiliation with RCA, the orchestra seems to be recording more of the Central European staples than previously, so perhaps the plan is to record what Sir Thomas Beecham called "lollipops" under the designation of the Philadelphia Pops; this album makes a fine debut for that concept. It is fine in all respects except one, and that is the sound itself.

Although the performance sounded good enough in my speakers, it had little of the massive sonority I remembered from the recording session in Philadelphia. There I heard it in actual performance and then in playback (the "instant replay" of the recording industry) a few minutes later in the Green Room. The playback seemed to me to capture the performance completely, particularly in the final bravura section of *The Sons of Italy*. The disc does not quite do that. Of course, the legend runs that once you hear the Philadelphia in its home hall, the Academy of Music, you can never be satisfied with hearing it anywhere else, so perhaps I just had Academy listening fever when I heard the playback and now have Academy listening hangover when hearing it at home. (I might add parenthetically that I have never heard the Philadelphia sound really *bad*—not even in the horrendous opening months of New York's Philharmonic Hall, when it was rumored that Ormandy was threatening to bypass its acoustic problems and return to Carnegie Hall to record.)

THE only other reservation I have about the Philadelphia Pops is that the orchestra would seem already to have recorded everything feasible for it to record under the old Columbia contract. Is the world really waiting for another *España* or *Roumanian Rhapsody* or *Boléro* by the Philadelphia—or any other orchestra? The Philadelphia was therefore wise to inaugurate this new series with the Mancini recording. The music is as fresh as paint, and previously unrecorded. It also is the work of a man who is best known for his film scores, and I hope this means that pops orchestras will start looking into more of the quality work that is being done by composers for film. Soundtrack albums are often over-extensions of themes and ideas that might better be compressed into suite form by the composers themselves, and the suites would benefit from performances by orchestras of the caliber of the Philadelphia.

If the Philadelphia Pops can chart an adventurous course in recording new or undiscovered light works, it will provide much pleasure for people (lots of them) who enjoy music in direct proportion to its intent to entertain. An entirely satisfactory start in that direction has been made with this new Mancini recording.

MANCINI: *Debut! Beaver Valley*—\$37; *Dream of a Lifetime*; *Strings on Fire!*; *Cameo for Violin*; *Drummer's Delight*; *The Ballerina's Dream*; *Speedy Gonzales*. The Philadelphia Orchestra Pops, Henry Mancini cond. RCA LSC 3106 \$5.98, Ⓟ R8S 1132 \$6.95, © RK 1132 \$6.95.

RCA and the Philadelphia Orchestra decided to kick off a Philadelphia Orchestra "Pops" series by having Henry Mancini conduct several of his own works, and the resulting album "Debut!" is an amiable success. The orchestra sounds as lush and as mellow as ever, and Mancini's music is admirably suited to a "pops" concert. After his spectacular popular success and umpteen Grammy awards from the recording industry, Henry Mancini hardly needs any introduction to anyone. Suffice it to say that he is one of the most successful popular composers of modern times.

This is somewhat paradoxical, since his work shows him to be a steadfastly formal melodist in a time when melody is considered distinctly square by most popular composers. However, the public, which in the end always makes the final decision as to what is "popular," has for the last ten years or so responded with almost automatic enthusiasm to the broad romantic lines of Mancini's songs and film scores.

In this new album Mancini has attempted what is probably his most ambitious composition to date: *Beaver Valley*—'37, which he describes as an "autobiographical suite . . . representing impressions of my early teen years in Aliquippa, Pennsylvania." The suite is in three sections: *The River*, *Black Snow*, and *The Sons of Italy*. It is a large collection of melodies, unself-consciously eclectic and showily orchestrated (by Mancini himself). Some of the melodies are echoes of traditional tarantellas or opera or marching bands, and some are original.

*The River* is a thoughtful and rather delicate pastorate recalling boyhood strolls along the Ohio River, sensitively observed and properly naïve musically. *Black Snow* is an evocation of snowfalls turned black by soot from the nearby steel mills; here

the music seemed rather dense and bathetic, with a heaviness that I eventually found to be lugubrious rather than affecting. Mancini and the Philadelphians, however, have (and provide) a wonderful time in the last section, *The Sons of Italy*. It is a spirited and rollicking account of the small-town *festas* held in the summertime. It is by far the best thing in the album, abundant in wit, atmosphere, and charm. It has been gorgeously orchestrated by Mancini, and the final minutes—with the orchestra playing away with the explosive force of a large Roman candle—are sheer delight.

The second side of the album is devoted to a series of short pieces written to display the various sections of the orchestra, such as the strings, woodwinds, brass, and the rest. Although they do display the excellence of those sections well, they are fragile music, scarcely worth the evident time and trouble lavished on them. Everyone must be aware by now of the beauty of tone that the Philadelphia Orchestra is famous for, and these little bonbons seem only attempts to remake an already obvious point.

As for the future of the Philadelphia Orchestra Pops, I don't think there can be much doubt of its eventual success. At the risk of being unkind, I will confess that for me the Philadelphia Orchestra has always had a vaguely "pops" sound to it, perhaps because, under Eugene Ormandy, it has recorded so much repertoire that can be called nothing but that. It is amazing to look through Schwann and see the mound of *Schlagobers* it has recorded—the ballet scores, the Strauss waltzes, and the Debussy, Ibert, and Ravel pop works seem to roll on endlessly in column after column. Sales figures, I understand, are equally im-



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at all comfortable. *Barabajagal* is the stone gas of the collection, but one should not overlook the hymn to a groupie here called *Superlungs My Supergirl*, a funny and oddly tender song. *Atlantis*, a long narrative song, is another success; its spoken verse again shows that Donovan has real gifts as a lyric poet.

I have raved in the past about Donovan, and you may interpret this notice as another rave. He seems to me to be one of the really important figures in contemporary pop, and at the rate he seems to be growing in his work, I don't think it will be too long before he is acknowledged as one of the most important contemporary talents. The disc's sound is very good. P. R.

### RECORDING OF SPECIAL MERIT

**CHAMPION JACK DUPREE:** *Jack and Mickey in Heavy Blues*. Champion Jack Dupree (piano and vocals); Mickey Baker (guitar and vocals); instrumental accompaniment. *Barrelhouse Woman; Louise; One Dirty Woman; When Things Go Wrong; Cut Down on My Overheads; Troubles*; and six others. SIRE SES 97010 \$4.98.

Performance: Solid barrelhouse blues  
Recording: Fair  
Stereo Quality: Good enough

Dupree is one of the few remaining authentic barrelhouse blues pianists. His recording career stretches back to 1940, and for the last decade or so he has lived in England and has had a powerful effect upon the many white English blues performers. Dupree is reunited here with guitarist Mickey Baker, a confrere on some classic sessions made for the King label fifteen years ago. The combination is a good one, with Baker's gutsy, zinging guitar contrasting with the rolling, dense counter-rhythms of Dupree's piano. All but four of the tunes (*Dirty Woman, Barrelhouse Woman, Louise, and Shake, Baby, Shake*) are new pieces. In the case of pieces like *Garbage Man*, they reveal the permanence of the barrelhouse style—its phoenix-like ability to revive itself. But there is more, from up-to-date rhythm-&-blues to an old-style conversational blues on *Troubles*. Blues enthusiasts shouldn't miss this one, and I suspect it will have considerable general appeal as well. D. H.

### RECORDING OF SPECIAL MERIT

**ROBERTA FLACK:** *First Take*. Roberta Flack (vocals, piano); instrumentals, Roberta Flack and William Fischer arr. *Compared to What; Angelitos Negros; Our Ages or Our Hearts; I Told Jesus*; and four others. ATLANTIC SD 8230 \$4.98.

Performance: A beautiful black angel  
Recording: Eclectic ecstasy  
Stereo Quality: Excellent

Put on your wig hat, honey. Dress warmly, and don't forget your shades. Now! Run to your nearest record outlet and buy not one, but two, maybe three of Roberta Flack's "First Take." You'll need at least two copies of this fabulous debut album for one of the following reasons: (a) you'll wear out one copy almost immediately; (b) you'll want to give this record to someone you really love; (c) you'll need to save one for a future day when, God forbid, it is out of print.

Roberta Flack is that best of all possible

things—a musician's musician. She is a perfectionist with impeccable taste in her incredibly varied repertoire. Expertly recorded on this showcase album are protest songs, jazz, folk-rock, ballads, and soul. All reveal her deep, sensitive devotion to her art. I find it impossible to pick one band as a favorite over another. Miss Flack is a solo artist who softly chords her own oh-so-special accompaniment on the piano. Her genius is always her artful and intelligent interpretation. She is skillfully backed by guitar, bass, drums, and horns and strings arranged by William Fischer. On two songs, a small brass section is added. But the additional personnel's purpose is to accompany and aid Roberta.

If anyone doubts Leonard Cohen is a poet, listen to *Hey, That's No Way to Say Good-bye*, in which Roberta excels as a ballad singer. She gets even softer and more lovely on *The First Time Ever I Saw Your Face* by Ewan MacColl. I had never heard this song before, but now it's posted on my list of favorites. If ever Miss Flack reminds me of someone else, it's in *Tyjin' Times* and it's Nina Simone. But Roberta is supple, personal, and humorously funky. The final section on side two, *Ballad of the Sad Young Men*, really tears me apart. But like a child who saves the best part of his dinner to eat last, I have saved side one. *Compared to What* starts off this brand new musical love affair I'm having. The uppest-rock number of the lot, and a protest song. I don't generally succumb to protests but Roberta makes this one irresistible. Just three seconds pass in silence after this one until warning bass notes introduce a haunting black Latin lament, *Angelitos Negros*. On the cover, it is explained that when Roberta Flack sings this song in person, she introduces it with the following: "Painters, why do you always paint white virgins? Paint beautiful black angels." Amen! This is one of the most beautiful songs I have ever heard. It is sung with the same artistry Bidú Sayão gave her Brazilian folk songs.

Where did this wonderful woman come from? Since this is her first album I feel honored to introduce her. She started out as a scholarship music student, then taught English and music in a segregated South Carolina school. As late as 1962, she was a part-time accompanist to opera singers in a Georgetown restaurant. In 1967 she was singing five nights a week on K Street in Washington, D.C. By May of that year she was "discovered" and booked into Mr. Henry's Downstairs on Capitol Hill. The great jazz artist Les McCann taped her and presented the tape to Atlantic. God bless Les McCann (and Atlantic). God bless this beautiful child—she's got her own. R. R.

### RECORDING OF SPECIAL MERIT

**ARLO GUTHRIE:** *Running Down the Road*. Arlo Guthrie (vocals); instrumental accompaniment. *Oklahoma Hills; Every Hand in the Land; Creole Belle; Wheel of Fortune; My Front Pages; Coming into Los Angeles*; and four others. REPRISÉ 6346 \$4.98, 4RA 6346 \$5.98.

Performance: Superior  
Recording: Excellent  
Stereo Quality: Excellent

Arlo Guthrie is no flash in the pan. He is an authentic talent both as a composer and as a  
(Continued on page 118)



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performer, and he does some of his finest work to date in this new album, which has been imaginatively and beautifully produced by Lenny Waronker and Van Dyke Parks. In many ways I find Guthrie a more authentic, and certainly a more appealing, talent than Dylan. He shows none of the strain that Dylan often brings to performances, and he seems a more natural musician in many ways. Even though Dylan has mellowed of late, I still feel a hard edge of what I can only unfashionably call hostility in his performance. Or perhaps it would be more accurate to say that I find Dylan uptight compared to Guthrie. I believe that, in its soft-hearted way, *Alice's Restaurant* was really a more trenchant statement about America and Americans than *Blowin' in the Wind*. Of course Dylan, by his early work, has proved to be something of a prophet, and a harsh one. But prophets from Cassandra on down make for rather gloomy company, and I find that I much prefer the happier and more mature talents of Guthrie.

The root of this maturity may lie in the fact that Arlo is the son of the great Woody, and therefore had a lifetime to absorb the creative impulses that produced so much fine work so many years ahead of its public acceptance. Dylan, a fan and a friend of the elder Guthrie in his last years, took much of his early performing style from the older man. Dylan has, of course, evolved over the years and now seems to be entering a gentler period. But one has the feeling that it is only a period, and that he will move on to something else eventually. With Arlo Guthrie you feel that what he is doing is nothing that he had to learn, and that essential growth to him will not mean about-faces of any kind. He has a naturalness and an ease in his work that many others might envy.

This collection is made up mostly of songs that Arlo wrote, along with a couple of others by his father and Pete Seeger. Probably the best thing is the title song, but he does a fine job with *Coming into Los Angeles* and *Oklahoma Hills*. There is nothing as dazzling here as *Alice's Restaurant*, but it's not that kind of album—it's just a relaxed outing by a big, big talent. P. R.

**JIMI HENDRIX: *Jimi Hendrix Experience Smash Hits*.** The Jimi Hendrix Experience (vocals and instrumentals). *Purple Haze; Fire; The Wind Cries Mary; Can You See Me; Hey Joe; Stone Free*; and six others. REPRISE MS 2025 \$5.98, © X 2025 \$5.95.

Performance: Some of the best Hendrix  
Recording: Very good  
Stereo Quality: Very good

Jimi Hendrix's unique blend of blues, rock, jazz, and erotica has propelled him to the top of the rock scene. His concert fee is among the highest demanded by the youthful rock performers. But the Jimi Hendrix Experience—the group that recorded most of the "hits" included here—is no more, shattered by who knows what combination of bruised egos and musical differences of opinion. So it is particularly valuable to have these samples of Hendrix's music available in a single collection. Despite the title, however, this is not a comprehensive collection. "Smash Hits" is hardly an accurate description for all the pieces included, and the record does not include several of his performances that *should* be called smash hits.

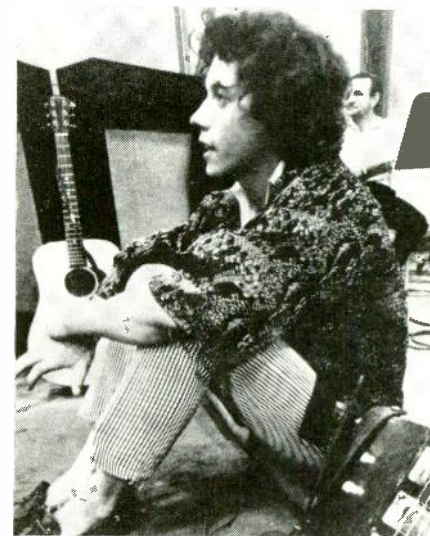
If you've been watching the late-night tele-

vision shows, by the way, you've seen Hendrix at his worst. His appearances before the camera almost always have been clouded by confusion, with amplifiers going strangely out of kilter, and dialogues that have led into areas patently patronizing to Hendrix. Somewhere in the middle of the image is a musician who could do very well without the superficial trappings of the erotic rock star. Some of that comes through here—not often, but occasionally—and it is at those moments that I find Jimi Hendrix's music most appealing. D. H.

**JANIS JOPLIN: *I Got Dem Ol' Kozmic Blues Again Mama!*** (see Best of the Month, page 86)

## RECORDING OF SPECIAL MERIT

**THE MOTHERS OF INVENTION: *The Mothers of Invention*.** The Mothers of In-



ARLO GUTHRIE  
*An enviable naturalness and ease*

vention (vocals and instrumentals); Frank Zappa arr. and cond. *Status Back Baby; Wowie Zowie; You Didn't Try to Call Me; Invocation & Ritual Dance of the Young Pumpkin; Soft-Sell Conclusions*; and six others. VERVE V6 5074X \$1.98.

Performance: Mothers revisited  
Recording: Very good  
Stereo Quality: Very good

I am convinced that Frank Zappa possesses one of the most fascinating musical minds of the decade. He has been passing in disguise as a teen-age idol, a rock-&-roll star, a freak, and a nonpareil humorist, but such masquerades should not distract us from the innovative excellence of his music. It's easy to forget how few jazz influences were active in rock in 1966 when the Mothers' first jazz-tinged recording was released, and easy to assume that Blood, Sweat & Tears was alone in developing new arranging and textural ideas for rock, but, in actuality, Zappa has always employed ensemble voicings for the horns in his groups, running the gamut from Stravinsky to Count Basie. And it's easy to forget how much of the surge of interest in Fifties rock-&-roll followed the release of the Mothers' "Ruben and the Jets"—a satirical take-off on the whining teen-age music of the Fifties that was so convincing

(Continued on page 120)



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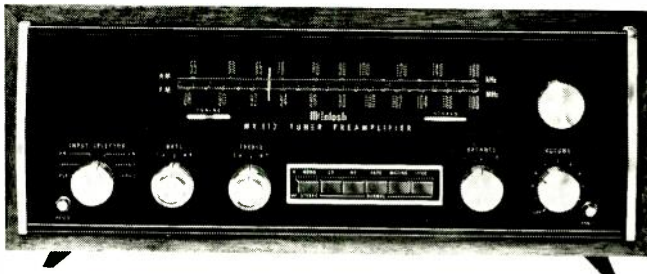
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that more than one radio programmer was fooled into mistaking it for the real thing.

This is the second reissue that Verve has assembled from its Zappa material. Since the group is no longer in existence, collections like these will be particularly valuable to those who missed the Mothers the first time around. But don't overlook the original recordings; they're still available. If, like me, you find the music of the Mothers one of the rare delights in today's too-bland market, you may want to have *all* their \* \* \* \* D. H.

**THE NEON PHILHARMONIC.** Don Gant (vocals); orchestra, Tupper Saussy cond. *Are You Old Enough to Remember Dresden?*; *Forever Hold Your Peace*; *You Lied*; *Harry*; and four others. WARNER BROTHERS WS 1804 \$4.98, ® B 1804 (3 3/4) \$6.95, ④ 4WA 1804 \$5.98.

Performance: Slick stuff from the sticks  
Recording: Good  
Stereo Quality: Harrowing

Just when you think you know what to expect next from Nashville, along comes a group like this one and upsets all your preconceived notions. The Neon Philharmonic doesn't make country music; its members sing a kind of latter-day world-weary Baroque cantata with rock effects and city-slicker words that make Rod McKuen sound positively raucous in comparison. As if things weren't awkward enough, they have gone ahead and supplied a complete text for the whole sorry business—a series of sophomore essays on such matters as the vanishment of yesteryear; the loneliness of the loveless ("Harry, do you ever look at all the love around you? Kids on the sidewalks holding hands and being happy?"); a pirate parable told through an uneasy surrealist scenario; and a childhood memory (it perhaps would have been better not to dredge it up) about a couple of kids who once thought of themselves as F. Scott Fitzgerald and William Shakespeare but "the years went by," *etc.* These "essays," by Tupper Saussy, to amorphous music composed, arranged, and conducted by Mr. Saussy, are sung by the lugubrious Don Gant with a *Weltschmerz* entirely appropriate to the adolescent tone of the text. P. K.

**NEW YORK ROCK & ROLL ENSEMBLE: *Fluttering Foe*** . . . New York Rock & Roll Ensemble (vocals and instrumentals). *I'm Too Busy*; *City*; *Asking Too Much*; *Trio Sonata No. 2, in G Major*; *Kite Song*; *Wait Until Tomorrow*; *Sing Lady Sing*; and six others. ARCO SD 33-294 \$4.98.

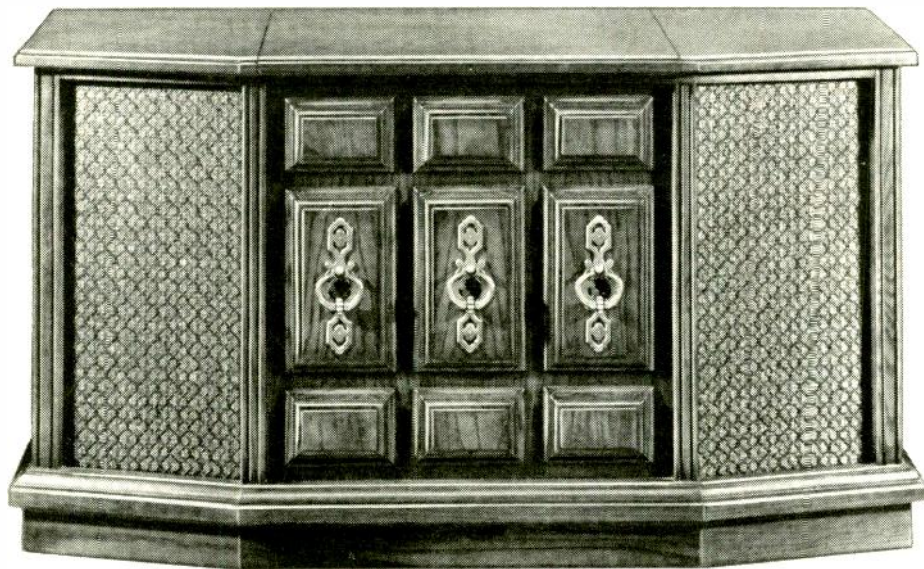
Performance: Well-done hodge-podge  
Recording: Very good  
Stereo Quality: Very good

The New York Rock & Roll Ensemble has been rapped pretty hard by the rock critics, and not always for the right reasons. The group's frequent appearances at parties thrown by New York's "beautiful people" obviously is not going to endear them to the Fillmore set, nor is their coy flirtation with bastardized bits and pieces of Bach going to go over very well with audiences who demand a more honest kind of music.

Still, the Ensemble is not what I would call an incompetent band. Colorless, perhaps, and bland—even uninteresting—but no worse than some other groups that come to  
(Continued on page 122)



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122

mind who have no trouble drawing good reviews. So what probably really bugs everybody is the fact that the Ensemble has so obviously taken a straight commercial line. By combining tuxedos with long hair, and snippets of Baroque music with roaring rock, the group has conned New York's society gurus into thinking it is somehow more acceptable than, say, the Grateful Dead. In short, the Ensemble has discovered an economically viable recipe for success. It may not make for very good listening if you really care about either Bach or rock, but I doubt that such considerations will bother the Henri Bendel hippies who swear by the Ensemble's sound. D. H.

#### RECORDING OF SPECIAL MERIT

**TOM PAXTON:** *The Things I Notice Now*. Tom Paxton (vocals and guitar); orchestra. *The Iron Man*; *All Night Long*; *About the Children*; *The Things I Notice Now*; and three others. ELEKTRA EKS 74043 \$4.98, (R) X 4043 (3¾) \$5.95, (A) A 74043 \$5.98, (M) M 84043 \$6.95, (C) X 54043 \$5.95.

Performance: Interesting

Recording: Excellent

Stereo Quality: Excellent

Tom Paxton skirts perilously close to soap opera in some of his lyrics. What saves them from bathos, however, is a certain maturity of approach. By this I mean that often he concerns himself with the mutual problems or joys of people in their relationships and does not confine himself, as so many of the younger writers do, to a completely subjective view of himself and his world. For instance, in the song *About the Children*, a couple on the verge of divorce meets at a restaurant, each hesitant to bring up the subject of the effect of their decision on their children. It is a remarkably effective piece of work about two people with their emotional nerve ends exposed who regret much but are able to mend little. *I Give You Morning* is a surprisingly tender love poem from the lover to his still sleeping beloved in which he says "I think I'll wake you now and hold you/ Tell you again the things I told you./ Behold, I give you the morning, / I give you the day." Okay, John Deane it is not. But to someone who has heard as much puerile versifying on records as I have in the last year this sounds remarkably like sentiments someone might think and want to say. Also, to Paxton's credit, there is not one psychedelic reference anywhere in his lyrics—which might lead one to believe that he writes under the influence of inspiration rather than acid.

The longest piece on the album is *The Iron Man*, which runs almost fifteen minutes and is the least cumulatively effective effort. It is a description of a soldier in combat, and while sections of it ring absolutely true, it runs on too long without any real melodic support. Not that there is much melody anywhere in the album. Paxton's quietly sung performances are supported by a small orchestra which often seems just to be keeping time. Given the excellence of so many of Paxton's lyrics, I think it might be interesting if he or his producers considered bringing in a composer-composer type to write music-music for them. This is an album worth hearing in any case, and to me it is the most successful of its genre since the first Leonard Cohen album. P. R.

#### RECORDING OF SPECIAL MERIT

**BUFFY SAINTE-MARIE:** *Illuminations*. Buffy Sainte-Marie (vocals with instrumental and electronic accompaniment). *God Is Alive, Magic Is Afoot*; *Mary*; *Better to Find Out for Yourself*; *The Vampire*; *Adam*; *The Dream Tree*; *With You*; *He's a Keeper of the Fire*, and four others. VANGUARD VSD 79300 \$5.98, (R) X9300 (3¾) \$5.95, (A) X49300 \$5.95, (M) M89300 \$6.95, (C) X59300 \$5.95.

Performance: Really lights up

Recording: Very good

Stereo Quality: Tricked up

Miss Sainte-Marie's long, straight, black Indian hair and the impassive planes of her face give no hint of the intensity of her approach—the impassioned conviction that sweeps away all handicaps, even the built-in quaver of her voice—when she tackles anything from a religious ballad to a title song for a movie. In her latest program, the tartness of that voice is put at the service of a wide range of materials but is not always helped by some over-ingenious manipulation of both her voice and the sound of her guitar in the form of electronically produced accompaniments. The device works well, though, in the opening number, a kind of Gertrude Steinish incantatory prayer with words by Leonard Cohen in which the words "God is alive—magic is afoot," are subjected to hypnotically effective permutations and echoes. The music for it is by our girl, and so are most of the other numbers: the song *Mary*, in which she tells Joseph that her time has come; a warning against the hypocrisy of male lovers with their "wiles and tender smiles" and hearts of stone in *Better to Find Out for Yourself*; an encounter with a Dracula type on a frosty night in *The Vampire*; and, most compelling of all, a long, bitter ballad about what middle-class life can do to snuff out the individuality of the young in *Suffer Little Children*. The movie title song is from *Guess Who I Saw in Paris* and is rather winning. As a one-woman triple-threat who writes and sings her own music and plays her own guitar, Miss Sainte-Marie clearly is growing more skilled and extending her horizons all the time. A complete text of the lyrics thoughtfully is included. Thank you, Vanguard! P. K.

**SAVOY BROWN:** *A Step Further*. Savoy Brown (vocals and instrumentals). *Made Up My Mind*; *Waiting in the Bamboo Grove*; *Life's One Act Play*; *I'm Tired*; *Where Am I?*; and six others. PARROT PAS 71029 \$4.98. (B) 79821 \$6.95.

Performance: One-handed applause

Recording: One-sided effort

Stereo Quality: Side one good, side two bad

Youth may be wasted on the young, but yourh's music isn't always wasted on my rapidly aging ears. Granted, much of the new music is just so much scratch, clobber, and shout-your-protest, but a lot of it is simply amazing. The young men currently calling themselves Savoy Brown fall into the amazing category. Chris Youlden as a vocalist colors the group blue for blues, especially in *Made Up My Mind*. The rest of the boys romp in and out of tempo behind him, creating blues-rock, blues-ballads, blues-soul, and some highly original blues-sounds that belong only to Savoy Brown as a whole.



*Waiting in the Bamboo Grove* is typical. Reminiscent of jungle drums and boogie-woogie, it's as complicated and as wily as a snake in the grass. *Life's One Act Play* is blues-ballad, and a winsome winner it is. *I'm Tired* and *Where Am I?* are excellent, inventive, original compositions. Side one of this album is very exciting. But after hearing side two, color me angry. Angry at the powers that be who allowed side two to be released at all. As technically excellent as the first side is, the flip side, recorded "on location," is just as terrible.

This is a one-sided album. If you can get your dealer to sell it to you for half price, buy it. At half price, it's an above-par value. R. R.

#### RECORDING OF SPECIAL MERIT

**O. C. SMITH:** *O. C. Smith at Home*. O. C. Smith (vocals); orchestra, H. B. Barnum, Tom McIntosh, and Benny Golson arr. *Daddy's Little Man*; *Color Him Father*; *My Cherie Amour*; *Didn't We*; *Can't Take My Eyes Off of You*; *San Francisco is a Lonely Town*; *If I Leave You*; *Clean Up Your Own Back Yard*, and three others. COLUMBIA CS 9908 \$4.98, ® HC 1207 (7½) \$7.98, © 18 10 0742 \$6.98.

Performance: **Seductive Big Daddy**  
Recording: **Fine**  
Stereo Quality: **Excellent**

Color him super star. Color him warm and sweet. Color him today's Nat "King" Cole. Not too long ago, O. C. Smith made a hit of *Little Green Apples*, then *Honey, I Miss You*. Now he has three super-hits on this one album alone. O. C. slips it to us with *Daddy's Little Man*. His rich Big-Daddy voice melts the hard-to-swallow saccharine-coated lyrics, revealing a tender-hearted message. After the felicitous grooves of *Friend, Lover, Woman, Wife*, Mr. Smith spins his personal magic around the slightly silly but touching *Color Him Father*. *Clean Up Your Own Back Yard* is a down-home father's advice to his son, and *If I Leave You Now* is a chagrined cheating husband's guilty adieu to his extramarital amour. Now you know why the album is titled "At Home."

The flip side sells the other face of love: that longing, churning-burning facet of the world's most frustrating and fulfilling emotion. It begins with *My Cherie Amour*, which had, until O.C. took it over, been Stevie Wonder's big hit single. The Nat Cole charm begins to take over from here on. O. C. sings its lyrics so they can be understood and makes a charming love song of it. *The Leaning Tree* is spookily Cole. I have often wondered where Nat, if he had lived, would have gone vocally in this so very turned-on world. I'm certain he would have taken all the blaring sock-it-to-me sounds and gently smothered them in his own velvet mist till they emerged blue and beautiful. Luckily, O. C. Smith is here to fill the sentimental vacuum Cole left. No wonder the ladies love O. C. Smith. They probably know even when he's wooing them with a love song that he'd make a perfect father.

O. C. turns *Didn't We* and *Can't Take My Eyes Off of You* into lovely ballads. I found *San Francisco Is a Lonely Town* a unique ballad of frustrated love, as told by a very modern balladeer. O. C. Smith is a seducer who offers not just romance, but love ever after. R. R.



#### RECORDING OF SPECIAL MERIT

**JOHNNIE DANKWORTH:** *The Sophisticated Johnnie Dankworth*. Orchestra, Johnnie Dankworth, Dave Lindup, and Laurie Holloway arr. *Ja-Da*; *Off Duty*; *Little*

*Brown Jug*; *Sophisticated Lady*; *African Waltz*; *Bernie's Tune*; and three others. FONTANA SRF 67603 \$4.98.

Performance: **Jazz for all ages**  
Recording: **Space-age**  
Stereo Quality: **Excellent**

Just when I thought the gap between jazz and popular music was narrowing, thanks to such groups as Blood, Sweat and Tears, along comes Johnnie Dankworth to tell me the gap has been gradually increasing. He says that in the first paragraph of his liner notes here. He goes on to say that though jazz "was down, it was not out. It soon regrouped itself in a manner enabling it to survive the ensuing years with dignity and prestige. It became an art-music." Personally, I find that all styles of music become

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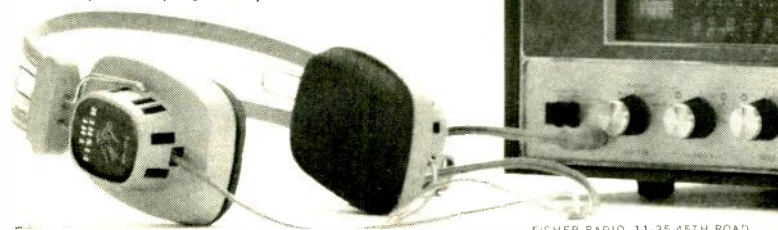
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art when the style requires the listener to think instead of simply keeping time to a primitive beat. Weaving was primitive when it consisted simply of woof and warp. It became an art when texture, pattern, and color were introduced. John Dankworth is an exceptional artist no matter whether the fortunes of the music he creates are waxing or waning.

Debates on jazz as an art form will go on *ad nauseam*. Mark Twain once said that "Wagner is better than it sounds." Jazz too is better than it sounds. But then some slick artist like Johnnie Dankworth works older jazz styles into a modern musical tapestry and, boom!—I give in again. What John is really selling in this album is technology. Music has been victimized or enhanced—take your pick—by electronic geni. Reading the data on the cover of this album is by itself a prep course for a space trip. But then the album is spaced . . . with such grand names as Barnet, Williams, Ellington, and Miller. Old jazz buffs won't be offended by anything offered here; they will be more than pleased. New devotees can sit up and realize jazz had, and still has, much that could be grooved on. Heard on better than average stereo equipment, this record is phenomenal. R. R.

**RECORDING OF SPECIAL MERIT**

**MELVIN JACKSON: *Melvin Jackson—Funky Skull***. Melvin Jackson (bass); various accompanists. *Funky Skull, Parts 1 & 2; Ma, She's Makin' Eyes at Me; Bold and Black; Dance of the Derrish; Everybody Loves My Baby; Cold Duck Time, Parts 1 & 2; Say What; Funky Doo; and Silver Cycles*. LIME-LIGHT LS 86071 \$5.98.

Performance: Zingy electrified bass  
Recording: Very good  
Stereo Quality: Very good

I liked this disc better than I thought I would. What, after all, can one expect from a recording that focuses, to a large extent, on string bass solos? Surely even the most avid bass freak experiences a wandering psyche after thirty minutes or so of thumping, low-frequency string notes.

But Jackson is no dummy. He realizes his instrument's limitations and has expanded both its pitch and timbre potential by the use of a guitar preamplifier, a reverb amplifier, and—on some tracks—a device called an Echoplex, in which a tape-loop device produces controlled repetitions of whatever is fed in. None of this is particularly new. Don Ellis and eclectic composer-saxophonist Terry Riley have been using similar devices for years. But this is the first time I've heard such electronic manipulation applied to an acoustical string bass—and it works.

Jackson's material is similar to the jazz-blues-rock played by the Eddie Harris Quartet (his professional home for the last seven years). To fill things out he has added several crisp ensembles that include fine, grooving blues instrumentalists. I'm not saying, of course, that this is the pop album of the year, or that it produces a new rock-jazz synthesis. I doubt that Jackson would want it to. But it *is* something more than just a novelty record, and one that deserves better exposure than some more pretentious outings that come to mind. Very good sound and stereo quality. D. H.

**CHARLIE MINGUS**. Charlie Mingus (bass); John LaPorta and Teo Macero (woodwinds); Thad Jones (trumpet); Jackson Wiley (cello); Clem DeRosa (drums). *What Is This Thing Called Love?; Minor Intrusions*; and three others. EVEREST ARCHIVE OF FOLK AND JAZZ MUSIC FS 235 \$5.98.

Performance: Mingus in the Fifties  
Recording: Good  
Stereo Quality: Artificial

Charlie Mingus still hasn't received the tributes due his talent. This collection of pieces was recorded with one of his earliest groups (in the early Fifties); it highlights a phase in his career when he was concerned with a studied, complex form of composition that closely followed the model of his idol, Duke Ellington. Regrettably, his group plays his pop-based works with minimal creativity. Only Thad Jones, a virtual unknown at the time, stokes up a musical fire equal to the stimulus of Mingus' compositions. Even with its flaws, however, this is a collection of important material from an important jazz composer. One of the few recordings available of Mingus' work from this period in his career, it is—assuming you do not possess the original issue—a necessary item for your collection. The stereo, of course, is artificial. D. H.

**RECORDING OF SPECIAL MERIT**

**NOW CREATIVE ARTS JAZZ ENSEMBLE: *Now***. Now Creative Arts Jazz Ensemble (instrumentals). *Madness; Pretty Good; Doris; Nirvan.; Daniel; Now*. ARCHITOLIE 8002 \$5.98.

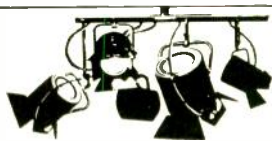
Performance: Provocative avant-garde jazz  
Recording: Good  
Stereo Quality: Good

I started out expecting not to like this record. Rambling, "avant-garde" jazz improvisation has, I'm afraid, reached the point of no return. All the easy technical distortions that sound so inventive to a player when he does them are really nothing more than facile gimmicks—and they've now become familiar ones, at that. But this clumsily named group of young musicians from San Francisco have extended their music well beyond the boundaries of avant-garde tedium. And in tenor/soprano saxophonist Bert Wilson they have discovered a player of substantial talent. The cover photos of Wilson suggest that he is physically handicapped, but one would never know it from his playing, which is bruisingly powerful and overflowing with musical inventiveness. He could easily emerge in the future as a major jazz performer.

The balance of the group does not usually reach Wilson's level of excellence, but at the very least they find new things to play in an overworked idiom. Principally because of the well-disciplined structural interaction of solos and ensembles, the dulling predictability of much "far-out" jazz is generally avoided. A good group, and one that could have an interesting future. D. H.







## THEATER • FILMS

**THE APRIL FOOLS** (Burt Bacharach-Hal David-Marvin Hamlisch). Original-soundtrack recording. Jack Lemmon, Peter Lawford, Catherine Deneuve, Sally Kellerman (players); Mongo Santamaria, The Chambers Brothers, Sugar Kite, Robert John, Taj Mahal, Percy Faith and His Orchestra and Chorus. COLUMBIA OS 33-10 \$5.98.

Performance: *À la mode*  
Recording: Excellent  
Stereo Quality: Convincing

*The April Fools* is one of those pseudo-sophisticated comedies with a New York setting, this time about a Wall Street broker who must choose between his own bridge-playing, interior-decorating wife in the suburbs and the long-haired French dream-doll who turns out to be married to his elegant boss. The basic plot is so simple that a dozen lines of dialogue from the soundtrack, sprinkled through this recording, should suffice to give the gist of it even to the most inattentive listener. Catherine Deneuve's wooden, somnambulistic performance as the doll

from Paris comes across unmistakably in a couple of murmured phrases. A sentence or two excised from a telephone conversation tells you all you need to know about Sally Kellerman's portrait of the deadly wife, while Jack Lemmon, sounding his usual fatuous, befuddled self, may be heard puzzling over whether he should turn into a prince or remain a frog. The rest is music, Percy Faith *cum* rock-and-roll, a chic, sonorous score of ambitious all-star proportions. Here is Burt Bacharach's expert, hummable, high-fashion title music, threading dreamily through the grooves in an attempt to unify such highly disparate elements as the voice of Taj Mahal, beside himself in a frantic number called *Give Your Woman What She Wants*; Mongo Santamaria doing *La La La*, which is every bit as vapid as its title; Robert John all worked up with nowhere to go in a number entitled *Flame*; Sugar Kite chanting about *California*; and Marvin Hamlisch making musical ice cream of the Bacharach theme for filler. In the movie, the various rock numbers provide the atmosphere for art-show receptions, psychedelic nightclub episodes, and other up-to-the-minute milieus as Mr. Lemmon and Mlle. Deneuve amuse each other in the smoggy Manhattan night. On the record, despite careful editing, the whole thing adds up to something of a hodge-podge, but an agreeably and properly pop one.

P. K.

### RECORDING OF SPECIAL MERIT

**THE MADWOMAN OF CHAILLOT:** (Michael Lewis). Original-soundtrack re-

recording. Orchestra. Michael Lewis cond. WARNER BROTHERS WS 1805 \$4.98. ④ WBR 1WA 1805 \$5.98, ⑧ WBR 1805 \$6.95.

Performance: An audacious debut  
Recording: Okay  
Stereo Quality: Good

The cover of this original-soundtrack recording boasts photos of Katharine Hepburn, the star of the film, on both sides. I hoped for a moment she might be singing on the record, as I knew she had been rehearsing for *Coco*, her new Broadway musical. I knew better, having seen the film, of course, and Katie doesn't sing here. That's the only disappointment with this album.

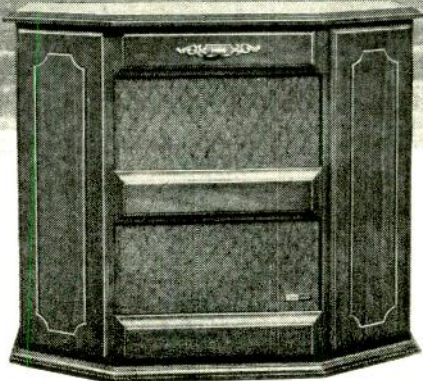
It's a great original score by Michael Lewis, who marks his debut in films. I trust I will be seeing his name often in the future. In fact, it would be nice had the film been as imaginative, inventive, and lyrical as Lewis' score. *Aurelia's Theme* opens and closes the album and a haunting thing it is, as romantic as Paris in a spring rain and as grandly melancholy as Paris under a storm of autumn leaves.

*The Madwoman of Chailot* is musically as sweeping and memorable a tour as one's first trip to France, as good as *Gone with the Wind* any day. Unfortunately, Mr. Lewis doesn't have a film good enough for his music. I hope that a producer will back Michael Lewis all the way next time, so he can receive the acclaim he deserves.

This album is terrific background music. Background for what? For almost anything you can name, especially packing for a trip to Paris.

R. R.

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# STEREO TAPE

Reviewed by DAVID HALL • DON HECKMAN  
IGOR KIPNIS • PAUL KRESH • PETER REILLY

**SIBELIUS:** *Symphony No. 4, in A Minor, Op. 63; Tapiola, Op. 112.* Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON (R) L 80215 (7½) \$7.95, (M) M 67215 \$6.95, (C) X 10215 \$5.95.

Performance: Without atmosphere  
Recording: Excellent  
Stereo Quality: Fine  
Playing Time: 52'15"

In terms of sound, this is an impressive tape, a fact readily apparent in the rumbling bass of the symphony's opening movement. The rich response of the cellos and basses may, in fact, be a little too strong—it is certainly more typical of a recording than a "live" hall sound, but it does make an exciting effect. What is definitely *not* exciting is the interpretation. Maazel conducts both works with the greatest attention to balances and with superb control over his forces, but it all sounds antiseptic. Whatever happened to the typical Sibelius "north-woods" atmosphere? Well, on occasion the conductor manages to summon up a mood of sorts, yet I found the whole quite lacking in interest. Listen to what Karajan, for example, does with this symphony, and especially with the storm section of *Tapiola*, which is absolutely terrifying. Karajan's performance is on an all-Sibelius double-play reel, DGG 8974; it's worth hearing, even though the orchestral reproduction is slightly less vivid than it is here. I. K.

**TCHAIKOVSKY:** *Symphony No. 6, in B Minor, Op. 74 ("Patbétique").* Royal Philharmonic Orchestra, Henry Lewis cond. LONDON (R) L 75034 (7½) \$7.95, (M) M 95034 \$6.95, (C) X 94034 \$5.95.

Performance: Routine  
Recording: Exaggerated  
Stereo Quality: Intrusive  
Playing Time: 57'23"

No symphony was ever more appropriately titled than Tchaikovsky's "*Patbétique*," and sadness clung to the skirts of this work from the time the composer first thought of writing it in 1891. As he composed it, he felt he had milked his talent dry, and a year later he destroyed the first draft. He started again, and by the time the new version was given its first performance in the fall of 1893 in

St. Petersburg, he was convinced it was one of his finest works—as indeed it is. Nine days after the premiere he was dead of cholera. Tchaikovsky told his friends that the "*Patbétique*" had a program, but that he would never disclose to anyone what it was. Those who have turned to this music in times of personal despair have been able to supply their own self-pitying programs, filling in with private memories the proper associations for the dramatic upheaval of the first movement and its contrasting rueful melody that used to be played on the organ for, it seems, every radio soap opera; the ballroom



OTTO GERDES

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whirl of the second; the train-wheel flight from trouble of the third; and the broken pleadings and choked sobs of the fourth.

The catalog is overrun with recordings of the symphony, but the only one that has ever brought tears to these eyes was the restrained interpretation by Toscanini and the NBC Symphony—perhaps because it withheld its own tears and left the listener to supply them out of his private store. Mr. Lewis, the conductor of the New Jersey Symphony Orchestra and the first black American to hold such a post, leads the Royal Philharmonic through a poignant—and scrupulously played—but rather unremarkable and not very idiomatic performance. Music may be a universal language, but Tchaikovsky spoke it in an unmistakable Slavic accent, and I miss that here. The recording is not helped by the exaggerations of the Phase 4 approach, with its close-up individual instruments, too often at the expense of the blended orchestral sound. P. K.

## RECORDING OF SPECIAL MERIT

**VIVALDI:** *Concertos for Violin and Strings, Op. 8, Nos. 1-4. "The Four Seasons".* Felix Ayo (violin), I Musici. WORLD SERIES (R) X 9104 (3¾) \$5.95.

Performance: Warmly lyric  
Recording: Good  
Stereo Quality: Good  
Playing Time: 43'39"

There are four other four-track tape versions of "The Four Seasons" currently available, including the excellent Solisti di Zagreb recording on Vanguard, but all at the 7½-ips speed. This warmly Italianate and lyrically vital reading on Philips' World Series 3¾-ips reel—though deriving from a 1956 original—stands up very well against the competition, especially in realizing the poetic qualities implicit in the score. The recorded sound is bright yet full-bodied. D. H.

**WOLF:** *Mignon (Kennst du das Land?); Gebet; Neue Liebe; Wo find' ich Trost?; Harfenspieler I, II, & III; Prometheus; Der Feuerreiter (chorus and orchestra); Italian Serenade (for small orchestra); Penthesilea—Tone Poem.* Evelyn Lear (soprano); Thomas Stewart (baritone); Siegfried Fuhrlinger (viola); Vienna Jeunesse-Chor; Vienna Symphony Orchestra, Otto Gerdes cond. DEUTSCHE GRAMMOPHON. (R) DGG 9427 (7½) \$11.95.

Performance: Generally good  
Recording: Generally good  
Stereo Quality: Good  
Playing Time: 77'20"

The representation of German lieder in four-track tape format is virtually nil. The tape under consideration here—one that grew out of a Vienna concert honoring Hugo Wolf in 1968—not only brings to prerecorded tape the first substantial representation of songs by Wolf, but throws in for good measure an intensely dramatic choral piece and two orchestral works, the charming *Italian Serenade* and the youthful, post-Lisztian tone-poem *Penthesilea*.

The vocal works include five Goethe settings, and four songs based on works by the remarkable Swabian pastor-poet Eduard Mörike. Though all were written originally for solo voice and piano, the orchestrations—and the choral arrangement of *Der Feuerreiter*—are Wolf's own. Understandably, the ambiance of these songs undergoes considerable change. The Tristanesque harmonies of *Kennst du das Land?*, for instance, become less piercingly poignant and more sensuously juicy. On the other hand, *Prometheus*—more an epic *scena* of defiance than intimate art-song, in any case—gains greatly

### Explanation of symbols:

- (R) = reel-to-reel tape
- (4) = four-track cartridge
- (M) = eight-track cartridge
- (C) = cassette

Monophonic recordings are indicated by the symbol (M); all others are stereo

in its orchestral setting. The literally bromaniacal *Feuerleiter* both gains and loses in transfer from the medium of voice and piano to that of chorus and orchestra. Anyone fortunate enough to have heard the pre-war disc for HMV's Hugo Wolf Society with tenor Helge Roswaenge will appreciate the madness and terror that can be conjured up in a great solo performance of this song. On the other hand, the antiphonal effects of the choral version are just as dramatically exciting in their own way. But the present recorded performance is at fault, I feel, in the failure of *Feuerleiter* to make its full impact here. Not only does the chorus fail to really "let go," but the microphoning favors the orchestra to the extent that the all-important words do not come through.

As for the vocal soloists, Thomas Stewart's heroic rendering of *Prometheus* is one of the high points of this tape. Evelyn Lear's voice is of a splendor that comes close at times to that of the late Kirsten Flagstad, and she does beautifully with *Kennt du das Land?*, but there is audible strain at the climax of *Neue Liebe*.

The *Italian Scene*, heard here in a definitive new critical edition of the small-orchestra arrangement Wolf made from the original for string quartet, is as much a little gem as it has always been. *Pentheilea*, a work that Wolf wrote in his middle twenties, seeks to evoke the encounter between Achilles and the Queen of the Amazons as depicted in the tragedy by Heinrich von Kleist; it is a less than flawless effort. Heard here in its original uncut version, the work seems overlong and overblown in Lisztian fashion.

Save for the choral balance already noted, the recorded sound and stereo effectiveness achieved on this tape are altogether admirable. Otto Gerdes, who normally functions as musical supervisor for DGG's major recordings, does a thoroughly capable conducting job throughout. Complete program notes, texts, and translations are included. D.H.

## ENTERTAINMENT

**COUNT BASIE:** *Standing Ovation*. The Count Basie Orchestra. *Down for Double*; *Lil' Darlin'*; *Broadway*; *Jive at Five*; *Cherry Point*; *Jumpin' at the Woodside*; and seven others. DOT ® X 5938 (3¾) \$5.95, ④ 25938 \$5.98, ⑧ 81031 \$6.95, ③ 26031 \$6.95.

Performance: **Old Basie revisited**  
Recording: **Good**  
Stereo Quality: **Good**  
Playing Time: 48'28"

This tape is a trip through the infinite wonders of the Basie past—and a journey that will appeal most to the die-hard big-band aficionados. All the great Basie glories are relived, from *Jumpin' at the Woodside* and *One O'Clock Jump to Shiny Stockings* and *Lil' Darling*. But does an up-to-date re-creation of a classic performance have the same quality as the original? I guess it depends on how you feel about brush-stroke reproductions of "old masters." For my tastes, scratchy as those old 78-rpm originals may be, they still possess a magic that is for the most part lacking in these slicked-up reproductions. Don H.

**THE GUESS WHO:** *Wheatfield Soul*. The Guess Who (vocals and instrumentals):

various instrumental accompaniments. *Three Eyes*; *Pink Wine Sparkles in the Glass*; *I Found Her in a Star*; *Friends of Mine*; and six others. RCA ® TP3-1015 (3¾) \$6.95, ⑧ P8S 1-42 \$6.95, ③ PK 1-42 \$6.95.

Performance: **Masquerade: pick your favorite group**  
Recording: **Very good**  
Stereo Quality: **Very good**  
Playing Time: 38'07"

A pretty well-named group—like a chameleon, it leaves you wondering just whose coloration it will take on next. Touches of Jim Morrison and the Doors (especially in a depressingly imitative piece called *Friends of Mine*) come through every now and then; at other times I'm reminded of Vanilla Fudge and the Association. Obviously, in order to make a success of all these masquerades, the Guess Who, regardless of its



DINAH WASHINGTON  
*A hint of the humorously raffish*

lack of originality, has to be musical enough to make the imitations effective. They are, and they do. But they don't do much more, and I've already heard too many groups who substitute craft and technique for invention and feeling. Don H.

**PAUL MAURIAT:** *From Paris with Love*. Paul Mauriat and his orchestra. *La Mer*; *La Goulantee des pauvres gens*; *La Seine*; *Moulin rouge*; *Parlez moi d'amour*; *C'est si bon*; *La Vie en rose*; *Domino*; *Mon Homme*; *Fascination*. MERCURY/WING ® C 16403 (3¾) \$7.95.

Performance: **Discreet**  
Recording: **Very good**  
Stereo Quality: **Soothing**  
Playing Time: 25'10"

Dim the lights, stir up a sauce, charge yourself outrageous prices, and—oo la la!—you can turn your own home into an absolutely authentic French restaurant by adding the single ingredient of this Paul Mauriat album. Here are all the familiar favorites, in murmurous, tasteful arrangements, with just the right soupçon of accordion flavoring. The falling leaves fall, the mill of the Moulin Rouge turns dreamily, life is in rose, the Seine flows, the sea surges, the poor people of Paris enjoy their poverty, speak to me of love. A bottle of wine, monsieur? *Certaine-*

ment. And turn up zee Mauriat! Zee conversation at zees table ees flagging! P.K.

## RECORDING OF SPECIAL MERIT

**THE MILLS BROTHERS:** *Dream*. The Mills Brothers (vocals); orchestra, George Tipton cond. *The Jintown Road*; *Dream*; *The Straight Life*; *Baby*. *Dream Your Dream*; *W'ben, W'ben, W'ben*; and five others. DOT ® X 5927 (3¾) \$5.95, ④ Y 25927 \$5.98, ⑧ PMT 81012 \$6.95, ③ PMT 26012 \$6.95.

Performance: **Cozy and comfortable**  
Recording: **Good**  
Stereo Quality: **Tactful**  
Playing Time: 26'03"

Dreams and daydreams make up most of the subject matter on this easy-to-take program, and the Mills Brothers are just the group to put you off your guard with such stuff. They have not abandoned the close-harmony, relaxed approach that is their trademark (it can be heard to perfection in *Dream*, which is practically their theme song), yet they have adapted smartly to the times, and when they sing *The Straight Life* or *The Jintown Road* (I almost wrote *The Jintown Road*) they manage to sound thoroughly at home and even a bit groovy in the latest idiom, without forcing a single note, or raising their voices to wake the neighbors. A very healing interlude. P.K.

## RECORDING OF SPECIAL MERIT

**DINAH WASHINGTON:** *The Original Queen of Soul*. Dinah Washington (vocals); various orchestras. *Ill Wind*; *All of Me*; *I Cried for You*; *Short John*; *Never Never*; *Dream*; *Lean Baby*; and thirteen others. MERCURY/WING ® J 121 (3¾) \$5.95.

Performance: **Classic**  
Recording: **Variable**  
Stereo Quality: **Re-recorded, but not bad**  
Playing Time: 62'56"

Come to think of it, I guess you could call the great Dinah Washington "The Original Queen of Soul," even if, in her time, what she did wasn't called soul. That she was a remarkable performer there is no doubt. That her work holds up as well as it does in this tape of performances of several years ago comes as something of a surprise when everyone is taking, as they are nowadays, everything so seriously. There was always the hint of the humorously raffish about the late Miss Washington, and one need only look at the cover photo, in which she seems to have put her platinum wig on in the reflection of a cloudy hub cap, anchored it with a Woolworth tiara and earrings, and wandered down to the photo studio because she didn't have anything better to do that day, to know that she must have been what used to be called a free soul.

She was, of course, a superb singer, possessed of intensity, a catlike agility in the handling of a lyric line, and a voice that did what she wanted it to. Her enormous vitality shows through clearly in all that she sings, and in one of her classics, such as *More Than You Know* or *Willow Weep For Me*, you realize just how solidly she influenced a whole generation of black and white singers. For the hour and more it offers of the inimitable Dinah Washington's finest performances, this tape seems to me to be one of the great buys of the season. P.R.



By CRAIG STARK



## TAPE HORIZONS

### SPLICING EQUIPMENT

CONSIDERING that from a professional's point of view, the big advantage of tape over other recording media is its ability to be spliced, it is surprising that home recordists tend to make little use of tape's potential for creative editing. Apart from attaching leaders and occasionally repairing broken tapes, amateurs seem to ignore the existence of splicing equipment. Too often they prefer, for example, to put up with various extraneous noises (including commercials when dubbing from FM) rather than violate the sanctity of an uncut length of tape. It may be that they have a basic anxiety about splicing as a result of too many unsuccessful and impermanent splices made on home-movie film. Tape splices hardly ever come apart, however, and knowing how to edit properly can dispel other needless anxieties and help to produce a far more satisfying tape collection. Remember, though, that a quarter-track tape can be edited only if it has been recorded in just one direction.

Very little equipment is needed. You'll want a felt-tip marking pen or a wax marking pencil (white is easiest to see) with a sharp point to mark the back of the tape where the cut is to be made, and a roll of splicing tape. *Never* use cellophane tape for making splices, for its adhesive has a tendency to ooze out from the edges of the splice, causing adjacent layers of tape to stick together when the tape is spooled. Finally, while it is theoretically possible to use ordinary scissors to cut the tape, splicing devices capable of much greater accuracy are available and almost universally used today.

Probably the most popular splicing aid is the "Gibson-Girl" type (about \$2 to \$9), a machine that usually has two sponge-rubber-tipped arms to hold the tape in a channel while a cutting blade, mounted on a third arm, descends to cut the tape at an angle of approximately 45 degrees. The undesired section is then moved and a length of splicing tape is placed across the two ends to be joined. A second set of blades is then brought into position to trim off the excess splicing tape at the sides of the splice. This is certainly the simplest system of splicing, but it has two inherent drawbacks: lack of precision and the possibility that, after long storage, even the adhesive in the splicing tape may "bleed" slightly from the flush-trimmed edges, causing the preceding and succeeding sections of tape to stick to them.

At the cost of simplicity, these faults can be corrected by using a splicing "lock," of which various models are available from about \$3 to \$15. These devices provide an accurate continuous track into which the tape is pressed. They have two cutting slits (for use with a single-edged razor blade) that insure a repeatable cut at either 45 or 90 degrees. Using this method, a piece of splicing tape  $\frac{1}{8}$  inch wide is placed longitudinally over the joined tape ends. This can be an exacting task, but is simplified through the use of pre-formed splices—with peel-off backings—that can easily be aligned in the slot of the splicing block and affixed to the tape. These patches can be purchased from most tape dealers.

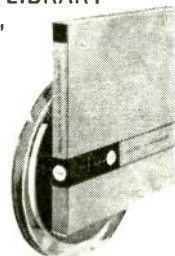
Whichever system you choose, however, get ready to use it—I'll talk about splicing methods next month.

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## STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE	READER SERVICE NO.	ADVERTISER	PAGE
1	Acoustic Research, Inc.	38	25	Kenwood Electronics, Inc.	29
15	Acoustron Corporation	34	26	Koss Electronics, Inc.	115
2	Allied Radio	99, 100	27	Lafayette Radio Electronics	45
3	Altec Lansing, Division of LTV Ling Altec, Inc.	119	28	London Records	14
4	Ampex Stereo Tape Division, Ampex Corporation	61	29	Longines Symphonette Society, The	19, 20, 21
5	Angel Records	96	53	Marantz, Inc.	24, 25
	Arkey Electronics	116	30	McIntosh Laboratory Inc.	120
	Audio Unlimited	116	31	Nikko Electric Corp. of America	16
58	BSR (USA) Ltd., McDonald Division	2	32	Olson Electronics	118
6	Benjamin Electronic Sound Corp.	97	41	Pickering & Company, Inc.	3rd Cover
7	Bose Corporation	27	48	Pioneer Electronics Corp.	33
103	British Industries-Garrard	12, 13	33	RCA Victor Cassettes	88
8	Carston Studios	118	34	Rabco	50
52	Columbia Records	91	35	Rabsons—57th Street, Inc.	124
	Columbia Record Club	8, 9, 10, 11	36	Record Club of America	7
	Columbia Stereo Tape Club	5	37	Rectilinear Research Corp.	58
9	Concord Electronics Corp.	47	38	Roberts	87
10	Defa Electronics Corp.	122	59	Rolling Stone, The	109
11	Deutsche Grammophon (DGG)	95	39	Sansui Electric Co., Ltd.	48, 49
12	Downtown Audio	122	100	Scott Inc., H. H.	2nd Cover, 1
55	Dressner	108	5	Seraphim Records	96
49	Dual	57	40	Sherwood Electronic Laboratories, Inc.	41
13	Dynaco, Inc.	37, 112	57	Shure Brothers, Inc.	32
19	Electro-Voice, Inc.	4th Cover	42	Shure Brothers, Inc.	107
14	Elpa Marketing Industries, Perpetuum-Ebner Div.	30	43	Sony Corporation of America	31
60	Empire Scientific Corporation	105	61	Sony Corp. of America (Radio, TV Div.)	93
16	Epicure Products, Inc.	30	63	Sony/Superscope, Inc.	6, 23, 126
15	Erath, L. W.	34	44	Sound Reproduction, Inc.	129
17	Fisher Radio Company	42, 43, 111, 123	45	Stanton Magnetics, Inc.	15
54	Four Clubs Record Club	17	46	Stereo Corporation of America	120
18	Harman-Kardon, Inc.	117	51	Stereo-parti	129
20	Heath Company	53, 54, 55, 121	47	Teac Corporation	103
22	Hi-Fidelity Center	124	49	United Audio Products, Inc.	57
23	Honeywell Photographic Products	28	50	Utah Electronics	125
24	JVC America, Inc.	51	51	Windsor Tape Center	129
56	Jensen Manufacturing Company	18			
	Classified Advertising	130, 131			

## STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

CLASSIFICATION	PAGE NUMBERS	CLASSIFICATION	PAGE NUMBERS
Amplifiers and Preamplifiers	16, 24-25, 29, 37, 120	Records	14, 91, 95, 96
Cabinets	121	Record and Tape Clubs	5, 7, 8-11, 15, 21
Cameras	28	Speakers and Speaker Systems	18, 27, 29, 30, 34, 38, 45, 51, 58, 105, 111, 112, 119, 121, 125, 4th Cover
Cartridges	17, 107, 3rd Cover	Tapes, Prerecorded	61
Catalogs	118	Tape, Recording	6
Cassettes	88	Tape Recorders and Decks	23, 47, 87, 103
Headphones	115, 123	Tape Recorders, Cassette	126
Magazines	109	Television	93
Modular Music Systems (Compacts)	97	Tone Arms	32, 50
Radios	93, 99, 100	Tuners, FM	16, 24-25, 120
Receivers, Stereo	2nd Cover, 1, 16, 24-25, 29, 31, 33, 41, 42-43, 48-49, 53, 54-55, 117	Turntables and Changers	2, 12-13, 30, 57, 121



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CIRCLE NO. 41 ON READER SERVICE CARD



SPANISH / Oak



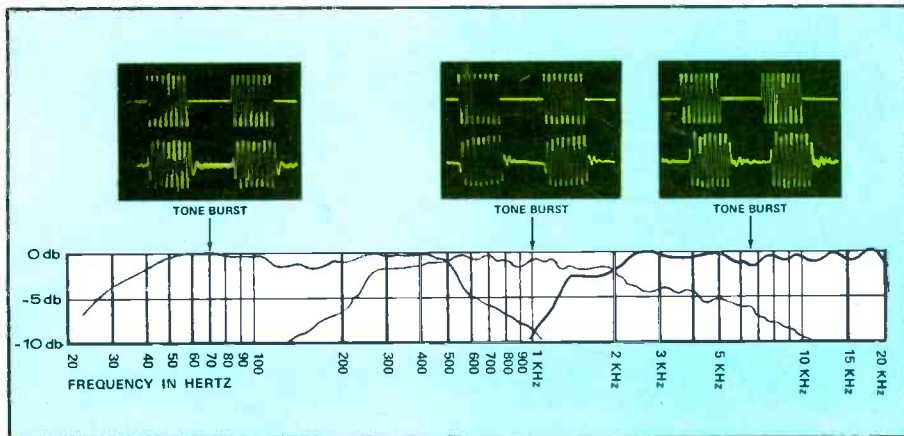
TRADITIONAL / Cherry



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JUN 23 1970

# Unretouched photographs and the unvarnished truth about the new ARIES Console Speaker System.



**Ey** If you are as serious about musical reproduction as we are, the following discussion may help you in choosing your next speaker system. And the actual response curves and tone burst tests may prove most revealing when compared with other speaker systems currently available.

Aries is an uncommon speaker system. Larger than the ubiquitous bookshelf speakers for a very sound reason: greater internal volume permits a worthwhile extension of bass with lower distortion and higher efficiency. Effective use of this volume comes from a 12" woofer with 9½ pound magnet structure, new sealed-foam

half-roll surround, and rigid deep-cone geometry. It's a combination that insures ¾" linear cone movement, precise transient response, and high power handling capacity without frequency doubling.

The mid-range was designed with equal care. A specially treated 6" cone speaker is mounted in its own sealed inner enclosure. Speaker resonance is well below the crossover point to insure peak-free response and clean transients in this sensitive part of the spectrum. Oscilloscope testing of every unit is routine so that laboratory standards are maintained in production.

The Aries 2½" cone/dome tweeter is particularly unique. For instance, to obtain ultimate response, damping compound is metered onto the cone within a tolerance of ±0.001 oz. And control of cone/dome materials insures a radiation area that varies predictably with frequency to insure uniform dispersion at all frequencies.

Even the crossover network is unusual. Four inductors (iron-core type for the woofer to avoid losses), three capacitors (with a Mylar type for the tweeter to maintain response beyond the high frequency limitations of electrolytic types), and a 5-position rotary ceramic switch offers precise control with up to 10 db attenuation at 10 kHz.

But Aries is more than a distinguished music reproducer. It is also handsome furniture in its own right. Tasteful design and robust construction set Aries apart from the anonymous styles of the past. In every detail from the hidden 2" x 4" bracing to the authentic hardware and richly finished hardwood veneers, Aries can be an attractive addition to your home... a delight to ear and eye.

See and hear the new Aries at your E-V dealer's soon. Look... touch... and above all, listen. It can be an eye-opening experience. \$275.00.

ELECTRO-VOICE, INC., Dept. 104F  
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For name of nearest dealer, call TOLL-FREE: (800) 243-0355  
ANY HOUR, ANY DAY. In Connecticut call collect: 853-3600

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