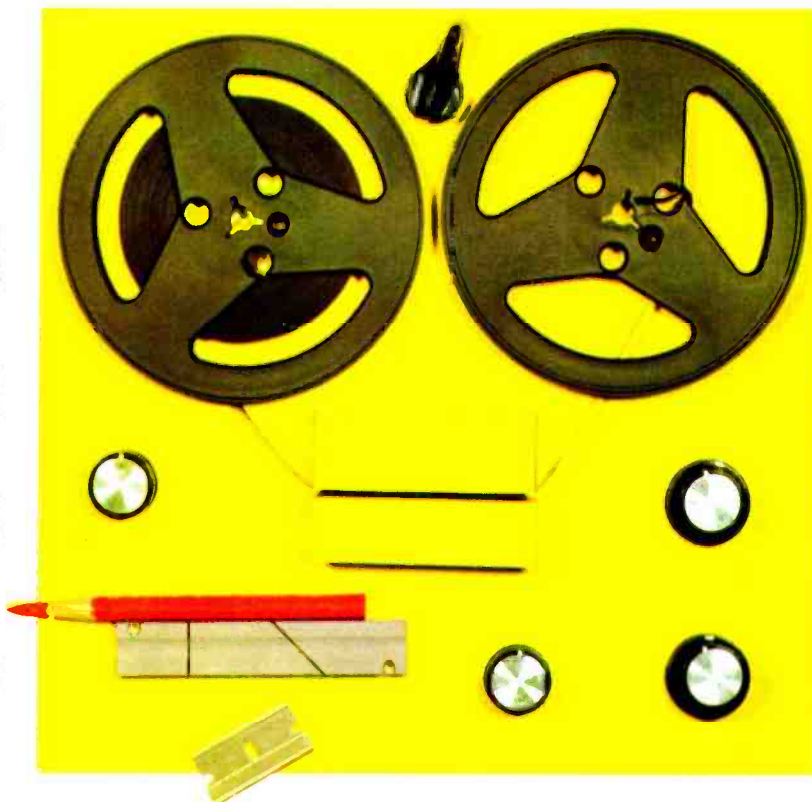


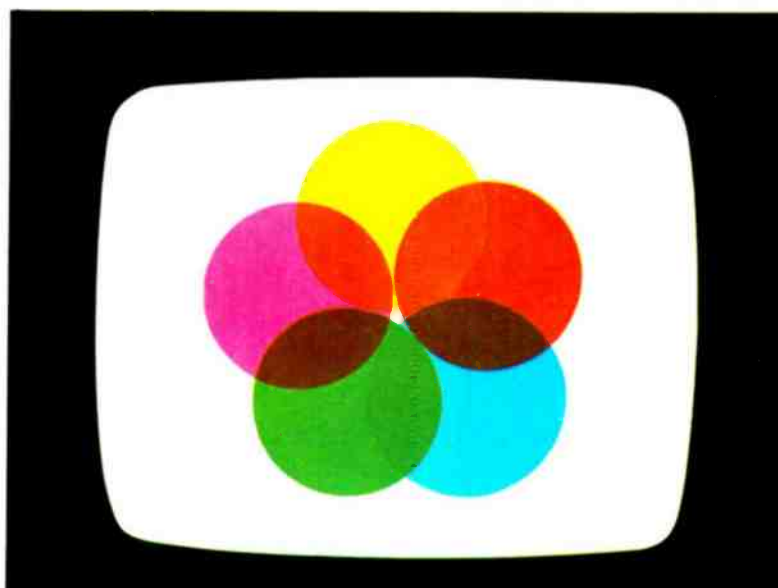
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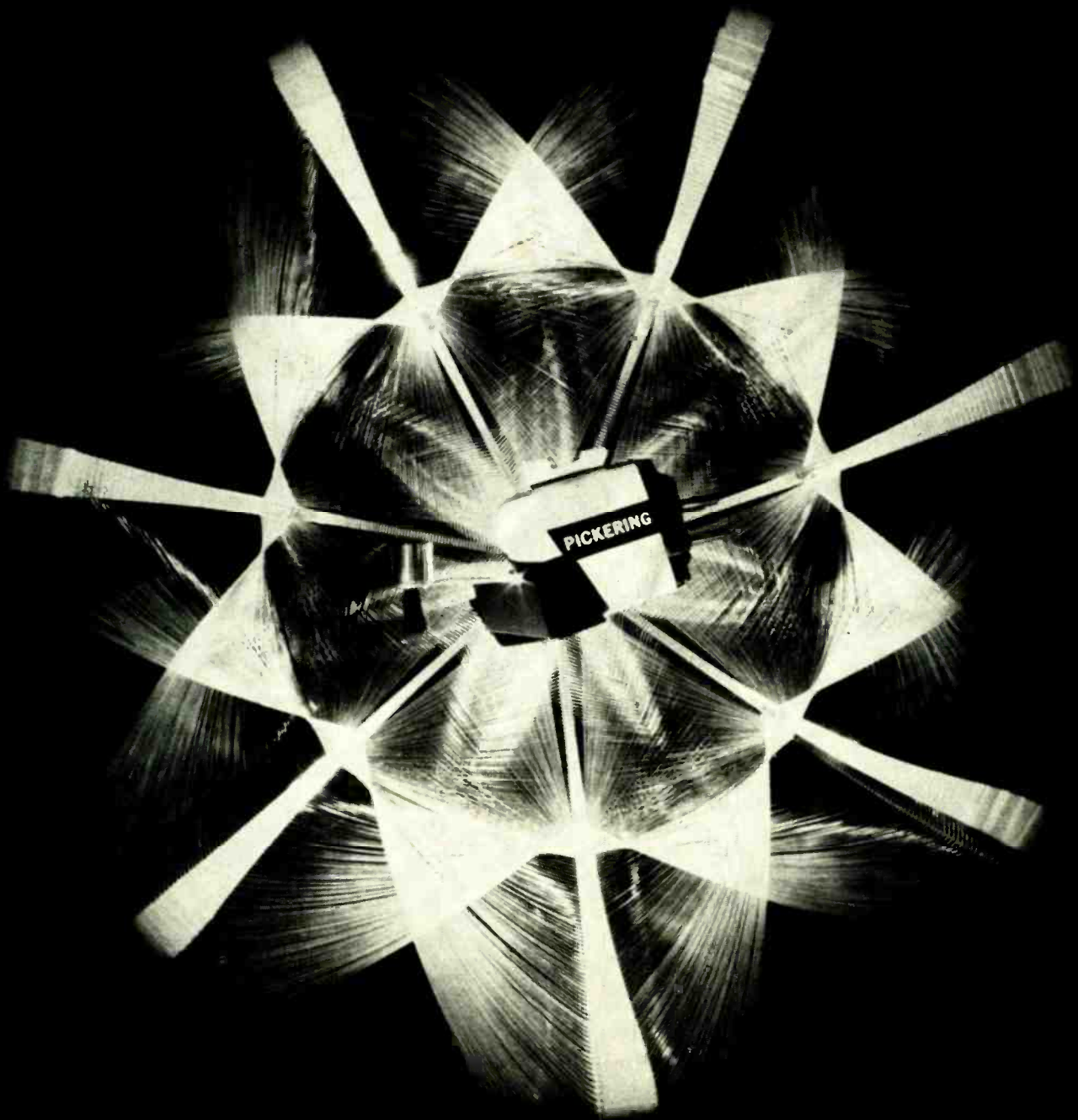
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Coming Next Month In

HIGH FIDELITY

ARE SPEAKERS OBSOLETE?

In next month's issue we take our annual look at speakers. Among the articles, "Don't Blame It on the Speaker" will discuss those problems that most often spur customers to return their purchases to the factories; it will disclose that usually they could have saved themselves the trouble, since the defect is probably elsewhere. In many homes, music lovers wish to place pairs of speakers in more rooms than one, or add a center-fill channel to a main stereo system. Since the advent of solid-state amplifiers and receivers, this once simple technique has developed several pitfalls, and your ignorance of them can burn out your system. We'll have a "How To" article to let you know what you can and cannot do when adding extension speakers to a transistorized stereo system, and also "how to." Furthermore, we will discuss the basic premise of today's and maybe tomorrow's loudspeakers (if, indeed, tomorrow will really have such old-fashioned components) in "Are Speakers Obsolete?" And, for a fillip, there will be a list of eight appropriate and musical recordings with which you can evaluate the quality of your speaker system.

IS 350 YEARS OF MUSIC OBSOLETE?

In a highly provocative article, Peter Heyworth maintains that although critics from the times of Beethoven through Wagner to Schoenberg and Stravinsky wrongly claimed that their age was the end of one era and the beginning of another, today we really are at such a critical moment in music history. The musical mainstream that began in the early 1600s, Mr. Heyworth asserts, has closed in the 1960s.

MUSIC MAKERS

After a five-year hiatus, Roland Gelatt's informative and entertaining column, "Music Makers," will resume in our June issue. As in the past, it will catch musicians in the act of performing and recording. The column will thus let you know, well in advance of release dates, the albums you will be seeing in record dealers' shops.

HIGH FIDELITY

Stereo
Tricks
For Music
Tape
Listeners



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HERE'S WHAT EXPERTS WROTE ABOUT THE TANDBERG MODEL 64X IN THE FEBRUARY 1968 ISSUE OF HI FI/STEREO REVIEW:

EQUIPMENT TEST REPORTS
By Hirsch-Houck Laboratories

• THE outstanding performance of past Tandberg recorders is a matter of record. In our comments on the original Model 64 (HI FI/STEREO REVIEW, October, 1963), we pointed out that, almost alone among home tape recorders of that time, the Tandberg 64 at 7½ ips did not in any way change the sound of a recorded program, whether from discs or FM.

It is difficult to improve on this sort of performance, but Tandberg engineers have done so. The new Model 64X, externally identical to the older Model 64, is substantially better in its frequency response, tape speeds, and tape handling than did the old Model 64.

The Tandberg Model 64X has separate recording amplifiers) optional play and record change (by the recorder).

Each channel is pressed into a single lever into allows the tape, when separate Prestissimo outputs.

The other A machine ing one and A gram button substrate such study fact nal sou

fed co wh in the in

tubes which creases. They "say" quite slowly. This recording levels and, in our opinion, use to the meters usually found on recording meters.

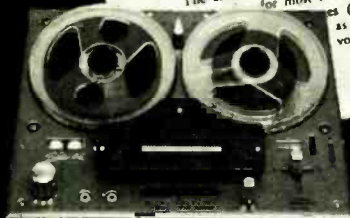
The Tandberg Model 64X has its high line outputs (from low-impedance cathode to the rear and is intended to be connected to program source and amplifier system for recording and playback. The recorder is supplied installed in a teakwood base.

The electronics of the 64X are hybrid in nature, using for most functions. The bias oscillator and (which are separate for each as is the center-channel output volt of mixed output signal to

Other differences between the new Model 64X and the older Model 64 include changes in the equalization at 3¾ ips and a reduced recording bias current at the 1½ ips speed. The most important change is the addition of a separate cross-field bias head facing the uncoated side of the tape opposite the recording head. This is largely responsible for the improved frequency response and signal-to-noise ratio of the Model 64X.

At 7½ ips, we measured the overall record-playback frequency response of the Tandberg Model 64X as excellent +0.5, -2.5 db from 40 to 20,000 Hz. The playback frequency response from the Ampex 31321-04 test tape was 0.5 to 8,000 Hz, rising smoothly to +4.5 db at 15,000 Hz.

"The 64X offers the highest caliber of performance presently obtainable in a home tape recorder ... we could not find fault with it in any respect. The Tandberg 64X sells for \$549 and is well worth it."



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CIRCLE 52 ON READER-SERVICE CARD

LETTERS

The Rivals

SIR:

I would like to congratulate David Hamilton ["Furtwängler vs. Toscanini," February 1968] on his courage as well as his perception, before the wave of criticism from the idolators engulfs him. Hopefully, the increased availability of Furtwängler recordings by Seraphim and others will allow more people in this country to become familiar with a great but vanishing music tradition, and to see that there is a forceful alternative to the driven, dramatic performances that predominate today.

I would like to point out an additional factor which contributed to the "sound" of a Furtwängler or Toscanini performance. The NBC Symphony, as with most American orchestras, emphasized the high strings, solo winds, and brass: this, coupled with very dry acoustics, causes a fragmented rather than unified sound, and it can be very effective in building dramatic tension of the "electric" variety. The German orchestra, in contrast, is built up from the bottom, with more weight on the cellos and basses: the wind players' tones blend better with the rest of the orchestra, and are not spotlighted as much by German conductors. This is responsible for a more coherent sound—that of an orchestra, not a collection of soloists.

Robert Miller
Durham, N.C.

SIR:

It was gratifying to read the long overdue if rather restrained tribute to Wilhelm Furtwängler by David Hamilton in your February issue.

No one questions the great contribution Toscanini made to modern ideas of interpretation with his dedication to the faithfulness of the written text. Without that idea, we would still be back in the nineteenth century. But Furtwängler understood that fidelity to the written text is only the point where interpretation begins. It is essential to start with the written text as the base, but from there the life of intuition, of imagination—of musical divination if you like—must begin: and these qualities Furtwängler had to an uncanny degree. Had he left nothing but his great recording of the Schubert C major Symphony (which is my touchstone of truth for musical interpretation), he would on the strength

Continued on page 8

HIGH FIDELITY MAGAZINE

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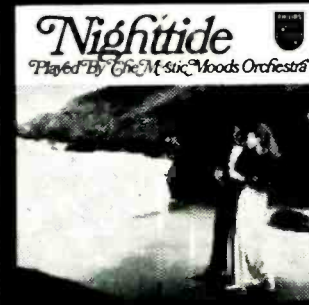
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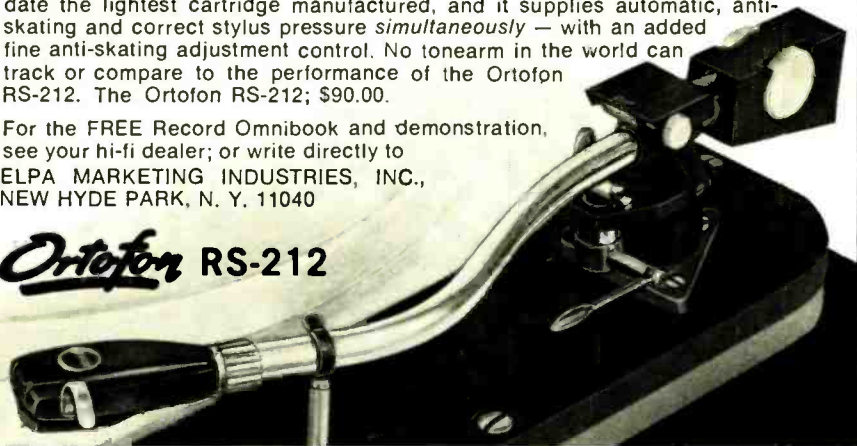
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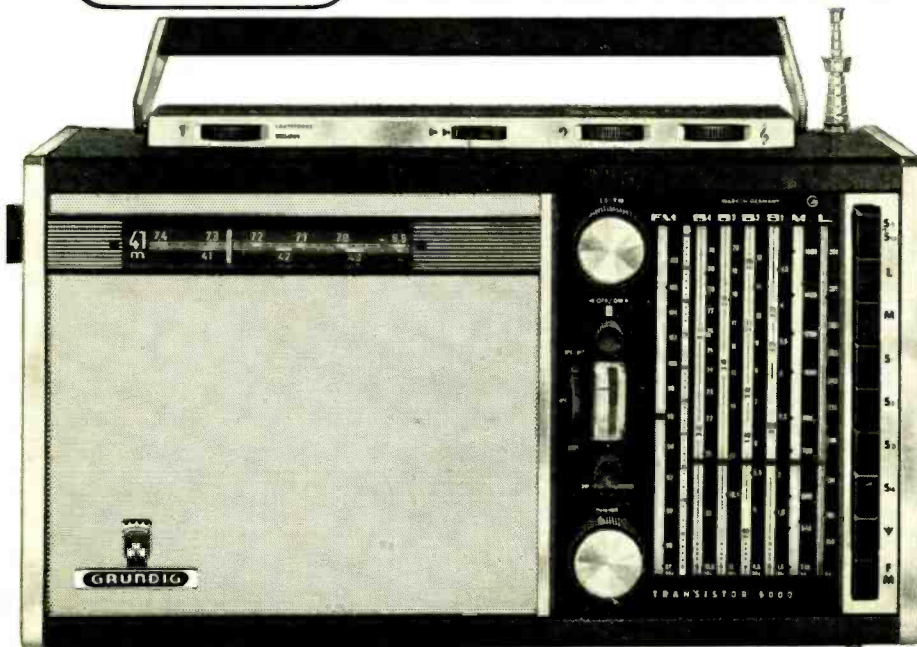
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LETTERS

Continued from page 6

of that alone go down as the greatest re-creative conductor of our time.

Claudio Arrau
New York, N.Y.

SIR:

I am rather bothered by a statement in the February issue by David Hamilton with reference to Beethoven's metronome markings: "Beethoven was very hard of hearing by the time he set them down, and they were evidently not arrived at on the basis of actual performances but rather of mental run-through, a notoriously unreliable basis for measurement of tempo."

By itself, this sounds plausible enough, but I wonder if Mr. Hamilton has considered the implications of this logic? Beethoven did a good deal of composing following his hearing loss. If we adhere to Mr. Hamilton's logic, this means that we should feel free to rewrite his later works as we see fit. After all, they were based primarily on mental run-through rather than clearly heard actual performance.

Now, most of us are willing to respect the notes, if not the tempos, which Beethoven wrote down. But, if we admit that he was master of the art of composition, despite his deafness, how can we assume that he was a fool where tempo was concerned? I think it is about time we recognized that, deaf or not, old Beethoven knew what he was doing, even if Mr. Hamilton doesn't happen to like his indicated tempos. I further submit, on the basis of an anthropological look at Beethoven's personality in relation to his culture, that the fast tempos really do "ring true."

William A. Haviland
Jericho, Vt.

Mr. Hamilton replies: "Mr. Haviland has, I think, misunderstood my logic, and therefore my point. I did not question Beethoven's metronome markings on the grounds that he was hard of hearing, but rather because they were based (of necessity) on mental run-through, which is an unreliable basis for judging tempo. I did not suggest that mental run-through is unreliable in any other musical dimension; however, many musicians have confirmed the phenomenon that what seems a reasonable tempo 'in the mind' usually turns out to be an excessively fast one in the flesh. This probably has something to do with the absence of physical effort in the mental performance."

"As far as logic is concerned, I'm somewhat more intrigued about the procedures Mr. Haviland has employed to draw inferences about tempos from anthropological evidence."

SIR:

Your February issue contains a fine résumé of the "old" controversy—Furtwängler vs. Toscanini—which, it seems to me, is neither old nor a controversy. If

Continued on page 10

HIGH FIDELITY MAGAZINE

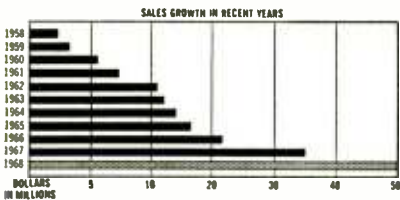
Pioneer celebrates its 30th anniversary

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It has an IHF sensitivity of 1.7 uv., a capture ratio of 1 dB (at 98 mc.), and harmonic distortion of less than 0.1%. The frequency response is 20 to 70,000 \pm 1 dB and the power bandwidth is 15 to 70,000 Hz. With every conceivable control and input, this receiver is a cornerstone of the finest home stereo system you can own.

The few receivers with specifications comparable to the SX-1500T cost from \$460 to \$600. During Pioneer's anniversary celebration, the SX-1500T is being introduced at only \$345.

Also, for the anniversary celebration, the value-packed SX-1000TA 120-watt receiver has been reduced from \$360 to \$299.95, without walnut cabinet, and the 40-watt SX-300T, the world's finest budget receiver, reduced from \$199.95 to \$179.95.

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LETTERS

Continued from page 8

David Hamilton or anyone else who is a musicologist or a music aficionado likes "his" Beethoven "his" way, then why not? It may be a matter of interpretation and, if so, Mr. Hamilton et al. can argue *ad infinitum* about this or that point or bar. I, for one, have both the Toscanini set and the symphonies, so far as recorded, by Furtwängler, and I must be a rare case in that I admire both of them.

However, it seems to me that Peter G. Davis errs in his review of the reissued *Fidelio* (under Furtwängler) by stating that "one generally expects" a different kind of performance of Beethoven, instead of stating "I, the reviewer, expect, etc." Mr. Davis is *not* stating the matter for me; he better not! And he is grossly mistaken by stating that "the actual Vienna performances preceded this recording." It was the actual Vienna performance.

Hans A. Illing, M.S.W., Ph.D.
Los Angeles, Calif.

Mr. Davis replies: "It has never been my intention to express Dr. Illing's opinions in my reviews. His contention that the Furtwängler Fidelio recording is taken from the live Vienna performances is simply inaccurate as should be evident to anyone who has actually listened to the records. It was indeed taped in the studio—in fact, a number of the sessions took place on the evenings after the performances, which may account for the somewhat less than fresh vocal estate of several cast members."

It's the Little Things

SIR:

In the February issue of HIGH FIDELITY I noted Mark Pearson's letter in praise of Conrad L. Osborne as a reviewer of opera and vocalists. My own reaction to Mr. Osborne is one of irritation; he never approves of anything, and this makes me wonder for whom he is writing. His picayune complaints are really only of interest to thoroughly trained musicians. Frankly, I think you should be reviewing for the general public, most of whom are not interested in minor points of criticism. The main reason that I dropped my subscription to HIGH FIDELITY was that had I followed Mr. Osborne's advice. I would seldom have bought a record.

Lesley M. Heathcote
Bozeman, Mont.

SIR:

I have the greatest respect for Conrad L. Osborne and consider him to be just about the finest opera reviewer currently writing in the country (and one of the finest, most thoughtful reviewers of any type—opera or otherwise); so please take the following in that light.

Didn't Mr. Osborne catch the faked-up diminuendo at the end of "Celeste Aida"

Continued on page 12

HIGH FIDELITY MAGAZINE



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CIRCLE 54 ON READER-SERVICE CARD

Continued from page 10

on the new Angel *Aida* which he otherwise reviewed so well in your February issue? Unless I am wrong (and I think I'd be willing to eat my copy of the magazine if I am incorrect), that diminuendo of Corelli's is accomplished by some idiot engineer turning down the volume, and not by Mr. Corelli. I invite C.L.O. to listen to it very carefully: the way Corelli finishes the note, sounding like he is using every ounce of power he has, even though it is so soft—it all strikes me as very fishy. Surely a singer floating a *piano* would not practically implode off the note the way Corelli does. The whole ambience of the note changes as it decreases—and it seems to me to have too loud an echo around it for a true *piano*.

Well, Mr. Osborne—should I get out the catsup, or am I excused?

Henry Fogel

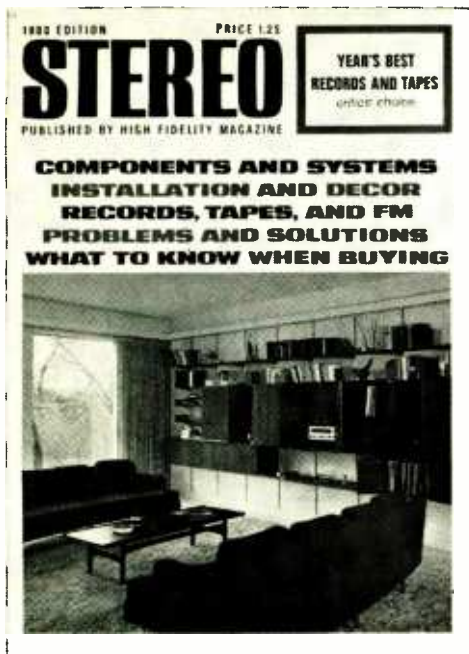
Program Director, WONO-FM
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Mr. Osborne replies: "I don't write 'for' anyone. I consider it my job to discuss all aspects of a work and its performance as knowledgeably and rationally as I know how, and Miss Heathcote's job to decide which records she will buy. And of course she has an advantage over me: whereas I cannot select my audience, she can assuredly select her critic. Given the many irritants of life over which we have no control, I see no reason why she should voluntarily submit to another. They loved me in Biloxi, but I bombed in Bozeman.

"High-quality paper of the sort we use in HIGH FIDELITY has no known injurious effect on the digestive system (catsup, of course, is another matter). However, in an effort to save Mr. Fogel's copy of the magazine from a horrible death, I have relistened suspiciously to the B flat at issue. I am very strongly of the opinion that it is Mr. Corelli and not an engineer (idiot or otherwise) who is effecting the diminuendo. For one thing, the trick is unnecessary—Corelli executes the same effect in the theatre at precisely this spot, as well as at the similar B flat that ends 'Ah, lève-toi, soleil' in *Roméo et Juliette*.

"But much more conclusive is the sound of the note, which has all the earmarks of the change from full voice to a sustained mezza-voce—notably, the gradual lessening of the 'chest' sound and proportionate increase of the 'head' sound. The recording of a full-voice B flat at a low level would secure a far different effect, for the timbre and balance of the tone would remain exactly the same, with only the loudness being reduced; instead of sounding soft, it would merely sound loud but far away.

"As for imploding tenors, they are all about us, and never more so than when diminishing high notes: if anything, it takes more pressure or energy to sustain a high, open-throated piano than it does a full-voiced tone at the same pitch. What's that munching noise?"



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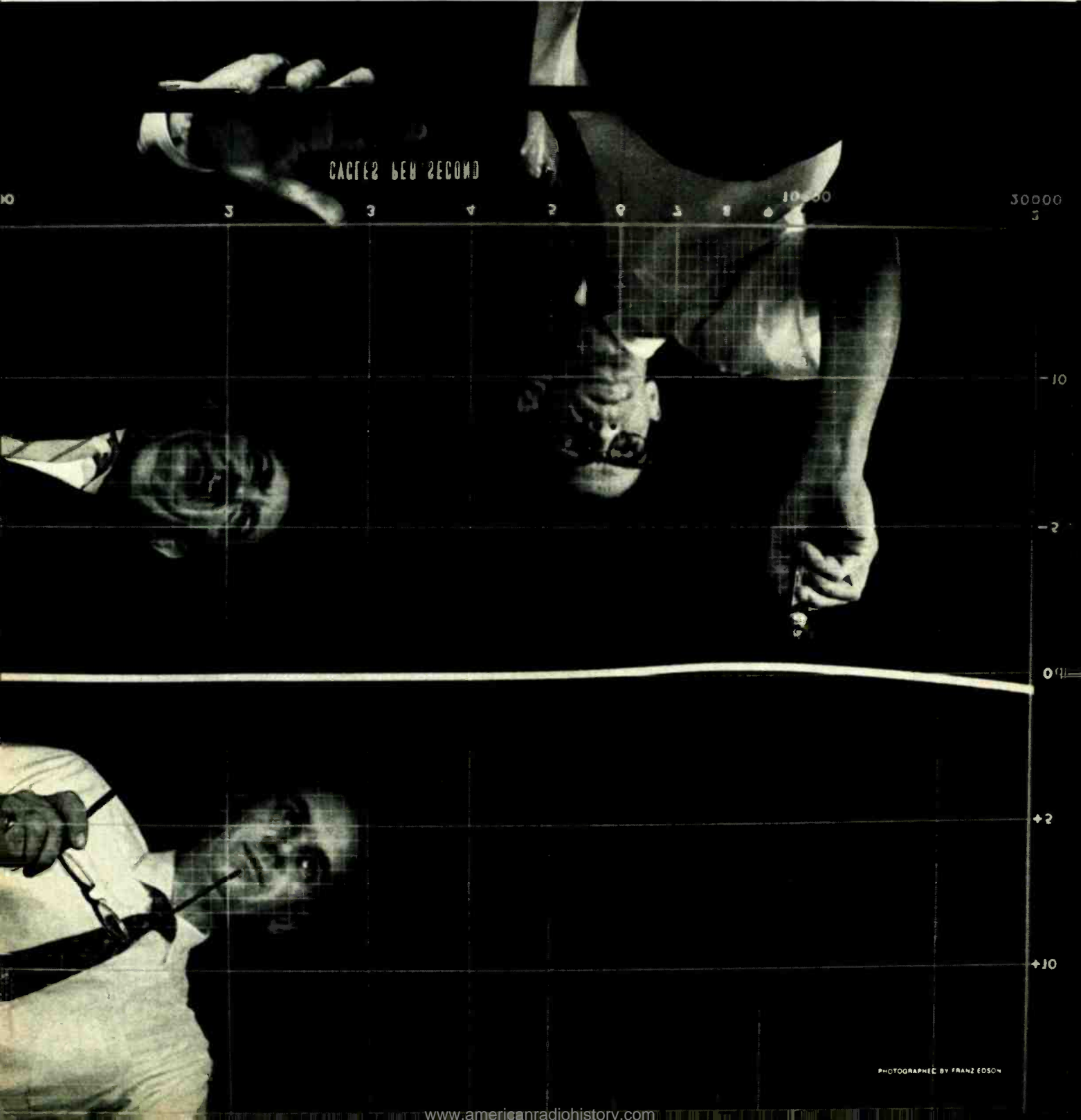
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NOTES

FROM OUR CORRESPONDENTS

For music to be performed as it was three centuries ago, the specialists gathered: conductor Michel Gorboz; instrumentalists Eike Funck, with arciliuto, and Michael Schülfer, with chitarrone; tenor Eric Tappy and soprano Magali Schwartz.



A New Sound for Monteverdi's Orfeo

VEVEY

A short flight from Paris to Geneva, followed by an even shorter railway trip, brings a good many winter visitors to this town for the pleasure of skiing amidst the glorious scenery of the Savoie Alps. My own visit in mid-January had nothing to do with *le sport*—in fact, I was here in line of duty, to report on the first stereo recording of Monteverdi's *Orfeo*—but it turned out to be no less pleasurable.

I was met at the station by Michel Garcin, artistic director for the French company Erato, who drove me at once to the Vevey Casino, an early-1900s building on the shore of Lake Geneva. Here in a hall that normally resounds to the strains of Lehár and such odd successors as the Beatles, Monteverdi's masterpiece—one of the earliest operas still known to us—was to be reincarnated as much as possible as it was heard more than three centuries ago. Since the performers had not yet assembled, I had ample opportunity to look about and observe the provisions made in the interests of authenticity. Already in place were three organs, including a chamber organ made exclusively of wood and a small regal organ (its biting tones intended to conjure up Hades). There were also two harpsichords, one of which, a beautiful Italian instrument with a single keyboard, bore the date 1607, the very year of *Orfeo's* first production. As I was to learn later, almost all the instruments used for the recording were pieces from Monteverdi's own time or exact copies; they included, besides the more familiar recorders and viole da gamba, such exotic instruments as chitarroni, big bass-lutes with a long fingerboard, whose silhouettes strikingly recall Indian sitars, and that most bizarre species, the ceterone, or bass cittern—whose first reconstructor, Signor Sandro Zanetti, was present as its only exponent to date.

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NOTES FROM
OUR CORRESPONDENTS

Continued from page 15

Swiss Specialists. After a lunch combining the delights of French and Swiss gastronomy, M. Garcin and I got back to the Casino to find it swarming with people. I was especially glad to have an opportunity of talking with Edward Tarr, a young American now resident of Basel, who has become something of an authority on Italian music of the sixteenth and seventeenth centuries. [HIGH FIDELITY readers may recall his role in Columbia's recent Gabrieli recording—see February, page 57.] First trained as a trumpet player and an out-

standing virtuoso on that instrument. Mr. Tarr has also mastered (by himself, in the absence of any teacher) the difficult art of playing the cornetto and has formed his own brass ensemble, including five baroque trumpets, five baroque trombones, and two cornetti. As if this were not enough, Tarr is a trained musicologist and provided for Erato a brand-new edition of the score which is said to correct several hundred errors in the current Malipiero edition.

Another well-known early music expert on the scene was, of course, the conductor, Michel Corboz. Director of the Ensemble Vocal de Lausanne, which forms the nucleus around which this new *Orfeo* is built, he has acquired an en-

viable reputation in the past two or three years through his Erato recordings of Monteverdi's sacred music: the only really complete Vespers of 1610 (three records, as against two in other recordings); and, a most ambitious project, the whole of Monteverdi's music written for San Marco, a series of eight discs totaling seventy-two pieces (almost all recorded premieres). M. Corboz is a man of exceptional warmth and spontaneity, who readily communicates his own fervid enthusiasm for this music.

Swiss Zeal. The first two sessions were devoted mainly to ensemble takes; choruses, and most of the striking orchestral *ritornelli* strewn all over the score. From the beginning, unusual problems of tonal balance appeared, and sound engineer Guy Laporte was kept busy moving his microphones in order to adapt to the ever changing vocal and instrumental scoring in each fragment of the work. After some unsuccessful trials, the choir was finally placed at the side of the hall, against a wall, and balances were settled to everyone's satisfaction.

At the third session the main soloists stepped in. The title role was taken by Eric Tappy, a handsome, bearded man of 6 feet 5, until recently best known as a gifted oratorio singer. What I heard of his *Orfeo* struck me as being sung with much fire and passion. (I might say here that the whole performance, while historically "pure," decidedly avoided the embalmed, museumlike approach.) Euridice was sung by the young soprano Magali Schwartz, who along with six of the soloists (out of a total of thirteen) is a member of the Ensemble Vocal de Lausanne and duly participated in the choruses. (Her career, by the way, is soon to be interrupted by a marriage that will take her to Lima, Peru.) Other featured singers included Theo Altemeyer, Jakob Stämpfli, Laura Sarti, and Margrit Conrad.

I left for Paris early the next morning, but a phone call from Vevey later informed me that the sessions were completed on schedule and with only the normal quota of mishaps. Arrangements are now under way for the U.S. release of this Helvetian *Orfeo* within the next few months.

HARRY HALBREICH



**A Flying Dutchman,
And Some Britishers**

"Yo ho ho e! Yo ho ho ho e!" The ravishingly seductive Senta on the stage shook her long copper-colored hair and began her ballad. One began to have Wagnerian visions, except that—rather destroying the medieval illusion—Anja Silja was sporting a mini skirt (in bright peppermint green) brief enough to satisfy even the wolves of Carnaby Street.

This was the third of Otto Klemperer's sessions on a complete *Fliegende*

Continued on page 20

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NOTES FROM OUR CORRESPONDENTS

Continued from page 16

Holländer, following the old pattern of a sequence of recording dates preparatory to a concert performance. Klemperer nowadays prefers to record in the evening, and when I arrived he was watching the players of the New Philharmonia gathering in their places. He sat apart with his daughter and a friend, smoking his pipe thoughtfully, almost as though he were going to be a mere spectator. Then, precisely at 6:30 p.m., his daughter quickly ran a comb through her father's steel-gray hair and helped him to his

place on the podium. Within seconds the tapes had started (35-mm tape when separate systems were being used for voices and instruments) and the first take of the session began.

Back in the control room, one of the reforms at EMI's Abbey Road studio instituted by the new studio manager, Allen Stagg, is the placing of closed-circuit television. For the opera one screen showed the stage with its numbered squares, the other showed Klemperer and the orchestra. On the desk beside recording manager Peter Andry stood a big, black telephone with the name Klemperer stuck on it in bold, embossed letters. (Not that Klemperer likes being interrupted by phone, either during takes

or rehearsals—and the elderly maestro's prejudices were especially on everyone's mind since these were the first Klemperer sessions for many years in which Suvī Raj Grubb, first Walter Legge's assistant and more recently a full recording manager, had not taken part; only a few weeks previously Grubb had suffered a heart attack and was still recuperating.)

"Good girl!" says Andry approvingly, when for the third stanza of Senta's Ballad, Silja, hands behind her back, moves firmly over from half-left to a square half-right. The chorus enters a cappella, and suddenly one is aware of a more distant, more reverberant acoustic for the singing of the BBC Chorus. Then, at the end of the ballad, to everyone's surprise Klemperer continues—not just for a few bars but on and on, taking the part of the absent Erik himself. The Klemperer tenor may not be very tuneful nowadays, but on such an occasion it is surprisingly penetrating. He sings almost as though transfixed, utterly involved in the music, unaware of anything else, thinking aloud with the help of a hundred and more fellow musicians.

The first of the three sessions two days before had involved a straight run-through of Acts I and II with no recording at all. Then on the second day Act II had been started in earnest, reaching the Ballad to allow the third session to start promptly (as I had witnessed) with Silja's big solo. The absent Erik will be Ernst Kozub, brought in at a fairly late stage. The rest of the cast will include Theo Adam as the Dutchman, Martti Talvela as Daland, and Peter Schreier as the Steersman.

Walton by Doktor and Downes. The month's other major activity involved British music, the taping of established works that have tended to be neglected on records. It is, for example, some fifteen years since Walton's *Viola Concerto* was recorded, and in that time the composer has revised the scoring—cutting out the third instrument in each woodwind grouping, omitting a tuba and a trumpet, and adding a harp. In filling this discographic gap CBS was consciously trying to repeat the success of the old Primrose record by repeating the same coupling of the Walton *Concerto* with Hindemith's *Schwanendreher*, but for the new set Primrose was no longer available. Instead, the soloist's role is taken by Paul Doktor, with the London Philharmonic under Edward Downes (Georg Solti's deputy at Covent Garden). Doktor, who is best known as a chamber music player who earlier in his career worked with Adolf Busch, has strong views on the role of the viola as a solo instrument. He feels that even a virtuoso viola player should not try and make it imitate the violin in brilliance of tone and effect, but instead should try to bring out the instrument's own special color and quality.

Doktor has played the Walton *Concerto* just once before in England (only very recently, and with the same players as in the recording), but one would never have known that from the firmness

Continued on page 22

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loudspeaker contains a 10" high compliance woofer and a 3½" curvilinear tweeter and delivers exceptionally smooth and clean response.

In sum, the SC740 is an extraordinary music system designed without compromise or short cuts. We think you'll agree that it is truly a high performance instrument worthy of your most critical attention.

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NOTES FROM
OUR CORRESPONDENTS

Continued from page 20

and understanding of the playing. He was anxious to point out that Walton's own changes in the solo part include the elimination of a number of difficult double stoppings and octaves—he does not want anyone to think that he has been making things easier for himself. The sessions under Paul Myers (specially flown over from his home base) were particularly efficient, more or less untroubled even when a workman started flattening the sidewalk outside Barking Town Hall with a very noisy thumping

machine. Only once did Doktor make a false start. "Take 13," said Myers through the intercom, and Doktor stopped almost as soon as he had started. "I didn't like that thirteen!" he explained.

Boult's New Elgar. The London Philharmonic was again the orchestra for Sir Adrian Boult's latest recording of Elgar's Second Symphony, but this time the sponsor was the very small and enterprising Lyrita company. (Its Holst album, conducted by Imogen Holst, has just won top award in a new nationwide contest, by the way.) The head of the firm, Mr. A. Itter, was present at the Elgar sessions, and so was the composer's daughter, Mrs. Elgar Blake, now in her

eighties and no longer a frequent visitor to London.

Most Elgarians agree that Boult's interpretation of the Elgar Second stands without rival. He has recorded the work three times before, but the new project (undertaken with the financial help of Messrs. Wills, the cigarette manufacturers, and with the technical expertness of London/Decca engineers) should provide the sonically up-to-date version which British music lovers have been clamoring for. Unlike Barbirolli's HMV set, it will be fitted onto two sides of an LP—the important bridge passage between the second and third movements will not come at the turnover point, for the last three movements will all be on the second side; the companion version of the Elgar First Symphony, recorded at the end of last year, will also provide a practical advantage over any rival.

A Mixture of Affinities. For the Second Symphony Sir Adrian shrewdly chose an unexpected order of movements for the actual recording. First he did the scherzo ("most difficult technically but least demanding emotionally") and then the finale, leaving the first two long movements to the later sessions. A few days later, when he set to work on Vaughan Williams' Pastoral Symphony for HMV at Kingsway Hall with the New Philharmonic, he kept to the regular order. Completing this task in two and a half sessions instead of the four available, he filled in the time by adding two more Vaughan Williams works to the schedule—the Norfolk Rhapsody No. 1 and *In the Fen Country*.

Very soon now André Previn will be resuming his Vaughan Williams cycle, for RCA Victor with the T.S.O. and I wondered whether EMI too had thought that the mingling of classical and lighter side sympathies makes for good recordings of Vaughan Williams: the EMI recording team for the occasion was from the pop department, though in deference to Sir Adrian the second engineer was for once not wearing jeans on the job.

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NEWS & VIEWS

*New cabinets,
such as this Toujay
Contemporary, housed
new components,
such as the Kenwood
amplifier, far right.*



TOP END PRODUCTS INTRODUCED AT PHILLY SHOW

FOR WHAT MUST BE classified as a small affair—at least two dozen companies familiar at previous shows did not turn out for this one—the 1968 Philadelphia High Fidelity Music Show (February 16, 17, 18 at the Benjamin Franklin Hotel) came up with some interesting new products. Significantly, these were top-end products aimed at the serious stereo fan. As one insider commented, “The pendulum is beginning to swing back to high quality specialized products.” Or, as another put it, “We’re about to have a product backlash.”

Grado, for instance, demonstrated a new electrostatic speaker developed by engineer Sidney Smith. It responds down to 200 Hz; frequencies below this are handled by a dynamic woofer. (At the show Joe Grado used an AR woofer for the bottom), but stated that eventually he will produce his own.) The system is driven by two amplifiers fed from an electronic crossover which separates the frequency spectrum at 200 Hz. One sound channel (electrostatic speaker and electronic crossover) is expected to cost about \$750. This will not, Grado says, be a mass market item, but will be available in limited quantities for a specialized market.

So new that it was barely unwrapped in time for the show, Pioneer’s SM-100 basic amplifier, a huge powerhouse resplendent in its integral Brazilian rosewood cabinet, boasted 85 watts RMS power per channel and featured controls for variable damping factor, speaker selection, input level, and filtering. As for cost, a Pioneer spokesman thought it probably would be near the price of the company’s \$375 model SC-100 preamp. Newer still (it wasn’t being shown to the public—we had to see it behind a closet door) was Sony’s ST-5000 tuner, described simply as a “state-of-the-art set with better than 1.5 microvolts sensitivity” and expected to retail for about \$450.

Concertone showed a rather sophisticated modular system, encased in walnut and offering a four-speed automatic turntable, an AM/stereo FM receiver, and a model 302 open-reel tape deck—the whole ensemble known as model 5000 and priced at just under \$600. At Kenwood we learned that this company’s photoelectric pickup system should be arriving in quantity by

this month. The \$120 price includes the cartridge and its preamp, which boosts and equalizes the signal which then is connected to a high level or auxiliary input. So far, the head supplied with the pickup will fit only the arms made by SME, Ortofon, Thorens, and Sony. Kenwood’s man also told us that the FM sensitivity of the TK-88 receiver has been upped to an impressive 1.8 microvolts, and that the company is about to launch a low-powered control amplifier—the KA-2000, rated for 13 watts RMS per channel and priced at about \$90.

We encountered another novel cartridge design—not at the show but at the studio of Irving M. Fried (IMF Products). This was the first stereo version of a capacitance-FM pickup, sent by Stax Industries of Japan and costing, with integral tone arm and power-booster, \$200. According to Fried, several companies in England and in the U.S. are working on similar pickups, and someone should have a lower-cost version that will fit any arm by next year.

More a de luxe professional technique than a de luxe consumer product is Altec Lansing’s Acousta-Voice, described as a way of overcoming the acoustic problems of large halls in which sound-reproducing or -reinforcing equipment is to be installed. Specially devised instruments measure such annoyances as standing waves, sonic holes, resonances, and so on. Compensating filters are then inserted in the amplifiers to be used and the result is “smooth, natural sound” in places that hitherto defied being “acoustically tamed.” Conceivably, some simplified and less costly technique—based on Acousta-Voice—could be devised for home music systems as the next step in the quest for high quality reproduction.

The exhibits at the show held little novelty as exhibits. The rooms were generally too small for elaborate showmanship, although a few companies did set up in two or three adjoining rooms and thus were able to show their wares to greater advantage. Thus, Fisher could exhibit its components here, and let you hear its speakers there. Electro-Voice had set up a separate area just to demonstrate its Patrician speakers—in miniature concert fashion, with seats and printed programs. Heath and Dynaco both employed live guitarists to highlight the electrical instrument amplification feature of some of their recent units. Of special interest to serious audiophiles was CM Laboratories’ A-B test of two amplifiers, identical except that one had an output transformer and one did not. To our ears, CM made its point: the transformerless amplifier did produce better-defined bass and clearer-sounding transients. CM also told us to expect their first FM tuner this fall.

A disquieting note, or notes, felt by most exhibitors

Continued on page 28



How to be a hero when you bring home Scott's best receiver.

Let your wife think you bought it for her — remark about her great flair for home decorating, and how beautiful music would enhance it. Don't confuse her with technical talk about the Scott 388B's 3-FET front end or integrated circuit design — simply point out that her favorite FM broadcasts will never be spoiled by the electric mixer or the noise from your shaver. Talk about programs — the 388B's 1.7 microvolt FM sensitivity and wideband AM bring in more stations than she's ever heard before. And the 7-position input selector lets you record Baby's first words, or save money by taping right off the air. And wouldn't connecting a mike and electric guitar add a new kick to your parties!

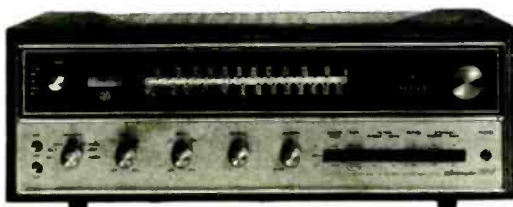
She may think 120 Watts just means louder music. It really means power enough for extra speakers in the den, the kitchen, and the sewing room. And, you're just planning ahead for that big new house.

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came from the huge electric organ being played in the center of the main corridor of the exhibition floor. The sounds that came from this instrument, while fine in their own right, were not the high fidelity reproduction which people came (and paid) to hear. What's more, the crowds milling about the organ created a traffic problem. We agree with many of the equipment manufacturers that this setup was something of a distraction from the main event.

BUGGING NOW TAKES TO FM

TO JUDGE FROM REPORTS in recent business media, various top figures in American industry are now expressing a need for new leadership, for employees with drive and imagination who are to be encouraged to express themselves. The formula for success, both personally and in terms of "what's good for business," apparently is being modified from the organization-man syndrome to a new image emphasizing initiative and creativity.

What, then, is the potential careerist of this type to make of recent ads (appearing, ironically enough, in the publications most likely to be read by company executives) for bugging devices? Under such names as "the conversation attender" or "the whistle that lets you listen" these gadgets are being shamelessly touted among the business community, offering the purchaser the privilege of being able to "hear every word of both sides of a telephone conversation as far as a block away . . . yet no one can tell the conversation is being monitored. Just drop this ingenious device into the mouthpiece of a telephone. . . ." Another gadget goes a step beyond—permits eavesdropping on people having a face-to-face conversation: in this case the would-be listener simply dials the number of a phone that has previously been bugged; a silencer at his end prevents the phone from ringing, but the tiny device that has been slipped into it begins transmitting (via FM yet) everything being said in the room.

In our view, these devices and their unrestricted sale represent a perverted use of electronics, an invasion of personal privacy, and are detriments to the very freedom of individual expression so germane to the success of American enterprise. Any man, knowing that his telephone or office may be bugged, can become inhibited to the point of not functioning at all. At that, we imagine he does have some recourse: he can order a bugging device and eavesdrop on his boss, or even on the board of directors. If big brother can watch you, big brother himself can be watched. And so our affluent society moves to the status of a bugged society . . . or maybe just plain bugs.

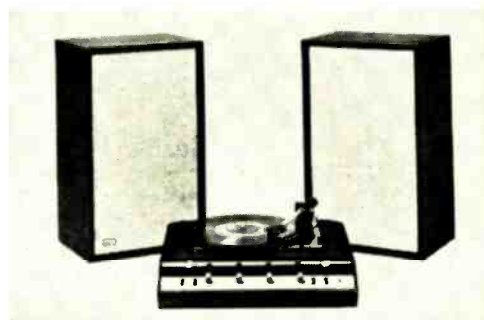
Anyone for jamming devices?

EUPHONICS STILL ON THE SCENE

CONTRARY TO widespread rumors, the company known as Euphonics has not gone out of business. You may remember its Miniconic semiconductor phono pickup in which the stylus deflected tiny silicon elements to modulate an externally supplied current (see *HIGH FIDELITY*'s test report, December 1965). This pickup is still being made, although its elliptical stylus has been modified from .0009 by .0027 inches to .0007 by .0027 inches. Euphonics now supplies it in "the most popular plug-in heads" to broaden its appeal to the stereo market. Based in Guaynabo, Puerto Rico, the company has replaced its former Chicago offices with new stateside quarters in Miami Springs, Florida.

CIRCLE 152 ON READER-SERVICE CARD

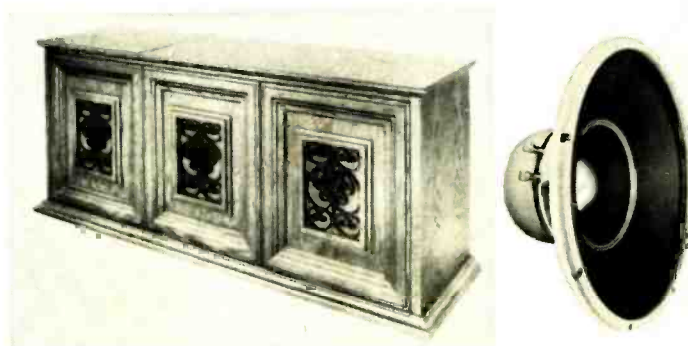
EQUIPMENT *in the* NEWS



H-K SHOWS HIGH PERFORMANCE COMPACT

To meet what the company terms a demand "from music lovers for a compact system of the most demanding performance specifications" is Harman-Kardon's new SC 740. The ensemble includes a 60-watt (music power) Nocturne AM/stereo FM receiver, a Dual 1009SK automatic turntable, and two H-K air suspension speaker systems each using a 10-inch high-compliance woofer and a 3½-inch wide-dispersion tweeter. Integrated circuits are used in the tuner IF section. Controls permit running up to four speaker systems at once, for stereo in two rooms. List price, in oiled walnut, is \$550.

CIRCLE 145 ON READER-SERVICE CARD



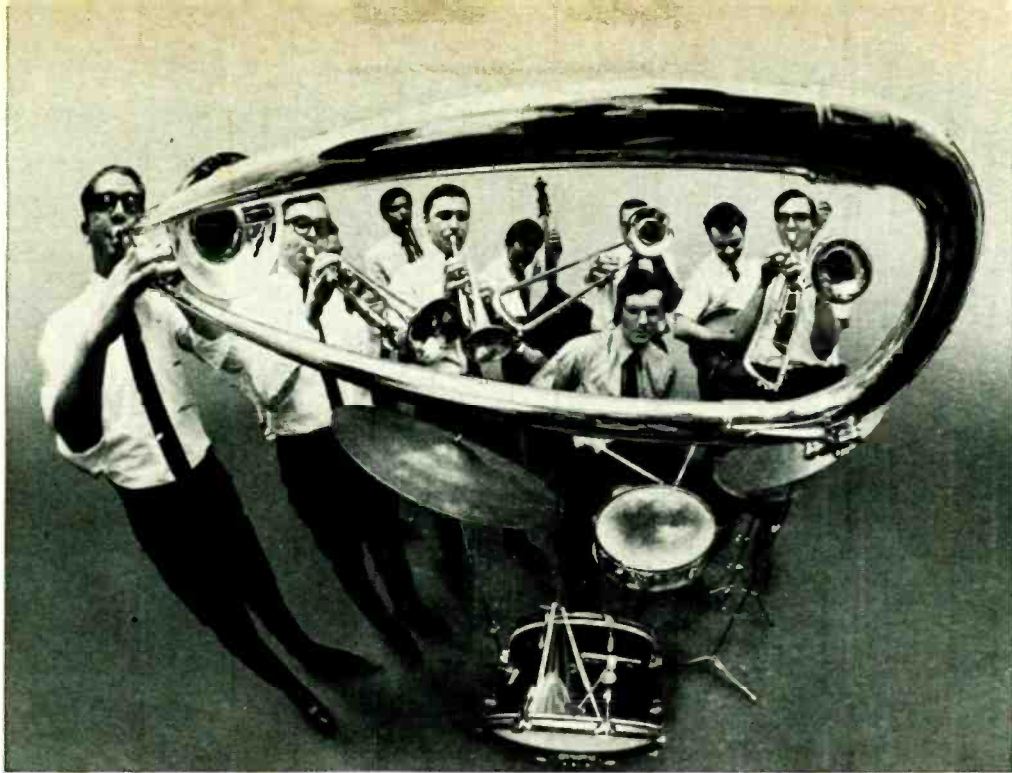
ALTEC OFFERS NEW MODELS

Two new Biflex speakers have been announced by Altec Lansing, each featuring what the company calls damped cone compliances: the entire area of the cone reproduces lows, while only the inner portion handles the highs. Crossover occurs at 1,000 Hz. The model 419A is a 12-inch unit with rated response from 30 Hz to 15 kHz; the model 420A is a 15-inch version with rated response from 25 Hz to 14 kHz. Additional information, including recommended enclosures, can be obtained from A-L.

The company also is offering a new three-section oak equipment cabinet. Designated the model 884A, it is done in Spanish-Mediterranean style and can house various combinations of stereo components. Room to store tapes and records also is provided.

CIRCLE 146 ON READER-SERVICE CARD

Continued on page 32



If you could look through your speakers, is this what you'd see?

Listen carefully. Chances are your speakers add their own distorting coloration to the music. Maybe it's a boomy bass, or an overemphasis on treble. Most speakers do it, and some are designed to do it. You may not even mind the effect. But is this really the absolutely faithful reproduction you paid for?

If you enjoy adding emphasis to selected parts of the music, that's your prerogative. But don't let your speakers do it for you! There are controls on your receiver or amplifier that do the job much more predictably and pleasingly.

The best speaker is still the one with absolutely even response; with no coloration of the highs or the lows. This is the kind of speaker that Scott makes.

Scott engineers design every component part of Scott speaker systems. It's far more difficult than using ready-made components, but Scott won't accept the bias built into "off-the-shelf" parts. Scott's Controlled Impedance speakers are

designed specially for use with today's solid-state equipment. Custom-designed woofers, tweeters, midranges, and cross-over circuitry are carefully matched in solid, air-tight enclosures. And each individual speaker system must survive the scrutiny of both electronic instruments and trained ears before it's allowed to leave the Scott factory.

As a result, Scott speaker systems are completely honest; what goes into them is what comes out of them. They won't cover up for a poor receiver or turntable. Neither will they distort the perfection of a good component system. And that's what Scott believes great speakers are all about.

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Popular Science: . . . "the circuitry, features, and performance match or exceed those of sets selling at twice the price. Some of the features, such as the built-in servicing aids, can't be bought in ready-made sets at any price."

Audio: . . . "sets similar in appearance seem to run around \$700, without the built-in service feature like the dot generator. Add to this the saving in service costs which the average set would require, since the builder would undoubtedly service his own set throughout its life, and the Heathkit GR-295 is a real bargain." "Besides that, it is capable of a great picture."

High Fidelity: . . . "others who own big-name color sets . . . have stared in amazement (and envy) at the pictures received on our own home-built Heathkit." "Reasons for the high performance? The circuit design, to begin with, uses many advanced and sophisticated electronic techniques; the parts are of high quality and no scrimping or short-cuts have been taken in the chassis. The engineers at Heath, in fact, have leaned over to the side of the cautious so to speak, just to provide a wide margin for the varying ability of diverse kit-builders." "The sound is distinctly better than what you hear from most TV sets."

"... the GR-295 boasts a very up-to-date color convergence circuit which not only makes for sharply defined, lifelike color images but permits the owner to initially adjust the set, and re-adjust it later if need be, without the use of instruments or test gear." "... the Heathkit set produces pictures that are as good as high quality color film, or better."

Popular Electronics: . . . "We simply had to know how well a 25-hours-to-build color TV kit would stack up against the more expensive, well-advertised wired sets" "... it didn't take us long to find out that the Heath GR-295 compares favorably with the best of them."

Radio-TV Experimenter: "Over the life of a color set, repair and service call costs can exceed \$200. But, build the color set yourself and you will save several hundred dollars in repairs plus wind up with better color as you'll align the color reception to what you, not a serviceman, thinks is good to look at."

Radio-Electronics: "Friends who've seen my Heathkit GR-295 generally ask, 'Why can't I get a good picture like that on my color set?'"

here's why they agree...

- **295 sq. in. rectangular color tube** with bonded face anti-glare safety glass
- **27 tube, 10 diode, 1 transistor circuit**
- **Automatic degaussing** each time you turn on the set plus a mobile degaussing coil for use in initial set-up
- **Exclusive built-in dot generator** for use in adjusting convergence any time you wish
- **Dynamic pincushioning correction circuit** eliminates picture edge distortion
- **Extra B+ boost** for improved definition
- **3-stage video IF strip** reduces interference and improves reception
- **Exclusive Heath "Magna-Shield"** surrounds tube to improve color purity
- **Gated Automatic Gain Control (AGC)** for steady, flutter-free pictures even under adverse conditions

- **Automatic Color Control circuit** reduces color fading
- **Deluxe VHF turret tuner** with "memory" fine tuning & long-life nickel silver contacts
- **2-speed transistor UHF tuner** for both fast station selection and fine tuning individual channels
- **Two hi-fi sound outputs** . . . a cathode follower for playing through your hi-fi system, and an 8 ohm output for connection to the special contained-field 6" x 9" speaker included
- **Two VHF antenna inputs** . . . a 300 ohm balanced input plus a 75 ohm coax input to reduce interference in metropolitan or CATV areas
- **Circuit breaker protection**
- **1-year warranty** on picture tube, 90 days on all other parts

Kit GR-295, all parts including chassis, tubes, mask, UHF & VHF tuners, mounting kit, and special extended-range 6" x 9" speaker, 131 lbs., REA or motor freight only, credit terms available..... **\$479.95**

Kit GR-295
\$479.95
(less cab.)



- GRA-295-4, Mediterranean Oak Cabinet (above), \$112.50
- GRA-295-1, Contemporary Walnut Cabinet, \$62.95
- GRA-295-3, Early American Salem-Maple finish Cabinet, \$99.95

Other Heathkit Color TV Models: Kit GR-227, 227 sq. in. tube, \$419.95, Optional cabinets from \$59.95.
Kit GR-180, 180 sq. in. tube, \$359.95, Optional Cabinets from \$24.95

CIRCLE 26 ON READER-SERVICE CARD

and sound comes from HEATH

here's what they say about Heathkit® AR-15, world's most advanced stereo receiver

Electronics World, May '67: "Heath implies strongly that the AR-15 represents a new high in advanced performance and circuit concepts. After testing and living with the AR-15 for a while, we must concur."

Hi-Fi/Stereo Review, May '67: "Several people have commented to us that for the price of the AR-15 kit they could buy a very good manufactured receiver. So they could, but not one that would match the superb overall performance of the Heath AR-15."

Modern Hi-Fi & Stereo Guide, 1968: "I cannot recall being so impressed by a receiver . . . it can form the heart of the finest stereo system."

Audio Magazine, May 1967: "The entire unit performs considerably better than the published specifications."

High Fidelity, Dec. '67: "The AR-15 has been engineered on an all-out, no-compromise basis."

Popular Electronics, Jan. '68: "There is no doubt in your reviewer's mind that the AR-15 is a remarkable musical instrument."

Popular Mechanics, Nov. '67: ". . . Heathkit's top-of-the-line AR-15 is an audio Rolls Royce . . ."

Popular Science, Dec. '67: "Top-notch stereo receiver" . . . "its FM tuner ranks with the hottest available" . . . "it's hard to imagine any other amplifier, at any price, could produce significantly better sound."

And leading testing organizations agree.

here's why they agree . . .

The Heath AR-15 has these exclusive features:

- **Best sensitivity ever** . . . special design FM tuner has 2 FET rf amplifiers and FET mixer
- **Best selectivity ever** . . . Crystal filters in IF . . . no other has it . . . perfect response, no alignment . . . like having 8 transformers in IF
- **Best limiting characteristics ever** . . . Integrated Circuits in IF . . . like having 20 transistor stages in IF
- **Most power output of any receiver** . . . 150 Watts of Music Power . . . enormous reserves
- **Ultra-low distortion figures** . . . harmonic distortion less than 0.2% at 1 watt or full output . . . IM distortion less than 0.2% at 1 watt, less than 0.5% at full output
- **Ultra-wide power response** . . . 6 Hz to 50,000 Hz, 1 dB, at 150 Watts Music Power
- **Ultra-wide dynamic range phono preamp** (98 dB) assures no overload regardless of cartridge type used.
- **Unique Noise-Operated Squelch** . . . hushes between-station noise *before* you hear it . . . unusually elaborate and effective
- **Unusual Stereo Threshold Control** . . . automatically switches to stereo only if quality of reception is acceptable . . . you adjust to suit

- **Stereo-Only Switch** . . . silences all monophonic programs if you wish
- **Adjustable Multiplex Phase Control** . . . for cleanest FM stereo reception
- **Tone Flat Switch** . . . bypasses tone control circuitry for flat response when desired
- **Front panel Input Level Controls** . . . easily accessible, yet hidden from view by hinged door
- **Transformerless Amplifier** . . . direct coupled drivers and outputs for lowest phase shift and distortion
- **Capacitor coupled output** . . . protects your speakers
- **Massive power supply, electronic filtering** . . . for low heat, superior regulation . . . electrostatic and magnetic shielding
- **Two Tuning Meters** . . . for center tuning and maximum signal . . . also used as volt-ohmmeter during assembly of kit
- **All-Silicon transistor circuitry** . . . 69 transistors, 43 diodes, 2 IC's.
- **Positive Circuit Protection** . . . Zener-diode current limiters plus thermal circuit breakers protect unit from overloads and short circuits.
- **"Black Magic" Panel Lighting** . . . no dial or scale markings show when receiver is turned off, thanks to exclusive tinted acrylic dual-panel design



Heath AR-15 . . . Kit \$329.95* . . . Assembled \$499.50*

*optional walnut cabinet, \$19.95



NEW

FREE 1968 CATALOG!

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

HEATH COMPANY, Dept. 8-5
Benton Harbor, Michigan 49022
In Canada, Daystrom Ltd.

Enclosed is \$_____ plus shipping charges.

Please send _____ (model numbers)

Please send FREE Heathkit Catalog.

Name _____

Address _____

City _____ State _____ Zip _____

Prices & specifications subject to change without notice.

CL-324

CIRCLE 26 ON READER-SERVICE CARD



PIONEER RECEIVER AIMS AT POPULAR MARKET

Pioneer has announced a receiver which is said to be priced in the "popular range" while offering performance and features that "place it a good distance ahead of the budget receivers." Dubbed the SX-700T, the new set is a stereo FM and AM receiver with a rated power output of 22 watts RMS per channel. FM sensitivity is specified as 2.2 microvolts. The receiver boasts a full complement of controls, inputs and outputs—including a tie-in between the tape monitor switch and the mode selector which permits recording of four-track while playing in mono.

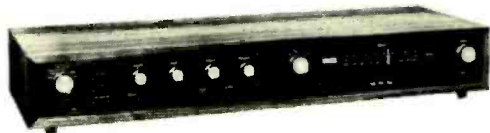
CIRCLE 147 ON READER-SERVICE CARD



AKAI ANNOUNCES FIXED HEAD VTR

From Japan comes word of a new AKAI video tape recorder using a stationary, rather than a rotating, head. The machine uses quarter-inch-wide audio tape which runs at 45 inches per second to achieve a claimed video bandwidth up to 1 MHz. Audio response is specified as 100 Hz to 10 kHz. Weighing about 50 pounds, the AKAI VTR is push-button controlled and costs, with a 19-inch TV monitor, about \$500.

CIRCLE 148 ON READER-SERVICE CARD



OLSON SHOWS LOW SILHOUETTE RECEIVER

Low-slung styling keynotes a new Olson receiver. Dubbed the model RA-22, the set—priced at \$230—offers AM and stereo FM reception plus a control amplifier rated for 110 watts music power. Features include six pairs of stereo inputs, quick-trip circuit breakers that protect the output circuit, tuning meter, and multiplex indicator.

CIRCLE 149 ON READER-SERVICE CARD

TANNOY STORAGE UNIT MATCHES SPEAKER ENCLOSURES

A first from Tannoy, the speaker manufacturer, is an equipment cabinet which, though available separately for \$268, has been designed to match the company's new styling for its Lancaster speaker systems which flank it in the photo. Other Tannoy speaker housings, while of different height than the equipment cabinet, also have been restyled to harmonize visually with it.

The storage unit, in oiled walnut, is fitted with sliding tambour doors, behind which the space is divided by a vertical partition. The left-hand side contains a panel and adjustable shelf for installing equipment. Beneath this section the area may be fitted with dividers for record storage, or used for additional equipment.



The right-hand side contains a record player drawer (an alternate drawer for a tape recorder also is available), with the space beneath it treated similarly to the left-hand side.

The Lancaster speaker enclosures shown here, for housing a 12-inch or 15-inch Tannoy Monitor Gold speaker, cost \$150 each. Other Tannoy speaker enclosures include the \$125 Stuart, a few inches smaller, and intended for a 10-inch or 12-inch speaker; the \$182 York, a taller model for the 15-inch speaker; and the \$245 GRF Windsor, as tall as the York, but a bit more in depth. The York is a full-size bass reflex; the Lancaster and Stuart are throated-port bass reflex types; the GRF Windsor is horn-loaded.

CIRCLE 150 ON READER-SERVICE CARD



SANSUI INTRODUCES NEW RECEIVER

New from Sansui is the model MD 2000 AM/stereo FM receiver, boasting 100 watts music power. The FM section uses field-effect transistors and five IF stages with four limiters. The output can drive two sets of stereo speakers, plus headphones, all controlled by a front-panel switch. The set's face is illuminated during use to show only the specific program or function chosen. Stereo switching during FM reception is automatic, and a rear-panel control permits adjusting for optimum channel separation on stereo broadcasts. Either 300-ohm or 75-ohm antennas can be connected directly. Price is \$299.95.

CIRCLE 151 ON READER-SERVICE CARD

The AR Guarantee: not one cent for parts, not one cent for labor, not one cent for service charges, not one cent for freight.



AR guarantees are unmatched in the high fidelity industry. They are also easy to read. We believe that when a consumer buys a product, he should get one that works as he has been told it will work for the price he has been asked to pay. If the product then fails to operate correctly through no fault of the consumer, the manufacturer must accept responsibility for the failure at no cost to the consumer. A guarantee under which the consumer is forced to pay, perhaps repeatedly, for the manufacturer's errors, is not fair.

Acoustic Research guarantees its loudspeaker systems for 5 years, its turntable for 3 years, and its amplifier for 2 years from the date of purchase. During this

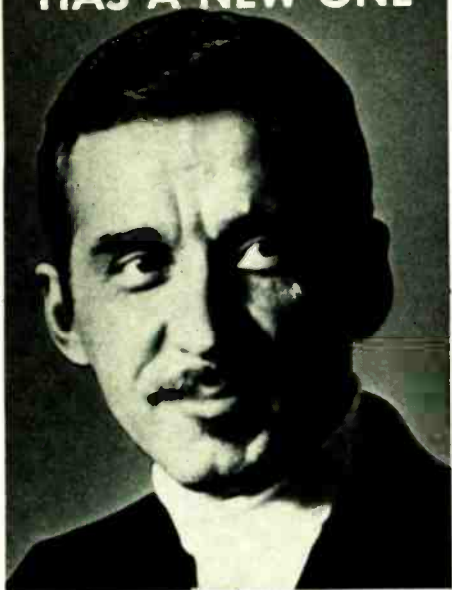
time, if a product we have made fails to operate properly through no fault of the owner, Acoustic Research takes full responsibility for the necessary repairs. There is no charge for parts which need to be replaced; no charge for the labor of locating these parts and replacing them; no "service charge" by Acoustic Research, its dealers or authorized service stations; no charge for shipping, whether to the nearest authorized service station or all the way to our factory in Cambridge and back; not even a charge for a new carton and packing materials, if these are needed. The only cost to the owner is inconvenience, which we deeply regret and make every effort to minimize.

AR
INC.

Acoustic Research, Inc.
24 Thorndike St.
Cambridge, Mass. 02141

CIRCLE 1 ON READER-SERVICE CARD

**"SUPERLIPS"
HAS A NEW ONE**



THE GREAT ARRIVAL!

BY
DOC SEVERINSEN

In the recording studios... admiring fellow musicians jokingly... but fondly... call him "SUPERLIPS" and with good reason! Doc Severinsen is that unique musical talent that comes along all too rarely. He is almost too good to be believed. His virtuoso trumpet (and fluegelhorn) brilliance has been polished and refined and expanded over the years until today he stands alone... on a pinnacle... above all the brass masters.

His **COMMAND** albums are acknowledged as being among the finest recordings in the world. You can see Doc Severinsen nightly as the musical star of the Johnny Carson "TONIGHT" show on TV... **THE GREAT ARRIVAL!** is Doc's latest album... unquestionably the finest in his career.

ALBUM #927

FREE AGAIN - WHAT THE WORLD NEEDS NOW IS LOVE - THE MORE I SEE YOU - TRUMPETS AND CRUMPETS - ENCHANTE - YOU AND THE NIGHT AND THE MUSIC - SUNNY - IT MUST BE HIM - UP, UP AND AWAY - NIKKY - I HAVE DREAMED - ALONE TOGETHER



1330 Avenue of the Americas, New York, N.Y. 10019
CIRCLE 14 ON READER-SERVICE CARD

by Norman Eisenberg



Improved TV Programming Spurs Interest in Video Tape

ALTHOUGH VIDEO TAPE recorders can be fed from cameras and mikes picking up live action, our guess is that at least half the total use a VTR will be put to by the average (noncommercial or nonprofessional) owner is in dubbing TV shows off the air. Time then, after more than a year's coverage of VTR models and accessories since this column's inception, to consider a major source of programming for a VTR—television.

Not too long ago, mere mention of the word usually brought to mind a collage of ideational and graphic horrors, an image of a flow of vacuous program fare interspersed with raucous commercials, a wasteland relieved only by an occasional oasis of material that merited the attention of an adult viewer of normal intelligence. In some measure this description is still accurate, but enough has changed in videoland to warrant a long, second look by that intelligent adult.

There is, to begin with, a larger quota of adult fare available, particularly on some of the unrehearsed panel shows and guest interview programs where many taboos of subject and expression are being discarded or circumvented. As for those old movies, more than a decade of reruns of corn and juvenilia from Hollywood's salad days is now getting serious competition from films of more recent vintage, including a good share of imports and U.S.-made art films that you'd have spent upwards of \$2.50 to see in a cinema a few years ago—films like *Topkapi*, *A Shot in the Dark*, *Ship of Fools*, and—gasp!—*La Dolce Vita*. As might be expected, naughty words and a few of the most sensational scenes are censored. Often too, these showings are loaded down with commercials shamelessly presented one right after another (what the industry coyly calls "clustering"). Yet the very fact that such films are shown on television at all is something to sit up and notice. And clustering (a better word would be cluttering) is under scrutiny among TV's In circles: agency heads are beginning to wonder if running several commercials together doesn't actually reduce their sales effectiveness. (Yes, yes, it does: we remember the commercial because it's cute or ridiculous—but do we necessarily buy the product?)

Coverage of sports events is still one of TV's major programming triumphs—and who wouldn't like to be able to see again the big bowl classics or some of the action of this year's Olympics? As for news and current affairs, the medium's on-the-spot coverage, documentaries, and discussions continue to proliferate. One could, by taping, build up a priceless library documenting everything happening from the war in Vietnam to developments in local housing.

Finally, there are now many noncommercial and educational channels—on both UHF and VHF—that provide programs of unprecedented high quality, from lessons in gourmet cooking to uninterrupted performances of chamber music, symphony, and drama. Apropos of FM, a seesaw of audience appeal seems to be swinging here: while FM has been accommodating itself to a wider audience by offering a greater proportion of nonserious fare, television has been doing the same thing by doing the opposite. Indeed, the time is upon us when you just might find yourself switching off your FM set in boredom to seek a more promising offering on the TV screen—to watch, and to tape for playback. Such a repertoire can provide hours of fascination, not to mention giving you a social one-upmanship second to none.

If you hear any distortion on the new Fisher 550-T AM-FM stereo receiver, write the station engineer.

The 550-T really shows up a poor program source, because it is virtually distortion-free.

If they're having transmission problems on the station you've tuned in, you'll hear about it. If you hear hiss, rumble, shrill highs or muddy lows, at least you'll know where they're not coming from.

Of course, the 550-T offers some remedy for poor signals. You can compensate for scratchy records, rumbling turntables, squeaky tape simply by turning a knob or pressing a pushbutton. Or you can write to the station engineer.

Here's why we're so sure you'll get undistorted sound from your 550-T if your program source is undistorted.

The amplifier delivers 90 watts music power (IHF). Harmonic distortion is always under 0.8% at full output.

The FM-tuner section is extremely sensitive: 1.8 μ v IHF. It brings in weak signals so they're virtually indistinguishable from local ones.

And AM reproduction is good enough to please even the most critical audiophile.

Other features of the new receiver are Fisher's Transist-O-Gard™ overload protection circuit, the patented Fisher Stereo Beacon*, and 3 FM limiters using 7 Integrated Circuits.

Listen to your favorite stations on the new Fisher 550-T AM-FM receiver. And if you should hear any distortion, you know what to do about it.

Price \$449.95 (Cabinet \$24.95). For more information, plus a free copy of the new 1968 edition of Fisher's 80-page reference guide to hi-fi and stereo, use coupon on magazine's front cover flap.



The Fisher

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

CIRCLE 31 ON READER-SERVICE CARD

STUDIO TRICKS FOR AMATEUR TAPESTERS

BY I. L. GROZNY

MANY OF THE DIFFERENCES between the technical quality of the recordings you make at home and those made by professionals in a studio are due not so much to differences in equipment as to the way in which the equipment is used. Actually, with a little learning and ingenuity, you can upgrade your recordings to the level of fairly professional-sounding productions.

Whether you record live, or dub from FM, discs, or other tapes, the following tips and techniques can prove helpful.

Your Home Studio and Basic Equipment

You can't make really good recordings in a studio with bad acoustics. Your recording room should have the same qualities that make for an ideal listening room: large size, irregular dimensions, and a fairly even balance between "live" reflecting surfaces (such as wood, plaster, or glass) and soft, "dead" sound absorbers (like rugs, curtains, or upholstery). Be aware, though, that if you play back a recording in the same room where it was recorded, you may exaggerate the peculiarities of the room's acoustics.

Microphones of the unidirectional (cardioid) or bidirectional (figure-eight) pickup pattern—and especially the former—are best for home recording. They give you a great deal more control over what you pick up than other types do. As a rule, the mikes that may have come with your recorder will not be suited for critical recording. For best results, consider a mike that lists for more than \$25, preferably one in the \$50 to \$150 range. While this price may seem relatively steep, you'll probably be using the microphone for years; many studio microphones in active use are ten or more years old. When connected to a good microphone, even a moderately priced recorder can perform well enough to make acceptable recordings.

Inasmuch as low impedance microphones (50 to 250 ohms) permit you to run long cables between mike and recorder without losing high frequencies or picking up hum and noise, they are the most easily placed where you want them. Higher-impedance microphones usually allow cables no longer than 10 to 30 feet. As for types of mike movements, you can get good results from dynamic or ribbon microphones priced from under \$100 to \$150. Studio-type condenser microphones are beginning to be available in this price range too.

Microphone stands are an absolute necessity—they hold your microphones right where you want them for the duration of a recording session. Floor stands are most useful; overhanging mike booms and short table stands may come in handy, but you needn't buy them until you really feel the need.

General Techniques

Whenever possible, try a few test tapings, to determine how far from your performers to position your microphone (the distance will vary according to the room, the performers, the microphone, and the effect you're trying to achieve) or where to place the microphone to get the best sound from any given instrument. Try also to set your gain controls beforehand so that you can capture both the loudest and softest portions of the performance without moving the mikes. If you must adjust your recording level during the performance, try to anticipate the adjustments, lowering gain during a diminuendo just before a loud crescendo in order at least to accent rather than reduce the dynamics of the music.

Editing for Smooth Results

Not even the pros get everything right the first time. Your technique may be perfect, but one of your performers may drop a violin bow, goof a note, or squeak a shoe while you're recording. If you edit out the flubs and fluffs, your results will sound smooth and polished.

Any tape that is to be edited should be recorded in one direction only. If, to save tape, you use all four tracks of your stereo recorder, you'll find that snipping the crash of a falling music stand from tracks 1 and 3 will cut out something you want from tracks 2 and 4. And for easiest editing use the highest possible recording speed; at high speeds, sounds are stretched farther apart.

It's easy, of course, to edit out a whole number, and to substitute a better recording. If you're trying to replace a passage in the middle of a spoken or musical performance, there are two pitfalls to watch out for. One is a matter of performance. To make sure that the tempo and feeling of the replacement passage match the rest of the original performance, play back the original take for your performers, then start recording the new passage several bars or lines ahead of the replacement section and don't stop until several bars or lines after it. (This also gives

you a comfortable choice of several points to edit at.)

The other is a matter of tape speed. Most recorders, even professional ones, vary slightly in speed between the beginning and end of a tape. Avoid recording the same passage at the beginning and end of a reel; you may otherwise find that you can't interchange them due to the pitch variation between the two segments.

Editing for Trick Effects

Editing can do more than correct errors. It can create new sounds as well.

In speech, for example, you can change the emphasis of a sentence by shortening or lengthening the pauses between words, rearranging words, putting bits of words together to make new words (as forming "persist" and "expire" from "exist" and "perspire"), or even garbling syllables and speech sounds into pure nonsense words.

In music, you can splice the beginning, or "attack" of one note onto the end of another to make hybrid notes that begin like a piano note, perhaps, and end as a violin tone of the same pitch. Cut off the slow build-up of most wind and string instrument notes, and the attack becomes sharp and percussive.

The echo, as a chord dies away, may be spliced onto another chord. The effect can be rather subtle (try splicing a C sharp organ echo to a C sharp piano chord, or a six-instrument B flat echo to a four-instrument chord), or it can produce a substantial shock (following a D major chord with an E minor echo).

If you have a two-track stereo recorder (or a full-track monophonic one), you can also turn a sound backwards and splice it into a normal recording. A note with a sharp attack and lingering decay (as from a piano) would then be heard as building up slowly to a sudden stop. Backward speech, to those not yet acquainted with it, sounds bafflingly familiar, like a foreign language one just misses being able to identify—Swedish? Ukrainian?

Tone-shaping and Equalization

Sometimes you'll want to reduce an undesired room resonance, add or reduce "presence" to your recording, brighten up a recording made from too great a microphone-to-subject distance or in too "dead" a room, or tone down a shrill performer.

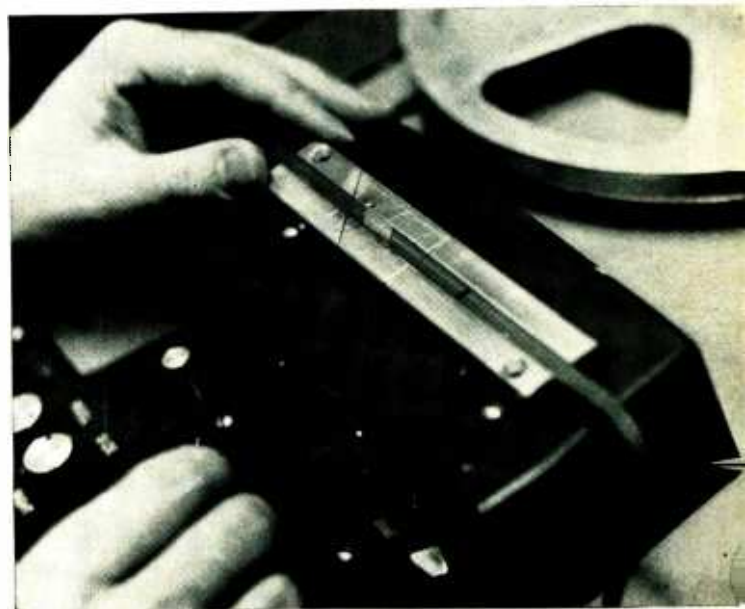
Professional studio consoles have "equalizers" for this sort of thing. But these equalizers are nothing more than complicated tone controls; actually, you probably have facilities in your audio system that will work nearly as well—the tone controls on your system amplifier or receiver, for instance. These, as a rule, do not affect the signal being fed into the recorder, but at least you can use them during playback. For instance, to add "presence" (an accentuated mid-range) during playback of a recording, you'd turn down your bass and treble controls. To reduce the presence, you'd turn both controls up. Most room resonances are in the bass region. Turn-

ing down the bass control helps here. To brighten up a dead recording, add a little treble; subtract some treble to reduce shrillness or high frequency distortion. And, of course, you may want to filter out record noise or tape hiss.

An additional source of control, during actual recording, would be the variable equalization found on some recorders, which permits you to make mild but quite audible sound corrections. If you're recording at $3\frac{3}{4}$ ips, for instance, setting the equalization to $7\frac{1}{2}$ ips will give you a fair degree of treble cut, while a $1\frac{7}{8}$ -ips equalization setting will give you a pronounced treble boost. For even more treble boost, record and playback at $7\frac{1}{2}$ with your equalization set for $1\frac{7}{8}$ (or reverse the procedure for an even more pronounced treble cut).

If you have a separate preamplifier and amplifier (instead of an integrated amplifier/preamplifier or a receiver), you can use the preamp as an equalizer too. If it has a microphone or ceramic cartridge input, connect a high-impedance microphone to it, and feed your tape recorder's high-level (or "aux") input from the *amplifier* output of the preamp (tone controls will not affect the normal tape output on most preamps). Now you can use all the bass and treble controls and scratch or rumble filters on your preamp to alter your recording. If you want *massive* treble cut and bass boost, plug your microphone into the Mag Phono or Tape Head input.

Even if your preamp doesn't have an input suitable for your microphone (or if you have a low-impedance mike), you can still use your preamplifier as an equalizer when dubbing a tape from one recorder to another. You can even shift the ranges of your preamp's filters and tone controls by changing tape speeds. For example, if your preamp's scratch



Many tape enthusiasts favor mounting a splicing block on the cover of the tape head assembly; this way it's always available just where it will be used.



A recommended place to mark a tape for editing or splicing is just where it emerges from head-cover.

filter cuts off sharply above 10,000 Hz and you need a filter with a 5,000-Hz cut-off (for dubbing, say, old 78-rpm discs with very noisy surfaces), all you have to do is run both recorders at twice normal speed while dubbing. Frequencies you originally recorded at 5,000 Hz will now pass through the preamplifier at double frequency—10,000 Hz—and be filtered accordingly. Played back at the speed of the original recording, the dub will have the desired 5-kHz filtration.

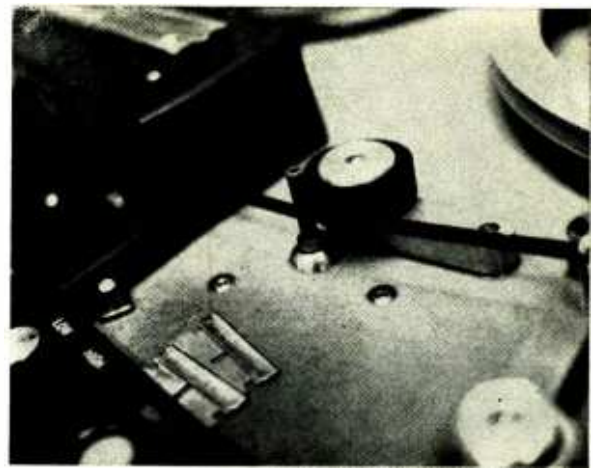
Microphone Mixing

Microphone mixing is an art best left until you've become proficient in the use of a single microphone (per channel). There are, nevertheless, many microphone mixers on the market (at prices ranging from below \$10 to nearly \$400, in both monophonic and stereo versions), and occasions will arise when you will find them helpful.

If, for example, you try to record a play with only two microphones, you may find many of the actors' lines are spoken from so far upstage that the microphones can't pick them up properly. Upstage microphones, either planted in hidden locations on the stage or (better) hanging above it, can do the job. The trick here is to familiarize yourself with the play before recording it, and follow the performance with a script. Shortly before the action reaches the stage area covered by one of your secondary microphones, begin to fade it in very slowly; then fade it out slowly, once that part of the action is over (unless that particular mike will be needed again very soon).

For musical recordings, you may find that an extra, close-up microphone will make a soloist stand out more from the ensemble . . . assuming that's the effect you want. Again, know what's happening beforehand, fade the additional mike in slowly a bit before it's needed, and fade it out slowly after the solo's end.

For a performance with a narrator, you'll definitely need a separate microphone. Here, you may want to fade out the other mikes as you fade in the narrator's, and vice versa. This "cross-fading" technique gives the impression that the narrator and the other performers are in separate locations, while fading in the



You can get eerie sound effects by letting the tape run outside the capstan. See text for explanation.

narrator over the other program material suggests that he and the other performers are in the same room (even when they aren't).

Microphone and Line Mixing

Many tape recorders have separate input level controls for microphone and line-level sources. There are several ways you can take advantage of this feature. Connect your audio system's tape output to the line input on the recorder, run your microphone to the other input, and you're ready for a variety of tape tricks.

Home movies and slides with sound tracks are the most popular way of employing this feature. Instead of an off-the-cuff narration, with informative asides such as "Here's Aunt Maggie in Benares—or was that Calcutta?" you can record a finished script, with sound effects and musical bridges along with your narration.

If you like to play an instrument along with Music Minus One or similar recordings, you can tape the record and your own performance simultaneously. You'll also find this feature useful for sound-on-sound recordings or for echo.

Overdubbing, alias Sound-On-Sound

Even though professional studios can hold an entire chorus or small orchestra with ease, overdubbing has become a favorite studio technique. Through overdubbing, a quartet can become a massive choir, and two performers who visited the studio weeks apart can easily record a "duet." And this is one professional technique even easier on amateur than on professional equipment.

There are three basic overdubbing techniques: sound-over-sound, sound-with-sound, and sound-on-sound.

Sound-over-sound may be the oldest of the three. When your record head goes on, so does your erase head, cleaning off the tape to make room for the new recording. But by disconnecting the erase head after making a recording, you could record something else over the original without erasing it. This is the only overdubbing technique that can be managed with a

single, monophonic recorder. Unfortunately, the results are very noisy and distorted, and this technique is hardly ever used by amateurs or pros.

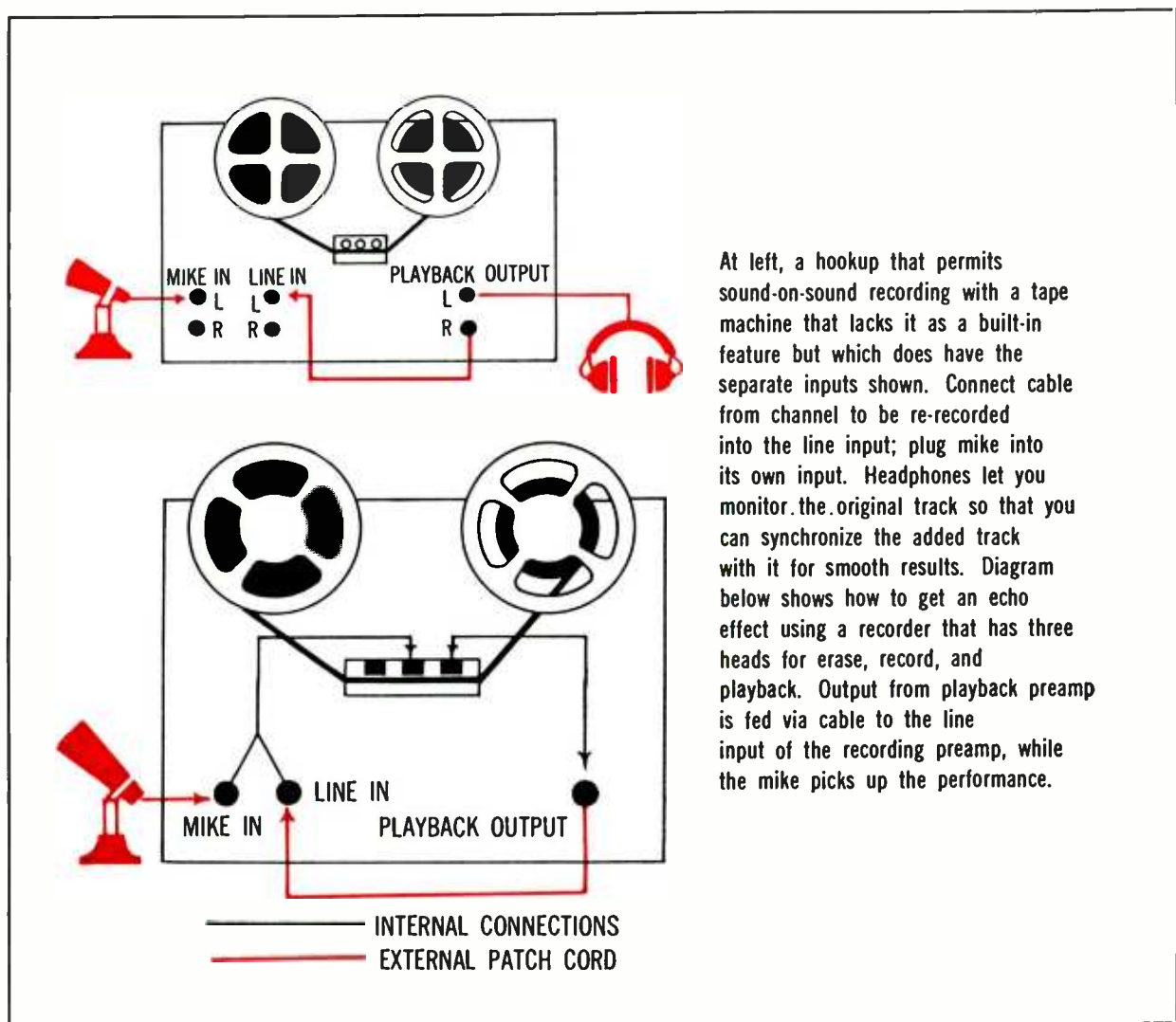
Sound-with-sound requires a stereo recorder. After the first track (an instrumental accompaniment, perhaps) is recorded, the second track is recorded by a performer who listens to the first through headphones as he sings or plays along with it. This is one reason why studios have recorders with eight, twelve, or even more tracks; conventional stereo recorders are limited to two such tracks. Incidentally, this procedure will not work with three-head home recorders (those having separate heads for playback and record, as well as erase) except the Dynaco Beocord, whose "synch" switch converts it temporarily to "two-head" operation by connecting the left channel record head to the left playback preamp.

Sound-on-sound is the technique used most by home recordists, and many of today's stereo recorders for the home have all necessary connections for it built right in. The trickery, as usual, starts with the second track. The performer listens to the first, normally recorded track through headphones and performs the second part in synchronization with it.

Where this differs from the sound-with-sound technique is that both the playback from the first track and the signal from the microphone are being recorded on the second track. This artificial duet can then be mixed with a third live signal and the three parts recorded together on the first track of the tape. The number of parts that can be recorded in this way is limited only by the hum, noise, and distortion of the equipment you own: three- to five-part recordings are usually the practical maximum, though up to eight or nine may be recorded on unusually fine gear. Since the noise build-up is greatest on the tracks recorded earliest, it's usually best to start with the least important parts of the accompaniment and record the most important parts, such as the melody, last.

If your recorder lacks a sound-on-sound switch but has separate mixing inputs for both line and microphone, simply run an external cable from the playback output of the channel to be re-recorded into the line input of the channel to be recorded upon. Two monophonic recorders can also be used this way for sound-on-sound.

With all of these overdubbing techniques, a single performer playing several instrumental parts can



At left, a hookup that permits sound-on-sound recording with a tape machine that lacks it as a built-in feature but which does have the separate inputs shown. Connect cable from channel to be re-recorded into the line input; plug mike into its own input. Headphones let you monitor the original track so that you can synchronize the added track with it for smooth results. Diagram below shows how to get an echo effect using a recorder that has three heads for erase, record, and playback. Output from playback preamp is fed via cable to the line input of the recording preamp, while the mike picks up the performance.

sound like an entire orchestra. No one singer, however, can be made to sound like a chorus, but overdubbing a vocalist, in unison or harmony, does produce a very special effect.

Echo and Reverberation

A little echo can add a lot of warmth to a recording; a lot can give an eerie feeling. And there are many ways you can give your recordings whichever of these effects you choose.

At least some of the natural reverberation of the "studio" room should appear in every recording you make. If you want lots of it, use omnidirectional microphones, or move your microphones well back from the performers; the bigger the room and the more bare, hard, sound-reflecting surfaces it has, the more echo you will get (try recording in your cellar or garage).

If you've got a mixer, you can set up an extra microphone well towards the back of the recording room to pick up echoes (if it's a directional microphone, point it *away* from the performers). For stereo recordings, you may need one such reverberation pickup for each channel; but if your mixer has an input that can be fed to both channels simultaneously, a single reverberation pickup will do.

With an extra microphone and a speaker, you can make your bathroom, basement, or attic into an echo chamber. (Columbia Records used to use a stairwell in its old office building.) Feed the recorder's amplifier output to the echo speaker; pick up the echo with a microphone in the "echo chamber" and feed it back to the mixer. For best results, disconnect the woofer of your echo chamber speaker.

A recorder with three heads can be used as an "echo chamber" too, by feeding the playback head output back into the record amplifier. Some three-head home recorders have a built-in switch that does this internally (with echo level controlled by the playback gain control). With three-head recorders lacking this feature, one can usually feed the output from the playback preamplifier via an external patch cord into the line input of the record amp.

Third-head echo sounds a bit unnatural because of its regularity (natural echoes come at random intervals). This unnatural effect can be heightened by increasing the amount of echo until it is nearly as loud as the original signal; pushing it up a bit more will result in a wild, uncontrolled oscillation to lend an overpoweringly eerie climax to a recording.

You can use the basement or bathroom echo chamber to add echo to a recording while you dub it. And by raising or lowering the speeds of the dubbing recorders, you can lower or raise the frequencies of the echo room's resonances and thereby lengthen or shorten the apparent reverberation time which will be heard on the final dub.

Variation-speed recording is usually employed only for special effects, and not even all studios are equipped for it. However, if your tape recorder has more than one speed, you can produce some variable-speed effects at home.

Simplest of these is the "chipmunk" effect: with your tape recorder running at its slowest speed, record a few sentences of speech, speaking very slowly. Played back at double or quadruple speed, the result will be a fast-paced, high-pitched chittering.

You can also "chipmunk" a song's lyrics. First, record the musical accompaniment at the highest speed on your recorder (usually 7½ ips). Then, rewind the tape and reduce the speed—to 3¾ ips if you find that a 2:1 speed difference gives you the effect you want, or to 1⅞ ips if you prefer a 4:1 effect. The next step requires either sound-on-sound or sound-with-sound techniques. Listen to the slowed-down playback of the normally recorded track and sing along with it (or an octave above if that's easier for you). When you speed up again for normal playback, it will sound as if a chipmunk mouthed the lyrics.

The effect can also be reversed by recording most of your music at 3¾ ips and adding one part sung or played along at 7½. The added part will seem deep but rather muffled when the whole tape is played back at 3¾ ips (and you'll have to sing quite fast to keep up with the speeded-up playback).

Changing Musical Pitch

The sounds of musical instruments also change when their speed is altered; and instruments within the same family tend to take one another's place, with the result that a speeded-up cello can sound much like a violin. (I used this technique to fill in a cello part once, with hardly any listeners the wiser.) And, similarly, a difficult passage may be played at half its tempo and an octave lower than written—with the tape running at half speed too.

If your recorder lets you change speeds while the tape is running, you can get interesting "glide tone" effects for the instant it takes the tape to pick up or drop down to the new speed. This effect is of very brief duration and is usually best left to the final moment of a selection, since it's difficult to work into the continuity of a piece.

On some recorders you can run the tape behind the capstan in play mode—the capstan thus no longer drives it or controls its speed. If you drive the tape by hand-whirling the take-up reel, you'll get some very weird effects indeed. If the take-up reel motor is pulling the tape along, the effects will be smoother (you can control the speed to some extent by dragging your fingers lightly against the feed reel); on most machines, though, this will only work near either the very beginning or the very end of the tape.

Finally, to save time in duplicating a low-speed tape (say, 1⅞-ips tape), simply run both recorders at their highest speed (usually 7½ ips). This will cut dubbing time by three quarters. Of course, the frequency response of the duplicate tape may not always be quite correct, and this technique is not recommended for your critical recordings unless you've checked out how well it works with the tape machines you're using. But then, would you be using 1⅞ ips for your most critical recordings?



William Gale Gedney

How did a composer who writes works almost too difficult to be played acquire an audience that comprises almost every school of contemporary musical thought?

THE ASTOUNDING SUCCESS OF ELLIOTT CARTER

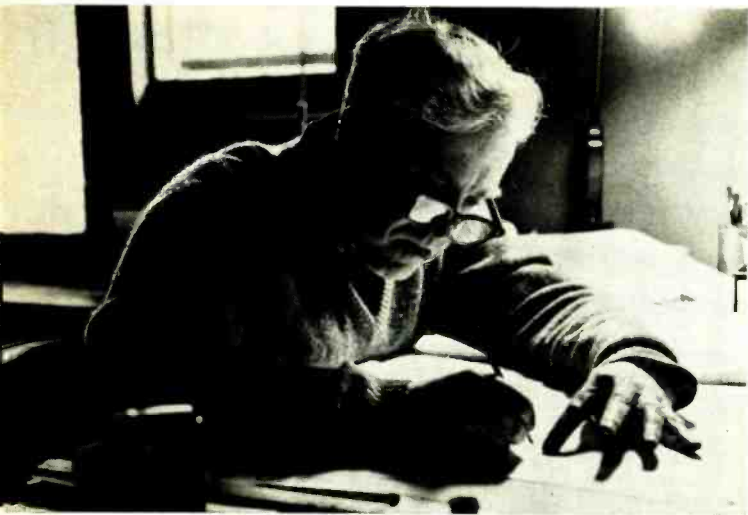
BY RICHARD KOSTELANETZ

AMONG THE PROFESSIONALS of contemporary music, who comprise a scene riddled with dissension, no positive opinion seems more diversely accepted, if not more ecumenical, than Elliott Carter's excellence as a composer. To Milton Babbitt, definitely of the twelve-tone persuasion, Carter is "one of our two best composers, Roger Sessions being the other." To Aaron Copland, totem figure of the mainstream, "Everybody agrees that he is in complete command of what he wants to do. You can hear any new work of his with confidence." The young composer-critic Benjamin Boretz observes that Carter and Babbitt have "made the decisive discoveries, and have developed musical languages which are not only unmistakably their own, but which have also crystallized the musical thinking of most of their younger colleagues, as those of Schoenberg and Stravinsky did in the Twenties." And that sophisticated and discrim-

inating audience who finds Babbitt too difficult, Copland too easy, and Cage too trivial, generally acknowledges Carter as the greatest living American composer. Remarkably enough, his work represents a ground that is at once between the extremes and yet artistically avant-garde.

A small and slight man, with longish, somewhat unruly gray hair, wide smile and a broad, open, and handsome face, Carter lives in a moderately spacious apartment in a Stanford White-designed building a few blocks north of New York's Washington Square. Looking younger than his fifty-nine years and flipping on and off two pairs of glasses, Carter was dressed on the day we met as casually as usual—baggy and cuffless trousers, scruffy shoes. Neither as dominating nor prepossessing as his awesome reputation might suggest, he is at turns lively and reticent, sometimes engaging but usually quite diffident. He speaks

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William Gale Gedney

"Each piece is a kind of crisis in my life."

animatedly in an indefinite accent, overcoming a slight stutter; yet his sparkling blue eyes tend to turn away, as though he were too shy to look his guest straight in the eye. He frequently moves both hands in symmetrical gestures; yet he often lets the rhythm of conversation disintegrate completely. He can go on enthusiastically about certain subjects and still often give the impression that he finds talk a bit boring. More contained than outgoing, he seemingly puts blocks between himself and the world, neither communicating facily with others nor assimilating easily the information his experience continually throws across his eyes.

"I became interested in contemporary music as a teen-ager, some years before I studied music in general," he reminisced. "At that time this was a very drastic thing to do, since contemporary music was not an integral part of education and culture, as it is today." It seems that one of his classmates at New York's Horace Mann prep school was the late Eugene O'Neill, Jr.; and through him, as well as a few other sons of artistic parents, young Carter, then living near Columbia University, made the Greenwich Village scene in 1925-26, meeting the composers Charles Ives, Edgard Varèse, and Henry Cowell, the legendary harpist-composer Carlos Salzedo, and their patrons and critics. A frequent guest at the Iveses, Carter even played piano four hands with the master himself. Carter became so steeped in the avant-garde musical culture of the middle Twenties that when his father took him to Vienna in the summer of 1926, the seventeen-year-old purchased all the scores by Schoenberg, Webern, and Alban Berg that he could find. Around that time, although his only musical training consisted of piano lessons, he even started to write his own pieces, mostly song settings to passages from James Joyce's *Ulysses*; and he regarded his own works highly enough to submit them to Cowell, who was then editing New Music Editions.

Carter chose Harvard in part because Serge Koussevitzky's Boston Symphony Orchestra was predisposed to advanced music; but finding the univer-

sity music department too backward for his taste, he majored in English Literature instead, letting music become his primary extracurricular interest. He graduated in 1930 and stayed two more years to take an M.A. in music, studying composition with the English composer Gustav Holst, a guest professor, who did not approve of the Hindemithian tastes Carter then practiced.

That was the first of many discouragements that would have retired a less determined composer. Thanks in part to a meager \$500 a year allowance from his father (a prosperous lace importer who throughout his life remained violently opposed to his son's musical career), Carter went abroad to study, choosing Paris largely because he had been able to speak French fluently since childhood. He made extra money by copying scores, singing in church choirs, and even conducting a French madrigal group. "It's hard to live on the margins of life," he says today, "and it's foolish for wealthy parents to be so difficult. My teeth have been bad ever since." For three years he studied with Nadia Boulanger; and even though he conscientiously executed all the laborious exercises she prescribed and "looked for constructive criticism," she was not particularly encouraging either. Returning home in 1935, still on the small charity of his family, he labored in the compositional style most fashionable at the time, representational neoclassical American, became musical director of Lincoln Kirstein's Ballet Caravan, and then wrote, among other pieces, the ballet suite *Pocahontas* (1939; revised, 1941).

Carter's name was at that time hardly distinguishable from others working in that hyper-American idiom—it is not even mentioned in either Aaron Copland's 1936 or 1949 survey of the native musical scene. His personal reputation was largely for multilingual literacy and financial connections above the professional norm; musically, his pieces were known to be slightly more difficult than average at the time. When he showed his *A Holiday Overture* (1944) to an older, artistically similar but more established composer, the latter dismissed it as "another typical Carter piece, too complicated to understand." From New York to Harvard to Paris back to Cambridge (Mass.) for a year and then to New York again, Carter trod a rather "establishment" path, but he missed becoming the protégé of either an influential elder or a reigning clique. Indeed, his work went unchampioned, if not neglected. When asked what distinguished him from other Boulangerites, he replied immediately, "I'm a radical, having a nature that leads me to perpetual revolt."

CARTER SAYS THAT he was not particularly pleased with his compositions so far, and this perhaps explains why he is now neither overtly embittered about this early neglect nor especially proud of putting down his former detractors. "There were many things that I wanted to achieve but couldn't do," he remarks. "Like so many others who received the same university education, my comprehension, taste, and con-

ceptual ability were much more developed than my musical craftsmanship." His first breakthrough was the Piano Sonata (1945–46), composed on Cape Cod and in New York City on his initial Guggenheim Fellowship. There are few other examples in music history of great composers just starting to bloom in their late thirties.

Here for the first time Carter took the leap that connected his work to the avant-garde tradition he had assimilated as a youth, as well as exhibited the necessary extra dose of personal purpose that sprang him above a pack of peers. Since nearly everybody had told him that his work was not particularly good, he set about to be better than good; and as if to implicitly rebuke his pious advisers, along with their preoccupations and conventions, his work became more complicated rather than less. To the pianist Charles Rosen, the Piano Sonata "represents a new departure in piano writing that has few analogies in the literature of the past. The Sonata is built upon, and constructed out of, the overtone possibilities of the piano." Particularly in Rosen's recording (Epic LC 3950 or BC 1250), played on good equipment, one can hear not only the various overtone sounds that notes in combination produce, but also the ways in which the overtones create their own semblance of melodies. In this piece Carter also introduced the rapid changes in rhythm—here, Rosen estimates, one change every two or three measures—which later became a primary mark of his style.

While the ballet score *The Minotaur* (1947) seems almost a step back into the neoclassical vein, the Sonata for Cello and Piano (1948) incorporates a musical idea that the composer would subsequently develop—"a work that would emphasize the individuality of each instrument and that made a virtue of their inability to blend completely." The second breakthrough of Carter's compositional career was the First String Quartet (Columbia ML 5104), written in 1951–52 in Tucson, on Carter's second token of confidence from the Guggenheim Foundation. This piece he now regards as "the first time I really got there." The score turned out to be so complicated that Carter has since written that he feared it "might never be played."

In this work Carter bestows such individual identities on his four instruments that, as Virgil Thomson put it, the piece "sounds less like a classical string quartet than like four intrinsically integrated solos, all going on at the same time." Crediting Charles Ives's Second String Quartet (1907–13) for a basic conception, Carter appropriates a theatrical metaphor to characterize his technique as "the simultaneous juxtaposition of different musical characters." He adds, however, that in contrast to Ives, who sometimes let his players disintegrate into aural chaos, he prefers to control constantly the interactions of the various parts. Always eclectically literate, Carter drew upon the movies for another artistic influence. "The general plan of my First Quartet actually was suggested by Cocteau's film *Le Sang d'un poète* ('Blood of the Poet') which opens with a shot of a large brick chimney being blown up and beginning

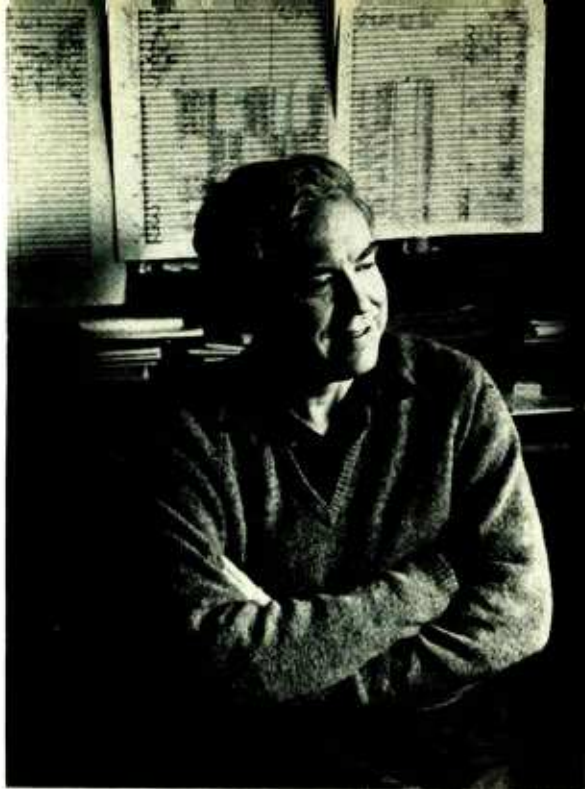
to fall and ends with the continuation of this sequence. In between takes place the entire action of the film, which appears to last for a long time but actually takes only a brief moment, as dreams always do. The falling chimney is the measure of time elapsing, just as, in my piece, the beginning cadenza for cello carried on at the end by the violin is interrupted by the 'dream' of the entire work."

In the String Quartet, as in all his later works, Carter abolishes key signatures and introduces the innovative technique that William Glock of the BBC has since christened "Metrical modulation." This is, Glock explains, "the idea of having continual changes of speed and character, and linking them into a convincing and novel continuity." Carter's rhythms are neither regular nor syncopated, but rather continually rearticulated until the sense of perpetual rearticulation of the fundamental pulse becomes itself a major theme of the piece.

Although Carter composed a few other works in the Fifties, not until his Second String Quartet (1959) did he make his third and most recent stylistic leap. In this work, Carter imaginatively developed several principles he had broached earlier. First, he bestowed even more distinct identities upon the four instruments—indeed, the first violin he has characterized as "fantastic, ornate and mercurial"; the second violin, "laconic, orderly"; the viola as possessing a "repertory of expressive motifs"; and the cello as "somewhat impetuous." "I regard my scores as scenarios—auditory scenarios—for performers to act out with their instruments; dramatizing the players as individuals and participants in the ensemble." To those who consider performing it the Second String Quartet is a terribly difficult work, which can all too easily be done badly; to an attentive audience, it can provide an arresting and exhausting listening experience; to my mind, it is unquestionably among the greatest compositions of the past decade.

The two major works that Carter has subsequently composed—the Double Concerto for Harpsichord and Piano with Two Chamber Orchestras of 1961, which Igor Stravinsky judged in print "a masterpiece" (and which will soon be reissued in a more cleanly articulated recording), and the Piano Concerto of 1966 [see review page 67]—have further explored this compositional idiom. In the spectrum of contemporary music, it lies indefinitely between the new serial language initiated by Schoenberg and more familiar mainstream music, combining the former's textural complexity and avoidance of repetition with the over-all mellifluousness more typical of the latter tradition. It also perhaps bows slightly to the line of chaotically dissonant and spatial music that runs from Charles Ives through early Varèse to John Cage.

Though he hesitates to use the phrase "avant-garde," Carter believes that his recent work achieves something new in music—in formal structure, rather than in timbral content. "There are," as he puts it, "more possibilities of experiment in design, particularly complex designs in time, than in sound effects, which tend to be static items or very simple and



William Gale Gedney

obvious trajectories." To Carter, the primary medium of his music is not melody but time—not only the length of the notes but the articulated silences between them. "Pitch," he declares, his hands gesturing in unison, "is the population of time. I try to make many different kinds of temporal relations." Of classic influences, he credits "mostly Mozart and Haydn, because my music is concerned with rapid change, and it doesn't try to follow an argument point by point. It gives an impression of discontinuity while remaining coherent."

Although he aims to construct the intricate structures characteristic of the best modern music, he will still discard a realized textural intensity merely "because it doesn't have an immediate appeal to the ear: both the first impression and the deeper context must be interesting." While this might suggest that Carter may be trying to bridge the chasm between the musical profession—more or less the sole audience for quality contemporary music—and the more general public, he has hardly made the compromises that would win him greater attention. Nonetheless, some professionally respected composers do draw more interest from the nonprofessional audience; and Carter is among the few—others being Karlheinz Stockhausen and Igor Stravinsky—to command a relatively large and enthusiastic lay following.

ONE REASON WHY his works are so intricate stems from his awareness of the recording medium. He explicitly states, "I write for records." Not only does each of his three recent pieces run about twenty-five minutes, the length of an LP side, but Carter believes that a recorded composition should be so rich that it will offer new perceptions to the listener each time he hears it, in addition to preserving the ambiguous qualities of art in a repetitive medium. Such works should offer "bits of mosaic that the listener ought to

assemble," he said, then paused and smiled modestly. "I'm not sure I'm telling you the truth." This concern for the new medium, along with Carter's reputation, may explain why his records usually sell better than the 3,000 copies considered the standard quota for contemporary music—in addition to why I have played my copy of the Second String Quartet at least a hundred times. Besides, as Carter himself notes of his works, "The harder a piece is, the more often it gets played"—which is also a wry comment on how different the performing scene today is from that of a decade or two ago.

Carter works at a small desk in a medium-sized room, separated only by an archway from his apartment's larger living room. Manuscript score sheets lie neatly on his desk; clipped on a cork board above are a few recent letters, reminders of appointments, and a small informal picture of Varèse. Smack in the middle of the room is a baby grand piano, but Carter uses it more as a testing machine than as a source of compositional inspiration. Shelves of books on a variety of subjects line the back wall, while scores fill an inlaid cabinet of vertically slim drawers.

Even though he tries to set aside his entire morning for composing and dabbles at his work throughout the day, Carter has in recent years hardly been a productive composer. Apparently, he lacks the physical, mental, and perceptual dexterity of more facile musicians. Furthermore, the mounting levels of compositional complexity have reduced his output in the past decade to three major pieces, totaling about an hour and a quarter of playing time. (Indeed, the fact that few composers in history have won such acclaim for such slender topnotch work should testify to the persuasive excellence of these pieces.) One reason for his slowness, he explains, is that he uses contrapuntal techniques; another is that the necessities of the latest style are so demanding, and yet so unfamiliar, that Carter often feels the anxiety of an explorer in uncharted territory. "I want," he declares, "to invent something I haven't heard before." And this echoes a statement he made several years ago. "Each piece is a kind of crisis in my life; it has to be something new, with an idea that is challenging." An empathetic listener can figuratively "hear" all the work that Carter puts into his pieces.

Indicatively, the plans for writing these recent works have usually consumed more time than their actual execution; so Carter is now systematically analyzing and collating the basic rhythmic and harmonic techniques that inform his recent work. "In classical music," he remarks wistfully, "this was all given." Once he gets this "musical vocabulary" into shape, he expects that future pieces will come more easily. Current major projects include a Concerto for Orchestra, commissioned for the New York Philharmonic's 125th anniversary (which has already passed), a Third String Quartet, which the Juilliard School of Music commissioned for the forthcoming opening of its new quarters in Lincoln Center; and a cello concerto for the Russian musician Mstislav Rostropovich. On the side, so to speak, he has been revising many of his older pieces, particularly as

groups saturated with the recent works have asked for more Carter to perform.

New England Spartans by background, Elliott Carter and his wife Helen live beneath their means—their furnishings, for instance, are more tasteful than elegant, and they exercise all sorts of frugalities that amuse, if not infuriate, their friends. On the other hand it is no secret that they surreptitiously support certain indigent musicians and generously lend their apartment or their country place in Waccabuc in upper Westchester to needy friends. "Where their wealth shows," a New York friend remarks, "is in all the parties the Carters give, and in their disconcerting habit of taking off for somewhere far away with little advance notice."

Carter is in many ways an American aristocrat, whose inherited nature forbids him from being either too conspicuous about his wealth or too assertive of his intelligence. Likewise, he does not display an overt pride in his achievements; but he does enumerate, in a matter of fact way, the considerable number of major prizes, grants, commissions, and, more recently, honorary degrees he has received. One does not need to scratch too far to find his innate haughtiness, but he conscientiously tries to keep it more implicit than explicit. He does not, for instance, mention any fellow composers as either artistically or emotionally close to himself, as though he regards himself as unquestionably unique as well as detached from the routine concerns of the professional *hoi polloi*.

Similarly, although he will speak critically of certain positions or trends in contemporary music—serial technique, for example, he considers "basically coarse, crude, and insensitive"—he refuses to make public his evaluative comments, either positive or negative, about other composers and/or their works. Perhaps because the neglect he once suffered makes him insecure, Carter prefers to remain above the wars within contemporary music, at the same time that the character of his pieces implies that he stands for certain values and compositional persuasions. "The work," he insists, "is what makes the position; the music takes a stand for me." He does, however, appear at professional meetings, where he sometimes asks the embarrassing questions that no one else dares raise, and he likes to attend international conferences and festivals, partly because he is polylingual, partly because he enjoys cultivating friendships with such rising European composers as the Russian Edison Denisov (they converse in French) and the Pole Krzysztof Penderecki (they speak German).

Over the years Carter taught for brief spells at various institutions including St. John's College in Annapolis, Md., Peabody Conservatory of Music in Baltimore, Columbia University, and Yale, and he now goes up to Juilliard one afternoon a week. Although he does not need the money or particularly enjoy the work, he has taken these positions partly to keep in touch with younger musicians. "Students teach you an awful lot," he remarked, then twinkled:



Two contemporary composers who are both serious and successful: Stravinsky and Carter, in the Fifties.

"for one thing, you can see in them pitfalls you should avoid." The example of, say, Milton Babbitt has perhaps persuaded Carter that students well taught are often the established composer's best testimonials and publicists; yet his aloof manner, together with his resistance to professional controversies (which the young invariably take more seriously than their elders), puts off pupils who might otherwise become his followers. Moreover, he has not stayed long enough at any one institution to create a continuity of students; those who come especially to study with him often find that by the time they arrive he has gone elsewhere.

Carter is more literary than his peers. Not only is he well versed in English literature but also reads and speaks French, German, and Italian fluently, a few other languages more haltingly. Carter is an insomniac who, according to a friend, "will while away the sleepless hours by conjugating irregular Italian verbs in his head." He acknowledges Proust and Joyce as the greatest influences upon his sense of rhythm, identifies the critic Edmund Wilson as his closest literary friend, and keeps up with contemporary literature. Carter has himself written many reviews and essays over the past thirty years, and he hopes to collect some of them into a book.

A man of varied interests, of even more varied tastes, he has produced scores in a diversity of sizes ranging from those for a solo pianist or percussionist through string quartets and chamber ensembles to full-sized orchestras; yet through this diversity runs a purposeful attempt to construct a compositional language appropriate to our time—an age shaped by recordings, chaotic or chance music, the twelve-tone language, and the gap between the professional composer and the larger musical audience. Although listeners can now discern how the Piano Sonata of 1945 fed into the excellences of his recent works, in looking back over his career we can also recognize how Carter made several courageous leaps above the conventional ways of composing to fashion a compositional style very much his own, yet today more widely admired and, in the highest kind of flattery, often imitated by younger American composers. The question of how Carter became a great composer deserves a profoundly American answer: he did it all by himself.



THE HUE AND THE TRY

Has color television reached the high fidelity threshold?

BY NORMAN EISENBERG

WHILE HISTORY REPEAT itself? Twenty years ago, better listening equipment existed than was customarily found in the homes of most record collectors. Since then, the high fidelity industry has made that better equipment readily available. A similar situation may develop in television. There are color TV sets now in use that are better than anything you're likely to find on any dealer's floor. I'm not referring to sets that have been especially adjusted for optimum performance but which are otherwise duplicates of current models on the market (though even these sets will show better pictures than their misadjusted or nonadjusted counterparts). Rather, I'm talking about an entirely different breed of TV receiver: very few in number; built to professional standards, without the circuit compromises or omissions evident in mass-produced sets; costing up to \$4,000 apiece, and found so far only in monitor service at some of the larger network studios. You can't buy one—such sets are not for sale in the stores.

Whether or not they will ever appear in retail showrooms—and possibly trigger a hi-fi video movement analogous to what happened in audio—remains to be seen. Cost and complexity may rule against it. Nonetheless, home sets could be built to include some features from the professional models. And even the garden variety of TV set, while not as good

as the studio monitor, is better than it used to be, with the improvement in color sets most apparent. Today's picture is clearer; the screen has been squared off so that it actually seems a bit larger and no longer has the lablike look of the round oscilloscope; the colors themselves are truer and more lifelike, thanks to the universal use of new phosphors in the screen coating; and, although a good deal remains to be done in simplifying tuning and adjustments, the sets are easier to operate. Cost is somewhat lower than in the first days but not notably so. Service is still a problem—more of which later.

But first, a closer look at the color medium—and what you may expect from it vis-à-vis monochrome video. Marshall McLuhan has said that "You can't have a bigger change in television than the switch to color." The statement seems irrefutable. A fair, though limited, analogy would be with the sound of stereo: to switch suddenly from mono affords a new experience, one that seems "more realistic," perhaps "more dimensional."

While the heightening of the hues in any graphic presentation generally produces a corresponding heightening of our response to it (color photos, for instance, or color signs, or the play of lights in a theatre), in television the process becomes compounded in a unique way. TV pictures of whatever

coloration and from any source (live, filmed, or video taped) are not "pictures" in the sense of continuous gradations of graphic tones, such as a photo taken by a camera or a painting made by an artist. Rather, a television "picture" is a composite of thousands of tiny dots being scanned at very high speed by a moving electronic beam. The persistence of the light that results as the dots are struck by the beam, combined with the persistence of our own visual response, creates the illusion of a picture. For color the process is complicated by the need to reconstruct the complete spectrum from the three colors red, blue, and green. (While the familiar primary colors red, blue, and yellow are combined for pigments used on a solid medium which involves a reflecting, or subtractive, process, for the additive process involving light rays green is substituted for yellow.) This accounts for the three electron "guns" of those respective colors that form the heart of the color picture tube, and for corresponding adjustment controls on the set. It also explains why, in a poorly adjusted or defective color set, one of those colors will dominate the picture.

Actually, the inside surface of the color screen is composed of tiny groups of three colored dots each. They glow, more or less, when struck by their respective electron beams, themselves triggered by appropriate signals from the set's circuitry. The relative intensity with which the dots glow with respect to one another determines the coloration of the picture. There is an exact proportion for every color and shade, including white. When all the dots stop glowing, you get black. The process works because the eye blends the three colored light emissions to give the appearance of a single color.

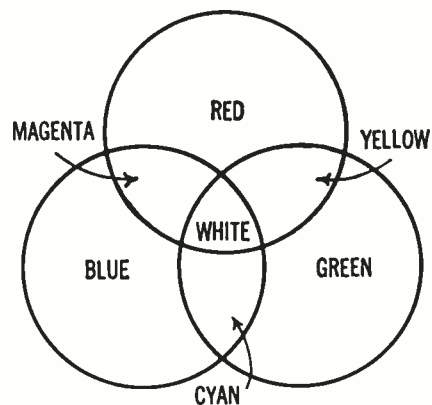
BUT THE EYE needs help. If the electron beam fails to strike its particular color dot dead center, an effect of blurring (known as "fringing") develops. Moreover, the distance between any portion of the screen and the electron gun at the neck of the picture tube constantly varies. So in order to maintain equal time and intensity relationships across the entire screen, special compensating "convergence" circuitry is used. If correctly adjusted, convergence corrects the direction of the beams with respect to their intended goal on the screen and it also modifies the sweep waveforms that carry the scanning beams. The result is a uniformly colored and sharply outlined picture. Poor convergence in a color set is most akin to poor focusing in a black-and-white set—the visual effect is very similar. The circuitry—which includes high frequency devices, critically calculated precision parts, special magnets and coils—to accomplish this is both terribly complex and, for home electronic equipment, quite new. Consequently, it is never absolutely perfect and, indeed, convergence problems seem to be the largest single group of ailments that plague even the best color sets. At present less than perfectly delineated color images are accepted as normal from a close

viewing position; however, on a well-adjusted set the outlines become acceptably sharp at a reasonable viewing distance. This varies, naturally, with the size of the screen: the larger the picture, the farther back you ought to sit to get a well-delineated illusion.

Another problem not yet quite solved by the manufacturers is that of the actual tuning in of a color program. In a color set the fine tuning control regulates not only the sharpness and clarity of picture and sound (as it does on any TV set) but the color also. Some practice on the user's part is called for here. As a partial aid, just about every set on the market has a "memory" fine tuning adjustment (this feature was used even on monochrome sets of fairly recent vintage). Once you set it for a particular channel, you do not have to readjust it for that channel even though you switch to another. A few recent models incorporate a tuning aid along with the control—a meter, or "eye," or small lamp—which lets you know when you've set the fine tuning control just right. And now appearing are sets with automatic fine tuning that zeros in for you.

While all this is helpful, it doesn't overcome a more basic problem, inherent—as one expert has put it—in the very nature of present-day color TV circuit concepts and designs, regardless of brand or model. That is, there are two other controls that affect color: the color intensity control, which can vary the color from monochrome to an overhued, unnatural glare; and the tint control (sometimes called the hue control), which can vary any given degree of color intensity from green to purple. In some sets even the horizontal hold control can at times cause the color to change.

Actually, this much control over color—while it may indicate less than precise solving by the manufacturers of many of the electronic problems of color equipment—affords the user an unexpected benefit. The fact is that color values and intensities often change not only from one channel to the next, but from one program to the next on the same channel and even from one sequence or scene to the next on the same program. This last effect is especially noticeable in live shows where camera or lighting variations from different parts of the studio cause variations



Primary colors blue, red, and green produce all the others. Orange and brown are derived from yellow.

in the signal received at home. Commercials in color are in a realm of their own; both colors and sound often are more intense than they are on program material. Cartoons too—because they are colored in “purer” tones than real images—seem brighter and more intense. For all this, the assorted adjustments facing you on the control panel of your color set come in handy—though you can’t expect, as a rule, to be able to set them all and then settle back for an evening’s entertainment without having to get up and twiddle with them at least a few times. The prevailing rule here is to “tune for correct flesh tones,” which apparently form the critical focal point for the entire color mix in video. (This “standard,” by the way, works for all flesh colors; video is, at least in this regard, nonsegregated.)

The variations in color apparently inherent in the received signals (assuming all is well within the receiver itself), combined with a growing awareness of what’s going on abroad, have raised two questions regarding the TV scanning system in this country: is it as good as those used elsewhere? and is it really suited for large-screen sets inasmuch as it was developed in the days of the twelve-inch (or smaller) diagonal screen? The answer to both questions is: yes—but some clarification is in order.

AS SUGGESTED EARLIER, a picture is formed on a TV screen by a beam, or scanning signal, that races across the inner surface of the front of the tube and then retraces its path to a point just below the starting point (at the edge of the screen). One such cycle is known as a horizontal sweep and retrace, or simply, “line.” One complete coverage of the screen by the lines comprises a raster, or frame, analogous to a single frame of movie film. The more lines per frame, or the more frames per second, the better the picture.

Basically, the difference between the various scanning methods is in how they balance the equation between lines-per-frame and frames-per-second. The U.S.A. standard uses 525 lines at thirty frames per second. The earliest, and still predominant, European standard (the CCIR, in French standing for International Radio Consultative Committee) uses 625 lines at twenty-five frames per second. There also is an early British standard using 405 lines, and an older French method using 819 lines. Recently both the British and French have been running supplementary TV services using 625 lines. Broadly speaking, 625 lines at twenty-five frames “looks about the same” to the viewer as 525 lines at thirty frames. The two methods are *somewhat* compatible in that a TV set built for one method *may* receive a *fair* picture sent by the other technique. The sound, however, on some channels probably will be off frequency; if so, the set’s tuning circuits must be readjusted. Any greater degree of compatibility—as between, say, 405 lines and 525 lines—requires the use of a costly and hard-to-get device known as a standards converter. Even then, the conversion is said to work well only if the frame rate per second

is the same—and picture definition, in any case, may be reduced. So far, the only known converters are those privately built by the major networks for their own use. It would therefore seem pointless to take your TV set with you if you move abroad, or to buy a European-made set for use here. Japanese sets, on the other hand, are built exactly to the same standards as ours; their system uses 525 lines at thirty frames.

In theory, color information may be superimposed by any of several proposed multichrome systems onto any of the existing scanning standards. In practice, however, certain affinities for three color systems have emerged around the world. There’s the NTSC (National Television System Committee) system developed in the U.S.A. and now prevailing in most of the Western hemisphere as well as in Japan, nationalist China, and a few other places under our influence. The NTSC system thus is universally used with the 525 line standard, although there is no technical reason it couldn’t be used with other line standards. West Germany has developed the PAL system (PAL for Phase Alternation Line), which recently the British have adopted for their color telecasts. And the French have come up with a color system called SECAM (Sequential by Memory), which also has been taken over by the U.S.S.R., many Soviet-oriented nations, and parts of Africa.

A recent conference in Oslo, sponsored by the United Nations, failed to get its international visitors to agree on any scanning standard or color system. On the former question the 625-line standard seemed to be favored by most, but on color the national groupings around one or another of the three systems (NTSC, PAL, or SECAM) clearly were motivated by political, rather than technical, considerations. On the matter of compatibility, again, assuming a set can receive the basic transmission vis-à-vis scanning patterns, it will reproduce the wrong colors or no color at all unless it has been specifically built for a particular color system.

Whether our scanning method is better than anyone else’s may be a debatable question. American engineers, however, insist that it has a built-in advantage over all others—at least in this respect: the frame-rate per second is based on (it actually is half) the power line frequency. This means that where 60-Hz line power is used the TV system can employ thirty frames per second—which is better than the twenty-five frames-per-second rate that must be used on 50-Hz power lines. “Better” here means in terms of visible flicker in the picture, a situation in which the viewer begins noticing the movement of individual frames rather than getting the illusion of an uninterrupted flow. The faster frame rate not only makes for smoother-moving video images but also permits adjusting for a relatively brighter picture without the normally contingent danger of flicker.

In any event, there is that other question our scanning system raises: does it do justice to our large screens? Many viewers recall those first, small TV sets and “how clear the picture was then.” Some

insist that even today's smaller sets provide sharper images than the larger models do. Are we indeed living with an outmoded scanning system? The frankest explanation I've been able to get on this point is simply that the first sets, and many of today's smaller models, were and are better made than the large sets. "The industry has learned to cut corners," one top engineer told me recently, "to do without in circuitry, to combine stages for economy. Our scanning system itself is no better or worse than any other. The reason why British or European television seems better to many Americans visiting there is simply because they make better sets abroad. As for receivers using the 19-inch diagonal screen and smaller, no one makes *them* better than the Japanese." Just one opinion, to be sure, but reassurance that there is nothing amiss in either the 525-line scanning standard or in the NTSC color system that couldn't be improved by more carefully made receivers or better TV broadcasting.

In truth, more important to the television viewer than what system is being used is how well that system is used. Here we run into a knotty complex of problems. First, there is no industry-wide standard or accepted criteria for what comprises good or high quality video. You can analyze audio performance in such terms as frequency response and distortion, but no one has yet formalized video elements such as contrast, lifelike colors, clarity. It all depends on how it looks to some engineer over his monitor. Further, the actual circuit differences among the big-name color sets on the market are relatively few, and of little significance. If properly adjusted, they will show only slight variations in performance. Severe variations probably could be traced to differences in quality control by their manufacturers or to varying quality of certain internal parts. Even so, a competent technician, by using all the set's adjustments (those on the inside as well as those that show), could probably get most sets to present pretty much the same quality of picture. This bit of intelligence should reduce the agonizing about whether to get brand A or B (when you know that C is a lemon) or whether hand-crafted point-to-point wiring is better than printed circuits. It also should point up the need to have the set properly installed and adjusted by a competent technician.

THE PROFESSIONAL MONITORS, however, do—or at least can—have basic improvements over commercial sets. Among the most important are two performance features known as "DC restoration" (or reinsertion) and "interleaving" (or interlacing).

DC restoration refers to circuitry that reproduces the true relative light values of a televised signal, which lend the picture a greater realism, particularly in terms of the contrast between dark and light areas—video dynamic range, if you will. This is one area, in particular, that has been affected by the circuit shortcuts mentioned above.

DC restoration circuits were included in the first commercial receivers made, and of course in studio

WHAT ABOUT COLOR TV SERVICING?

If for no other reason than it has more parts that do a more complex job, a color TV set probably will need service more often than a monochrome set. Installation and initial adjustments of the set, not to mention the possible need for a new antenna (unless you're lucky enough to live in an area serviced by a good cable system), further point up the dependency of color set owners on competent technical servicing. To diagnose a color set's ailments may take a skilled repairman no longer than to analyze those of a black-and-white set, but the time he may have to spend in actual work on a color set can run longer. Replacement of ordinary tubes should cost no more for color sets, but a new color picture tube and its installation may run as high as \$200, compared to \$50 to \$60 for a similar size black-and-white tube.

Most set manufacturers rely, particularly in rural areas, on whatever servicing talent happens to be available at a local dealer or distributor. Herein we encounter the problem of a serious shortage of competent technicians. Manufacturers have called attention to the need for more trained personnel at the retail level and, in fact, the Electronic Industries Association recently budgeted \$100,000 (as a start; the amount is expected to reach over \$500,000 over the next five years) to launch a far-reaching training program to meet a "current shortage of more than 30,000 service technicians in shops and trucks."

For their part, dealers have been blaming the bugs in color sets on poor quality control at the factories, while simultaneously complaining that the most promising technical personnel are being lured to the factories where they can earn higher salaries than by working at local outlets.

This complaint, while it may seem self-contradicting, stems from a real problem. The only way a dealer could afford to match the wages offered by a large factory would be to charge the buyer more both for the product and the servicing. One proposed way out of this dilemma is a nation-wide program to recruit and train new technicians—enough to go around, that is—financed jointly by industry and the government, the latter paying its share through the existing Manpower and Development Training Act. Industry sources, however, lament that just such a program, which got under way a year ago, now is "hanging in the balance with the slowdown of MDTA funds."

Until this problem is solved, the color TV set buyer would do well to choose his repairman with the same care he might use to pick his family physician. The one might cost him as much as, or more than, the other.

monitors. Eventually, manufacturers of home TV sets substituted a cheaper method of accomplishing almost, but not quite, the same effect, with the result that the video being monitored by television broadcasters surpassed what was being seen at home. "Our monitors," explains a network engineer, "were suddenly too good. We had to remove our DC restorers in order to be able to see the same kind of picture our audience was viewing, and then tailor our signal so that it would look good on their sets."

Doing away with DC restoration, comments another expert, Thomas M. Adams, in his *TV Video and Sound Circuits*, "represents a compromise which was made in order to eliminate one additional tube from the receiver, thereby saving a small amount of cost. There is a definite loss in fidelity of the picture, because the varying shades of white and gray are not reproduced exactly as they appear in the studio." Adams goes on, however, to say: "This loss in picture fidelity is rarely noticeable to the viewer, and the compromise must be considered to have passed the test of usage and customer acceptance." (Just as medium-fi, tubby sound "passed the test" for music listeners twenty years ago?)

The term interleaving, or interlacing, refers to the horizontal scan. The beam that sweeps across the screen does not cover the entire screen in one vertical descent; actually it projects every other line, and so for the complete frame it must again sweep horizontally, this time descending so that the missing lines are filled in. Any compromise, or deficiency, in this process will produce a picture not up to the full capability of the scanning system. We have been given to understand that here too an element of TV technology has been restricted of its full potential in many commercial sets. (If you are curious about this point, try counting the number of horizontal lines on your TV screen. Do you have 525 individual lines?)

More a matter of convenience than of ultimate performance would be a "horizontal dimension adjustment" that would permit you to shrink, in proportion and without distortion, pictures whose edges are hidden by the picture tube frame. This would be especially useful for getting Cinemascope-size frames completely within the boundaries of a TV screen (regardless of its size). The lack of such an adjustment explains why many movie reruns seem to spill over the edges of the TV screen; the standard TV raster was calculated to correspond to 35mm film size.

Another area in which TV can stand improvement is its sound. TV audio is transmitted over FM, which is a low-noise medium; it can employ a bandwidth of 10,000 Hz or more, which approaches the high fidelity range; and it is permitted a deviation from its center, or carrier, frequency of plus or minus 25,000 Hz, ample for good signal-to-noise ratio and fairly low distortion.

TV sounds the way it does, however, because

of limitations at both the transmitting and receiving ends. On live programs, mike placement often may conflict with mike performance from a wide-range audio standpoint. So much of TV audio has been centered around projecting the human voice (and so much of that in speaking or pop singing) that a "limited-range philosophy" has settled over the studios. On prerecorded material, such as films or video tapes, the broadcasters are limited by whatever has been handed them. As for making full use of the 25-kHz spread on either side of the sound carrier, there always is the danger that in doing so the sound will interfere with the picture, especially when received on sets that are less than optimally designed. Despite these limitations, television engineers insist that often they do, or at least can, transmit sound nearly as good as that broadcast by FM radio stations.

Be that as it may, the best TV sound has to make its way through home receivers that typically employ circuit compromises which restrict the audio path through the set and finally squeeze only a portion of what has been transmitted into a low-powered one- or two-stage "amplifier" and then into a minimal sort of speaker. The audio portions of many TV sets, in sum, are hardly as good as the corresponding sections of some table model FM radios.

There are exceptions, of course. If you are concerned about getting the best possible sound from TV, look for a set that has a cathode-follower output and offers specifications for its performance—such as a 1-volt signal at, say, no more than 1 per cent distortion, and a range of at least 50 Hz to 10,000 Hz. You will, of course, have to connect that output via an audio cable to an auxiliary or spare input on your system amplifier or receiver in order to hear the sound over your high fidelity speakers. Is it worth the bother? On some programs this hookup will make a pleasant difference in what you hear. On others the improved sound path will reveal noises and distortion you're better off without—unless you're interested in hearing the shortcomings of the transmission, or of the previous audio circuits in your set, or both.

Admittedly, the technical compromises evident in such areas as DC restoration, interleaving, dimensional adjustment, and sound do limit the performance potential of our sets vis-à-vis what could be transmitted. Yet despite these limitations, despite the effort involved in tuning in programs, and despite the problem of getting a color set repaired (see accompanying box), I'll still opt for a color set in my home. Today's models can deliver enjoyable, sometimes impressive, performance which is apt to make most viewers dissatisfied with the comparatively drab images of monochrome TV. But don't be surprised if one day in the not too far future some manufacturer introduces a set that is built to perfectionist standards, thereby triggering a high fidelity movement not unlike the breakthrough in audio some twenty years ago.

BY ELIOT TIEGEL

PIANO ROLLS IN FM STEREO

OVER A COAST-TO-COAST network numbering nearly fifty FM good music stations the latest stereophonic techniques are now being employed to broadcast programs featuring artists most of whom never saw a modern recording studio. Called "Keyboard Immortals Play Again in Stereo," the series of programs is aimed at admirers of romantic-era pianism and stars legendary figures like Vladimir de Pachmann and Teresa Carreño, Liszt's pupil Emil von Sauer and the great Paderewski, and such later giants as Josef Lhevinne and Josef Hofmann as they sounded in their prime.

The initial explanation, of course, is piano rolls—specifically the rolls that dozens of celebrated pianists made for Edwin Welte who, around the turn of the century, had invented not only a recording piano but an eighty-"fingered," two-"footed" machine, called the *Vorsetzer*, for playing back the rolls through direct contact with a piano's keys and pedals. A more immediate explanation why thousands of FM listeners throughout the country are hearing "Keyboard Immortals" is that a Los Angeles piano roll collector who also happens to be the distributor for Sony tape equipment discovered a means of both proselytizing for his hobby and publicizing his company's products.

The story really begins about four years ago when Joseph Tushinsky was given a Welte catalogue by his pianist friend Ted Sadlowski. A longtime devotee of the romantic piano, Tushinsky became convinced of the merits of the Welte system and promptly initiated a hunt for rolls and a *Vorsetzer*. A model of the latter was discovered in New York City and shipped to California—at a cost of \$3,000, ninety rolls thrown in gratis. Ninety rolls weren't enough for Tushinsky though. A search for additional repertoire got under way, with Sadlowski spreading the word that Welte rolls were in demand. Someone unearthed 1,200 in a storage warehouse in Palisades, N.J.; a Brooklyn man came up with 250 rolls; a Texas resident offered to sell 100 rolls. Then the search turned to Europe. All this activity produced another *Vorsetzer*, purportedly the last built by Welte, and more rolls, including two Rachmaninoff preludes played by Vladimir Horowitz when he was in his early twenties.

Tushinsky's collection eventually numbered 2,800 individual titles, the vast majority performances totally unknown to present-day music listeners. (The Book of the Month Club's release several years ago of approximately thirty to forty rolls of course offered only a taste of the bounty.) He decided to share it with the public by presenting a radio program. Naturally, the rolls would be taped by means of Sony



The Vorsetzer (left) "plays" the concert grand.

equipment and listeners would not be discouraged from using home recorders to take the material off the air for their own tape libraries.

From its inception the piano roll project rapidly expanded (to the point where now some \$200,000 is spent in producing the series) though Tushinsky's own home is still the site of operations. Here research is undertaken, the script written, and the music taped off a \$12,500 concert grand Bösendorfer driven by a completely refurbished *Vorsetzer*. Four complete programs are prepared every month, with one person employed full time to mail out the tapes and check the quality of those returned (which are then sent out to new stations joining the hookup). A typical hour-length program consists of a running commentary and from six to seven rolls, their playing time varying from 1 minute 50 seconds to fifteen minutes.

Hisahi Nakajima ("on loan from Tokyo") assists in the recording sessions, which involve three c-107 condenser-type microphones set up over the piano. These mikes were selected because they were thin enough to fit under the piano plate. Mike one is positioned inside the largest sounding hole, and the volume is kept minus 10 on the VU meter during recording peaks. Mikes two and three are placed about one foot above the strings. An ES-22 recorder spinning 10-inch reels of two-track tape at 15 ips is used. If during a recording session in the late evening the phone rings, the taping stops—because "a very patient piano player" is performing; it's easier to start the roll from the beginning than to spend time splicing portions together.

Listeners to the "Keyboard Immortals" series are, in Mr. Tushinsky's words, being given an opportunity to hear "something unavailable anywhere except on this program." The playing of Edvard Grieg—born in 1843, dead these sixty years—re-created via FM multiplex stereo . . . the mind dazzles.

HOW TO BE A MUSIC CRITIC

or the fine art of graceful fakery

BY LESLIE RICH

CAN IT BE openly admitted, at last, that the great majority of American music critics are—let us put it bluntly—faking it out? For years this has been one of those minor scandals that everybody knows about but nobody talks about (like the conductor's week ends with the harpist), but it now seems that the time has come to speak.

My purpose, I hasten to add, is not punitive but pedagogical. The fact is that we badly need a more reasonable, realistic training program for music critics. The chaps are coming along too slowly, and the reason is the present philosophy of education. Think of all those young hopefuls spending hours and years studying theory, tracing thematic contours



like crazy, reading Shaw and Oscar Thompson, messing around with ear training and sight singing. What waste! Too many of these misguided postulants are trying to learn about music—and *this is all beside the point* when it comes to the practical job of music criticism.

The profession is practiced, of course, by a few men of genuine learning and insight who write for a few fortunate journals (such as this one). I'm not talking about them, though now and then you can sniff the faint fragrance of fakery even among these: I'm talking about the majority of the working musical press—the stylists who “write up” concerts and records for hundreds of newspapers and a good many magazines. These people are highly skilled craftsmen, and they are faking it out.

I know. I was one of them (more or less) for some three years in a large mid-continental city which will not be identified here. All the time I was seriously hampered by the knowledge that I didn't know anything much about music, and by the misapprehension that I should. (I learned to conceal my ignorance, but I felt terribly guilty.) It was only years later, long after I had left the job and moved East, that I began to realize that I had not been alone. A close reading of certain New York critics brought forth such passages as the following.

“Here was an interpreter who fully understood that Sibelius spoke not of the sounds of the northern forests, but of their silences.” Or, “The excerpts from *Wozzeck* amounted to an exposé . . . here was Berg bare, every raw nerve and spiritual cell of him.” Or, “He did not linger, did not overemotionalize the lyric sections, and there was a constant feeling of emotional proportion.”

In short, these writers were employing many of the same gimmicks I had used in my desperate attempts to sound as though I had some idea what I was talking about. It was, indeed, a regular social science. With this revelation, I devoted some years to organized research, and here present my own Complete Guide to Noncriticism or Musico-literary Fakery—a handbook of eleven points, which puts me only one tone short of Schoenberg and surely in the big league of obfuscation.

1. Review all concerts favorably, but not too favorably.

This is the cardinal rule. Express approval of everything, but have reservations. And I mean everything, even the birdlike amateur events you will probably have to sit through in your early capacity as junior or apprentice critic. Yes, the performance by the All-City Youth Philharmonic of “portions of” the Fifth Symphony of Beethoven gave you an awful headache, but what are you going to say about it for sure? To write, “The kids didn't seem to be playing together” would sound hopelessly nonprofessional. On the other hand, you can't afford to gush. So you gracefully report: “Although the mighty harmonies of the selection were somewhat beyond the ensemble in this outing, the fact that such a work

could be approached at all by these intrepid young artists is cause for rejoicing.”

But the kiddie groups are always easy to brush off. What about the mature musicians you must report on? Don't they read your reviews with a certain hilarity, whooping at your nuggets of incompetence?

Not on your artist's life, they don't! Because, once again, the noncritic is favorable, but not too favorable. At a chamber concert you're unsparing in your praise for a couple of selections—the Mozart and the Bartók, probably—but you knock the Schubert. Or you imply that it could have been tidied up a bit. Perhaps you vaguely disapprove of the programming. Mostly you give the impression that you approached the whole affair with serious misgivings but that the performers' prodigious technique, balance, fire, and general brilliance quite won you over.

Thus I once wrote: “If the ensemble chose to follow a well-traveled road last evening, they nevertheless demonstrated that even the most familiar landscape may hold some fresh, deeply meaningful scenes, when properly illuminated. . . .” Again, my typewriter produced: “The Shostakovich quintet was attacked with vigor by all hands, and if it seemed to give ground only grudgingly at first, by the concluding movement it was being examined with the warm elasticity, the eager fluidity we have come to expect of this ensemble.”

Believe me, some of my best friends were musicians. And similar good fellowship is surely enjoyed by the New York critic who wrote: “What could have been an awfully tedious and repetitious affair—given the uneven quality of Mendelssohn's music—was instead an occasion for tumultuous joy—given the quality of the performance!”

2. Seize upon the incidentals.

The practical problem of the noncritic is the same as that of any managing editor: to fill up the allotted space with material that is not entirely inane. Most newspapers, for example, will give you about five to ten column inches for a music review. That's about 200 to 400 words, and you must use up most of them without having to come to grips with the music.

You can hammer out an introductory paragraph or two just on the weather if it was bad—how courageous the concertgoers were to come out but how generous were the rewards awaiting them, etc. Corny but safe. And if it's an outdoor concert, your problem for the day is solved. On one occasion when a thunderstorm moved in on a performance in Miami, you could almost smell the relief in the opening lines of the next day's review: “Growls of thunder, lightning flashes, a spanking wind, and the restlessness of a capacity audience awaiting the downpour punctuated pianist Michele Levin's performance of George Gershwin's *Rhapsody in Blue* Saturday night at Marine Stadium. . . .” Now there was something you could write about!

And before you start clucking over provincial critics, note these paragraphs from a *New York Times* review of a Tanglewood concert: “The weather,



thanks to the continuing drought, was ideal, neither too hot nor too cool, and there was no threat (or promise for the water-hungry) of rain the rest of the week end. . . . Those who have watched lawns turn brown from lack of water be reassured that the grass at Tanglewood is as green as ever. . . ." And so on. This idyll claimed almost twenty per cent of the review.

Weather isn't the only valuable incidental. You might be greeted by a welcoming speech by the president of the sponsoring association (2½ inches), an announcement of next season's program (4 inches), the opening or remodeling of a hall (at least 7 inches—you can all but forget the program).

Now if you aspire to be a noncritic of recorded music, you may complain that this talk about incidentals is no help. And yet, like most of the following points, this one can be adapted. For example, a recent newspaper review of a new recording of the *Pathétique* used up three inches of type in comment on how many times the Symphony was listed in the Schwann catalogue. And there's always much to say about the placement of microphones, the technical finish of the disc or tape, and the quality of the liner notes. If the performance was live, you can always complain about audience noises.

At times it seems that the recording noncritic has even more incidental dodges than his colleague in the concert hall. But don't try it here. You have to be truly learned to write the kind of detail found in HIGH FIDELITY. It could be faked, with much practice, but it would be easier to *learn* about music.

3. Describe audience reaction.

The ploy is weak and obvious, and it's too bad so many reviewers use it. We continually read in one paper about "hundreds of listeners." Sometimes they "jumped to their feet and gave the visiting orchestra and its incisive conductor a heartfelt farewell." Other times they "fidgeted and squirmed for three movements," but were up "applauding and cheering for the staggering finale." Frequently, the audience can be rung into the incidental-effect gambit, as a writer did when reviewing a promenade concert:

"A happy throng of music lovers sat around tables on five rising terraces, amid streamers of ribbons. . . . I half expected people to leap on tables and dance the jota."

4. Describe the performer's physical traits.

In my own uncollected works, rising young pianists on tour were usually "shy, dark-haired, with a slightly mystic smile" (and aren't they?). An older violinist often was "compactly built, aggressive, and approaching the maturity of his technical powers." Of the director of a ghastly college choir, I wrote that "with trim mustache, close-cropped hair, and lean countenance, he could be a magician, and come to think of it, how else could he draw that full, firm, vibrant sound from a collegiate choir?"

Conductors, of course, work with a minimum or maximum of arm motion, with or without baton—small points, but good for a half-inch of type.

And any mannerism so eccentric that even the noncritic notices it can do wonders in getting through a review. Friedrich Gulda's "whimsical performing style—he often arches his back like a tiger and seems to stalk the keyboard" was reported by me in tiresome detail. And one local chap had been in an automobile accident and had to use a crutch to get onstage to play his very own *Hebraic Rhapsody*, a sight that so electrified my descriptive pen that I had no space to say a thing about his composition except that it was "excellent listening."

5. Relate the concert to some current event.

It's a truly foul practice, but you can always try something like, "Whether or not they were inspired by yesterday's epic at Cape Kennedy, the East Bayou Civic Lyric Quartet went virtually into orbit last night with a program that, until the real thing comes along, will easily pass for music of the spheres."

I don't recommend it.

6. Dwell at hideous length on the historical material you've looked up in Grove's.

Here is a type-eating trick if there ever was one, but it's not without danger. Your more sophisticated readers already know all about the history that's new and thrilling to you, the noncritic. Do avoid a breathless account of how Süßmayr finished up the Mozart Requiem. Mendelssohn in Scotland, Dvořák in Spillville, Iowa, Haydn in London have all been pretty well covered, but still can be used with fair effect: "It is often forgotten that the center of the music world in the eighteenth century was London, and that the last twelve symphonies of Joseph Haydn were directly inspired by. . . ."

7. Give the complete name and any alternate designation of every item on the program.

Don't, for heaven's sake, leave out any opuses or numbers. They use valuable fractions of space. Always assume that your reader, that consummate sophisticate, will insist on knowing just what air from what orchestral suite in what key, opus what

and number what, they played for a 90-second encore. (To find out, you ask the orchestra press agent who will ask the manager who will ask the concertmaster, who may know.)

Pop concerts usually offer paragraphs of itemization, but vocal recitals are even better. Your reader wants the name of every piece, in English or not, just as it appears on the program: "Miss Cornucopia's purity of tone was nowhere more evident than in her stirring account of *Oh, Oh, the West Wind, I Fear, Is Blowing Some Sand in My Sandal.*" Oh big fat gray bulge of seemingly informative type!

You don't simply list each piece, of course. You've got to break it up with phrases like, "The spell of the evening was cast at the outset by. . ." and "The post-intermission project was one that would challenge the most resourceful. . ."

And now let us suppose that you can kill off most of the column with the gambits already described. Yet the time finally comes, if you want to keep your license, when you have to say something about the performance—to commit yourself, however gingerly. What then?

8. *Use empty words that appear to be full of meaning.*

By its nature, music must be described partly in terms of something else, even by real critics. Thus the noncritic is free to be as authoritative as he likes without, in fact, saying anything at all. Key words can be used over and over.

Conductors, for example, love to be called "impeccable," "suave," or "knowing." Orchestral performances can be "radiant" or "clean" or even better, "lean, classic, athletic, and beautifully proportioned"—which is what happens when the maestro "got what he wanted from the players."

Baritones are "virile" and tenors are "pure" (for a startling effect, try it vice versa). Some sopranos are "golden," others are "majestic," and the Shostakovich Tenth is "roaring." There is hardly an adjective in the language that cannot be misappropriated.

The words don't have to be all favorable, mind. In the less approving part of your review, you can insist that the playing was "uneven," or "the emotional content was not in precise balance," or "his ideas seemed general, not specific." Got it?

9. *Use words directly pertaining to music, but in meaningless ways.*

Any concert at all may be "distinguished by felicities of balance which have not been heard in this hall since. . ." The conductor might use a "direct approach, being interested in a consecutive flow rather than in a series of highlights." Not so happily, the playing might be described as "not entirely polished, with some of the figurations giving him a bit of technical trouble."

When the noncritic approaches the zenith of his art, he is able to join musical and nonmusical phrases in symphonies of banality. In New York a few seasons ago, for example, Sviatoslav Richter's "coloristic" ap-



proach to Beethoven was a matter of much concern. Sonatas became "wistful, starry-eyed," full of "relaxed introspection." Yet some "benefited enormously by the effortlessness of his arpeggios and modulations and by his shimmering palette."

10. *As has perhaps been suggested, get emotional.*

Here, at the end of your nonreview, is where you overwhelm the reader and disarm any skeptical musicians. Just say it was a "stunning musical experience," that the "poetic glow lingered" until Friday's coffee break, and anyone involved will consider you the most gifted critic since Henry T. Finck.

The variations are endless. Of course the players "obviously had a grand time." Certainly the soloist "gave himself so completely to the music that he effaced himself." At a pop concert, the ensemble is "compared to" a magnum of champagne.

Finally, summon all your superb fakery in rhetoric like the following: "Thus conducted and performed, the B minor Mass is a cross-section of the human spirit in the whole gamut of its nobility. One was reminded again that here Bach aspires for all mankind. . . goes beyond all creeds to a universality. What Bach voices in this score is nothing less than the godlike in all striving for the dignity and kinship of man. . . I have rarely watched an audience so enthralled by the glory of. . ."

11. *And finally, since you can't go on spilling out this sort of thing forever, don't plan to keep the job more than a few years.*

Towards the end of my tenure as a noncritic, I was definitely straining, all my tricks rapidly going sour. One day I went over some clippings and noted with horror that all but one of the concerts I had reviewed that month were "ringing." It was time to move on.

What does one do then? Well, you might try dramatic criticism. Certainly the drama beat is nothing if not comfortable. Anyone can have an opinion about a play. Technology never enters into a review, with the result that drama, alone among the fine arts, is traditionally reviewed by people who know nothing at all. Perhaps here, after all, is the real home of the noncritic.

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EQUIPMENT REPORTS

THE CONSUMER'S GUIDE TO NEW AND IMPORTANT HIGH FIDELITY EQUIPMENT

TANNOY WINDSOR GRF 15 SPEAKER SYSTEM



THE EQUIPMENT: Tannoy 15-inch Monitor Gold speaker installed in Windsor GRF enclosure. Dimensions: 41 by 25 by 18½ inches. Price: \$440. Manufacturer: Tannoy Ltd. of England; USA branch, Tannoy (America) Ltd., 1756 Ocean Ave., Bohemia, Long Island, N. Y. 11716.

COMMENT: The last time we reported on a Tannoy system was March 1962. Why the long interval between Tannoy reports? The new model represents the only major design change in that time. The fact is, Tannoy had a fine product to begin with and, like other audio items that start out at a very high quality level, it could be improved really only by what seem like small steps over a long period of time.

By way of background, Tannoy's approach favors a dual-concentric design in which a small cone (the tweeter) nests in the apex of the larger cone (the woofer). Each speaker is a separate driver, fed from a crossover network which divides the spectrum at 1,000 Hz. The tweeter is loaded with a short horn which merges with the woofer diaphragm. The woofer itself, in this enclosure, faces forward, but its rear is horn-loaded by constantly expanding passageways that terminate on the front baffle. As a result of this structure, acoustical crossover occurs at 350 Hz so that frequencies below 350 Hz are reproduced by the horn, while from 350 Hz to 1,000 Hz, the sound radiates directly from the front of the woofer. The baffle is covered by a grille cloth faced with a decorative wood fretwork to set off the newly styled cabinet, itself a sturdy, handsome structure of oiled walnut.

Actually, the Windsor GRF (the initials stand for Guy R. Fountain, founder of Tannoy Ltd.) is one of

several new enclosures recently introduced by Tannoy for housing its 15-inch speaker, and a few others for housing smaller Tannoy speakers. In contrast to what has become the dominant speaker system trend of supplying a speaker or group of speakers preinstalled in a specific enclosure, Tannoy continues to offer the option of buying speakers and enclosure separately, or indeed, the speakers alone for putting in one's own enclosure. Tannoy speakers have been successfully installed in walls, closet doors, and other improvised but sturdy "enclosures."

So what about those changes in the speaker? For one, the woofer diaphragm has been treated and increased in mass so that its free-air resonance comes down to 26 Hz instead of the former 32 Hz. The tweeter has been refined a bit to smooth the highs. The major change, however, is in the crossover network which now is designed to maintain a more constant impedance over the audio range for better performance with solid-state amplifiers and receivers. And, in contrast to former Tannoy networks, the new one has level controls: one to regulate the amount of treble energy radiated (without changing the frequency contour), the other to introduce different degrees of frequency roll-off. The former control is designed to compensate for variations in room acoustics, the latter for program material deficient in the upper registers, such as old records.

In our tests, the bass response of the Windsor GRF system held up strongly and cleanly down to 32 Hz, below which it diminished somewhat in amplitude but was still going at 22 Hz, albeit with some doubling. There was a broad, not too pronounced, rise in the 70 Hz to 100 Hz region. Upward from there, response was exemplary: clean, smooth, and with virtually no directive effects until well into the extreme highs near 10 kHz. Actually, 12 kHz test tones were audible fairly well off axis. A 13 kHz tone was weaker generally, and audible closer to the axis. Ditto for 14 and 15 kHz and so on to beyond audibility. The system responds to white noise very smoothly and with no trace of harshness, bespeaking its uncolored performance and excellent dispersion. Varying the rear controls did change the response somewhat, but the worst you could say about it is that it went from very smooth to just smooth.

On music, the Tannoy impressed us as an effortless, natural-sounding, honest reproducer, with a full and well-balanced response from the deepest orchestral passages to the tightest of top transients. The use of the term "monitor" in its trade name is well-deserved: with its wide range and its neutral tonal character, the Tannoy can serve as a monitor for a professional playback system. Indeed, it merits being used with the best associated equipment.

CIRCLE 141 ON READER-SERVICE CARD

REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

ALLIED 399 STEREO RECEIVER



THE EQUIPMENT: Allied 399, a stereo FM/AM receiver. Dimensions: front panel (overhangs chassis for custom installation), $16\frac{1}{8}$ by 5 inches; chassis depth, $11\frac{5}{8}$ inches; in self-contained metal case on feet supplied, $5\frac{3}{8}$ inches high; optional walnut cabinet, 16 by 12 by 5 inches. Price, with metal case, \$299.95; wood cabinet, \$19.95. Manufactured in Japan for Allied Radio Corp., 100 N. Western Ave., Chicago, Ill. 60680.

COMMENT: Allied Radio recently launched a new line of audio components made expressly for the company and offering performance and styling (and prices) somewhat higher than the Knight and Knight-Kit lines also made by Allied. Top model in the new line—which is known by the firm's own name, Allied—is the 399 receiver: mono AM, stereo and mono FM, and control amplifier facilities. The set is solid-state except for the tuner front end which uses nuvistors. The audio circuits are transformerless.

There is much about this set that warrants attention, particularly in view of what it offers in the way of performance and features *vis-à-vis* cost. The neatly styled panel boasts a full array of controls, including a stereo indicator light and a maximum-deflection type tuning meter that operates on both AM and FM. The tuning knob rotates quite smoothly and station calibration is accurate. The stereo indicator comes on whenever a stereo FM signal is received, even if the selector is on FM mono position. This is the preferred arrangement for this function inasmuch as it lets you know that you can switch to stereo if you want to. The FM mono position lets you defeat the stereo if it is noisy or weak. Additional positions of the selector switch choose phono, tape, and auxiliary inputs.

The power switch is a separate knob. So are the controls for channel balance, volume, and mode. The last control selects stereo, left mono, or right mono for either normal listening or for tape monitoring. The tone controls are clutched dual-concentric types that permit adjusting treble and bass independently, or simultaneously, on each channel. In addition to these knobs, there are six lever switches for speaker muting, low and high filter, interstation muting, AFC, and loudness contour. A front-panel headphone jack permits listening via headphones regardless of the position of the speaker switch. The rear contains the inputs relating to the program selector knob plus a pair of stereo jacks for feeding a tape recorder. Speaker hookups are made via a pair of neoprene-covered connectors that plug into polarized sockets. The set has a built-in AM loopstick antenna plus a connection for a long-wire AM antenna. The FM antenna terminals take 300-ohm twin-lead. Two AC outlets—one switched—are furnished. At the rear there also is a separation adjustment for stereo FM signals. We found that the minimum-rotation position of this control helped reduce noise on weaker stereo stations without degrading the stereo effect. This position also might be preferred by some headphone listeners since it reduces the sometimes exaggerated effect you get with headphones. On strong signals, listening over speakers, you can run this control wide open.

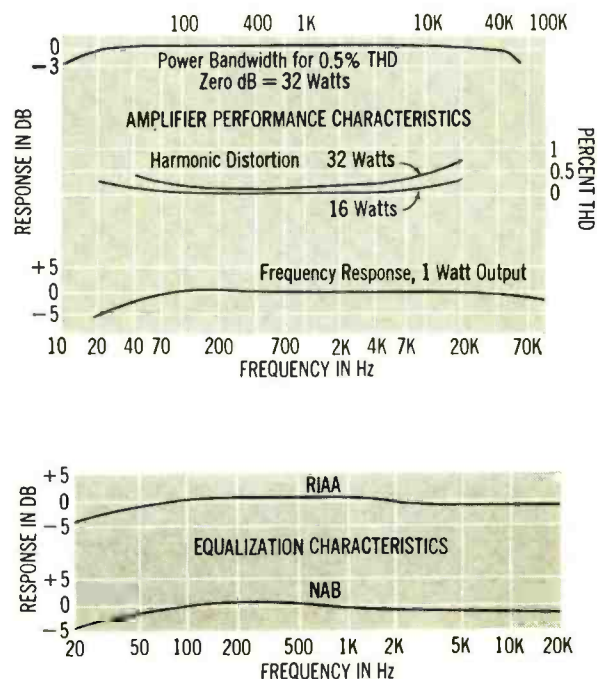
The 399 is another set in which numerical sensitivity measurements do not tell the whole story. At 3.6 microvolts (IHF method), you'd likely say this is not

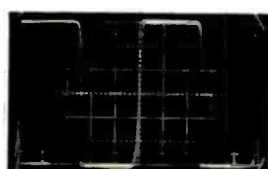
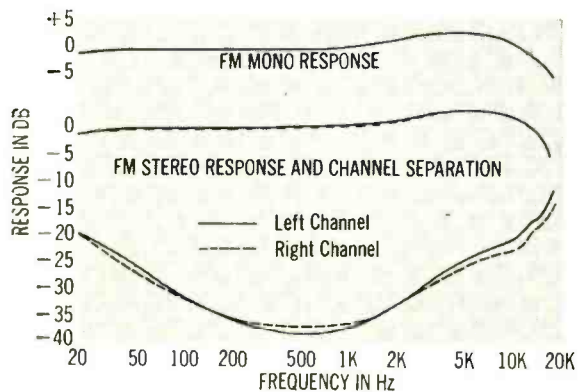
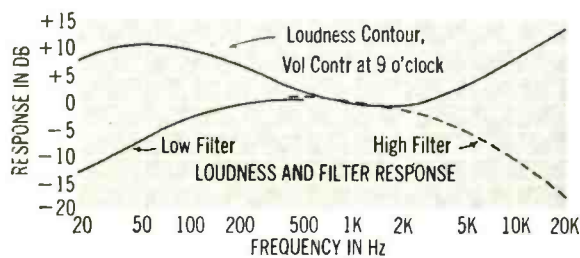
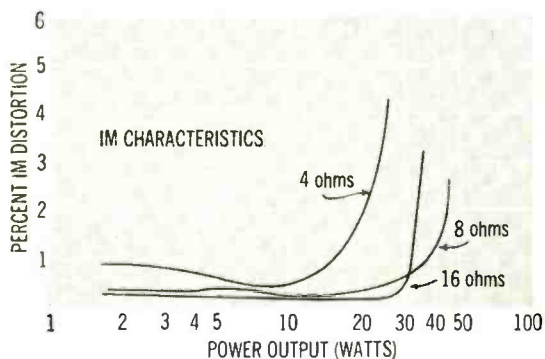
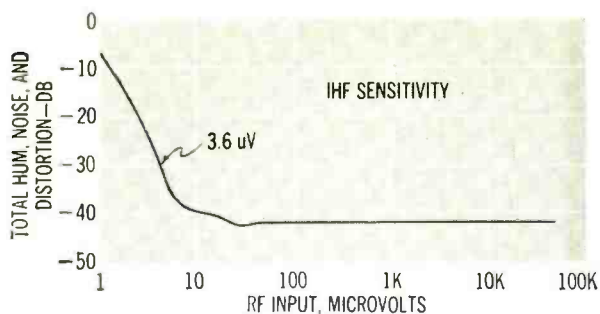
the hottest FM set around. And yet we found it logged thirty-eight stations out of the forty normally furnished on our FM cable tap, and most of these came in strong and clean enough to be called "good to excellent." They could be enjoyed by the fussy listener and were clean enough to make good off-the-air tapings. FM distortion, over-all, was moderately low though not the lowest we've ever encountered. Frequency response was very good and channel separation excellent.

The 399's amplifier portion provides medium-high power with very low distortion and an excellent power bandwidth. The very low end of the frequency response is rolled off somewhat (note the correlation between the 1-watt response, the equalization, and the 50 Hz square-wave response), but the set is by no means bass-shy. The loudness switch actually will lift the low end by 10 dB with the volume control at "9 o'clock" and the effect is not disagreeable. At higher volume levels, the loudness contour still has an audible effect, more so than on most sets, and with the contour in you may actually want to back off on the bass tone control.

The high end is exemplary, with excellent transient characteristics and a very wide, smooth response to well beyond audibility. The low and high filters, whose slopes resemble the normal treble and bass tone control responses, do not provide very sharp cut-offs—but they can reduce some noise. Sensitivity on inputs, and related signal-to-noise figures, all were ample for today's program sources. The set will make its best showing, sonically speaking, driving 8- to 16-ohm speakers of moderate to high efficiency. All told, the Allied 399 is—for its price—a definite contender for honors on today's market.

CIRCLE 142 ON READER-SERVICE CARD





Square-wave response to 50 Hz, left and to 10 kHz.

Lab Test Data

| Performance characteristic | Measurement |
|------------------------------------|--|
| Tuner Section | |
| IHF sensitivity | 3.6 μ V at 98 MHz; 2.6 μ V at 90 MHz; 5.1 μ V at 106 MHz |
| Frequency response, mono | +2, -3 dB, 20 Hz to 15 kHz |
| THD, mono | 1.1% at 400 Hz; 1.1% at 40 Hz; 0.81% at 1 kHz |
| IM distortion | 2% |
| Capture ratio | 3.8 dB |
| S/N ratio | 65 dB |
| Frequency response, stereo, l ch | \pm 3 dB, 20 Hz to 15.5 kHz |
| r ch | same |
| THD, stereo, l ch | 0.80% at 400 Hz; 1.7% at 40 Hz; 0.72% at 1 kHz |
| r ch | 0.98% at 400 Hz; 1.3% at 40 Hz; 0.81% at 1 kHz |
| Channel separation, either channel | better than 35 dB at mid-frequencies; better than 18.5 dB, 20 Hz to 12 kHz |
| 19-kHz pilot suppression | 50 dB |
| 38-kHz subcarrier suppression | 40.5 dB |

Amplifier Section

| | |
|---|------------------------------------|
| Power output (at 1 kHz into 8-ohm load) | |
| l ch at clipping | 36.1 watts at 0.45% THD |
| l ch for 0.5% THD | 36.9 watts |
| r ch at clipping | 37.8 watts at 0.60% THD |
| r ch for 0.5% THD | 32.8 watts |
| both chs simultaneously | |
| l ch at clipping | 30.8 watts at 0.32% THD |
| r ch at clipping | 32.4 watts at 0.58% THD |
| Power bandwidth for constant 0.5% THD | below 10 Hz to 52 kHz |
| Harmonic distortion | |
| 32 watts output | under 0.68%, 40 Hz to 20 kHz |
| 16 watts output | under 0.27%, 20 Hz to 20 kHz |
| IM distortion | |
| 4-ohm load | under 1% to 16 watts output |
| 8-ohm load | under 0.8% to 34 watts output |
| 16-ohm load | under 0.7% to 32 watts output |
| Frequency response, 1-watt level | +0.25, -5 dB, 20 Hz to 100 kHz |
| RIAA equalization | +0.5, -3.5 dB, 20 Hz to 20 kHz |
| NAB equalization | +0.5, -4.5 dB, 20 Hz to 20 kHz |
| Damping factor | 19 |
| Input characteristics* | |
| phono (mag) | Sensitivity 2.4 mV S/N ratio 67 dB |
| phono (cer) | 55.0 mV 46 dB |
| tape head** | 0.9 mV 59 dB |
| tape monitor | 204.0 mV 87 dB |
| aux | 204.0 mV 87 dB |

* for 32 watts output at 1 kHz

** 1/2 ips at 500 Hz

BSR TD-1020 TAPE RECORDER



THE EQUIPMENT: BSR TD-1020, a stereo tape record/playback deck with built-in preamps. Supplied in walnut case. Dimensions: 14 $\frac{5}{8}$ by 13 by 6 $\frac{1}{2}$ inches. Price: \$119.95. Manufacturer: BSR (USA) Ltd., Rt. 303, Blauvelt, N.Y. 10913.

COMMENT: The TD-1020 is a low-cost deck made in Britain and distributed here by the BSR outlet. Electronics, all solid-state, include recording and playback preamps; to hear the TD-1020 you have to jack it into an external amplifier and speaker system. The deck has two heads (erase and combined record/playback), and it records and plays at three speeds (7 $\frac{1}{2}$, 3 $\frac{3}{4}$, and 1 $\frac{7}{8}$ ips), with switchable equalization for each speed. Its VU meter, also controlled by a switch, indicates signal level for stereo, or for either left or right channel. The deck, furnished with a three-digit footage counter, takes reels up to seven inches in diameter.

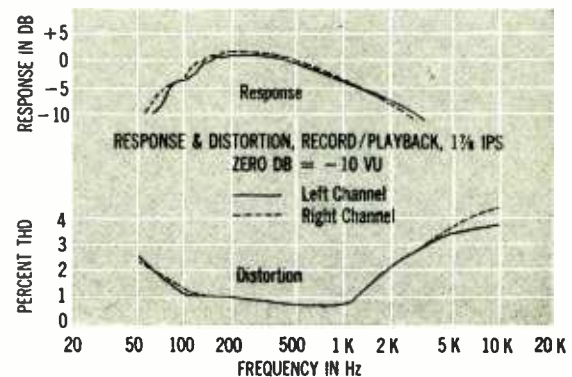
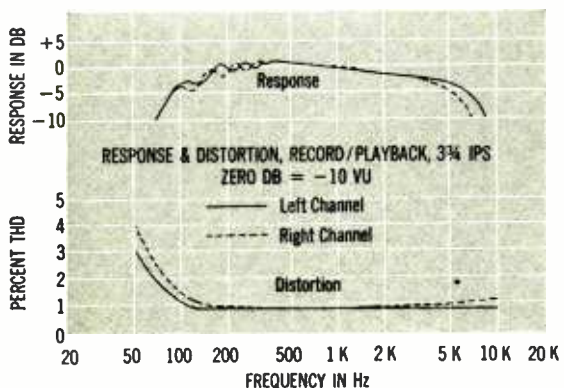
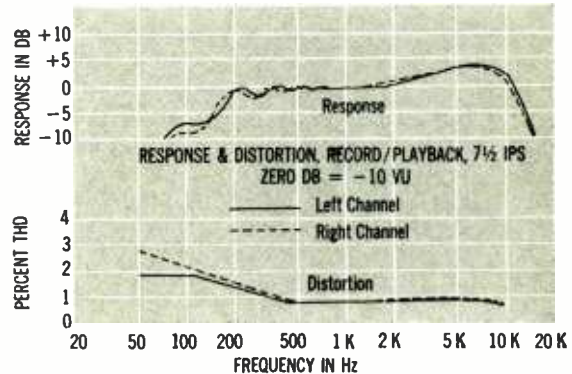
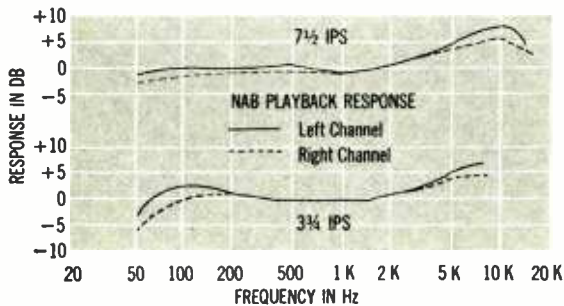
The complete control roster includes ganged level controls for both record and playback; a tape speed selector; a stereo-left-right-mono mode switch; a power off-on switch; and a shift-stick type function control for play, fast forward, and reverse. The record control, used in conjunction with the function control, is a separate spring-loaded lever. Inputs for stereo mikes are located topside; additional inputs (for high level signals, such as from a tuner or system amplifier), and the deck's own outputs are at the rear.

Performance data, taken at CBS Labs, indicate that this unit will capture and render most of the music

fed into it, but not quite all of it. The chief limitation seems to be in the falloff in response at the low end on record/playback. The midrange is fine, and the high end—considering the relative capabilities of each of the three speeds in a machine at this price, is adequate. For playback (of prerecorded tapes via the NAB characteristic), the low end is all there, but a peak in the 10-kHz region could make things sound a bit too bright, particularly if you're running the deck through wide-range speakers. That peak also could emphasize tape hiss if it is pronounced in the tape—and some backing off on the treble control of your own amplifier would seem to be called for.

The deck's signal-to-noise ratio is fair, about what you'd expect in a machine in this price class that offers all that the TD-1020 does. Its erasure of previously recorded material is adequate, as is its freedom from crosstalk between the two channels on stereo. IM distortion ran fairly high, but harmonic distortion was low enough—again keeping in mind the low cost of the machine. The VU meter was surprisingly accurate, and wow and flutter were insignificant. The transport ran slightly fast at all three speeds—this could be attributed to the need for breaking in which we've found in low-cost decks (and turntables too) in the past. All told, the TD-1020 does all that it is supposed to do, though not as beautifully as some others costing more, or costing about the same but offering fewer features.

CIRCLE 143 ON READER-SERVICE CARD



BSR TD-1020 Tape Recorder

Lab Test Data

Performance characteristic

Measurement

| | | |
|--|---|--|
| Speed accuracy, 7½ ips | 105 VAC: 0.5% fast | |
| | 120 VAC: 1.2% fast | |
| | 127 VAC: 1.4% fast | |
| 3¾ ips | 105 VAC: 1.2% fast | |
| | 120 VAC: 1.7% fast | |
| | 127 VAC: 1.8% fast | |
| 1⅞ ips | 105 VAC: 1.1% fast | |
| | 120 VAC: 1.3% fast | |
| | 127 VAC: 1.4% fast | |
| Wow and flutter, 7½ ips | playback: 0.5% and 0.10% record/playback: 0.06% and 0.11% | |
| | 3¾ ips | playback: 0.06% and 0.14% record/playback: 0.08% and 0.15% |
| | 1⅞ ips | playback: 0.06% and 0.16% record/playback: 0.12% and 0.24% |
| Rewind time, 7-in., 1,200-ft. reel | 2 min, 46 sec | |
| Fast forward time, same reel | 3 min, 23 sec | |
| NAB playback response, 7½ ips | l ch: +9, -1 dB, 50 Hz to 15 kHz | |
| | r ch: +6.5, -3 dB, 50 Hz to 15 kHz | |
| | 3¾ ips | l ch: +6.5, -4.5 dB, 50 Hz to 7.5 kHz |
| | r ch: +3.5, -7 dB, 50 Hz to 7.5 kHz | |
| Record/playback response (-10 VU recorded signal) 7½ ips | l ch: +3.5, -10 dB, 75 Hz to 15.5 kHz | |
| | r ch: +3, -10 dB, 80 Hz to 15 kHz | |
| | 3¾ ips | l ch: +1, -10 dB, 70 Hz to 8.8 kHz |

| | |
|--------|--------------------------------------|
| 1⅞ ips | r ch: +1, -10 dB, 70 Hz to 7 kHz |
| | l ch: +1, -10 dB, 64 Hz to 3.1 kHz |
| | r ch: +1.5, -10 dB, 59 Hz to 2.8 kHz |

| | | | |
|---|-----------------------------|-----------------------------------|-----------------------------------|
| S/N ratio (ref 0 VU, test tape) playback | l ch: 35 dB | r ch: 39 dB | |
| | record/playback | l ch: 34 dB | r ch: 35.5 dB |
| Erasure (400 Hz to normal level) | 40 dB | | |
| Crosstalk (400 Hz) record left, playback right | 34 dB | | |
| | record right, playback left | 34 dB | |
| Sensitivity (for 0 VU recording level) | mike input | l ch: 0.52 mV | r ch: 0.56 mV |
| | aux input | l ch: 51 mV | r ch: 53 mV |
| | Accuracy, built-in meters | left: ½ dB low right: exact | |
| IM distortion (record/play) 7½ ips, 0 VU record level | l ch: 8% | r ch: 7% | |
| | -10 VU record level | l ch: 9% | r ch: 8% |
| | 3¾ ips, 0 VU | l ch: 10% | r ch: 9% |
| | -10 VU | l ch: 10% | r ch: 9% |
| THD, record/playback (-10 VU) | 7½ ips | l ch: under 1.9%, 50 Hz to 10 kHz | r ch: under 2.9%, 50 Hz to 10 kHz |
| | 3¾ ips | l ch: under 3.1%, 50 Hz to 10 kHz | r ch: under 4.1%, 50 Hz to 10 kHz |
| | 1⅞ ips | l ch: under 3.5%, 50 Hz to 5 kHz | r ch: under 3.8%, 50 Hz to 5 kHz |
| Maximum output, preamp or line | l ch: 0.85 V | r ch: 1.2 V | |

PIONEER SE-30 STEREO HEADPHONES

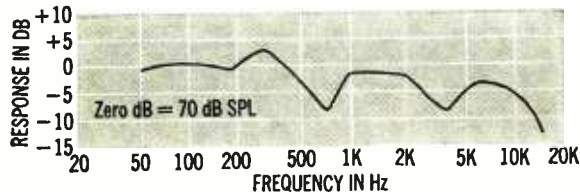
THE EQUIPMENT: Pioneer SE-30, stereo headphones, supplied with storage case. Price: \$29.95. Manufacturer: Pioneer Electronics of Japan; USA branch, Pioneer Electronics USA Corp., 140 Smith St., Farmingdale, New York 11735.

COMMENT: Among the new audio products recently introduced here by Pioneer is this high quality headphone set. Impedance is 8 ohms, suited for the headphone output typically found on today's stereo receivers and amplifiers. Input sensitivity (32 mV and 22 mV for left and right phones respectively), provides more than ample volume levels at the ears. The individual phones are marked L and R for left and right channels, and the headband—which may be adjusted for size—is fitted with a thick, pliable top-piece. Similar material surrounds each phone,



making for a tight, though comfortable, seal at the ear. The set's signal cord, almost eight feet long, terminates in a standard phone plug.

The response curve for the SE-30, derived at CBS Labs, shows a total variation of 13 dB from 50 Hz to 13 kHz with reference to an average sound pressure level of 70 dB. Taking a slightly lower sound level, at 66.5 dB, the response curve can be "normalized" as plus or minus 6.5 dB, 50 Hz to 13 kHz which, for any transducer (speaker or headphones) is very good. Distortion was extremely low—at 400 Hz the left and right phones (measured separately) each showed under 0.3 per cent; at 1 kHz, 0.5 and 0.6 per cent, respectively; at 2 kHz, under 0.3 and 0.3 per cent; at 3 kHz, under 0.3 and 0.4 per cent; and at 5 kHz, 0.5 per cent for each.



Listening tests, on normal program material, bore out the lab figures. The sound heard through the SE-30 is among the cleanest you could want from headphones. At the low end, the bass starts to roll off gently at just below 50 Hz, with output audible to about 30 Hz at normal listening levels. Response continues below this frequency but with apparent doubling. At the high end, a rolloff begins at about 10 kHz, and we lost it beyond 13 kHz. White noise response was unusually smooth and uncolored.

We'd say that the fatigue factor, wearing the SE-30, is about nil. The set weighs just under one pound, is well balanced, and lushly cushioned. One interesting thing we noted: the SE-30 does not completely isolate you from outside sounds—someone talking loud can reach you from across the room while you're wearing them, and you probably could hear the telephone ringing unless you turned up the volume very loud. This degree of contact with the outside world could hardly detract from enjoying music and many people prefer it. The SE-30 phones provide very natural, musical sound, and show every sign of careful workmanship and attention to detailing and finish. And at last—with a real storage case—someone finally has provided more than a cardboard carton for holding headphones when they're not being used.

CIRCLE 144 ON READER-SERVICE CARD

REPORTS IN PROGRESS

Garrard SL-95
Automatic Turntable

Empire 999/VE Cartridge

EICO 3200 Tuner

TEST REPORT GLOSSARY

Bias: 1. anti-skating; a force applied to counteract a one arm's tendency to swing inward. 2. a small amount of voltage applied to a device to prepare it for correct performance.

Capture ratio: a tuner's ability, expressed in dB, to select the stronger of two conflicting signals. The lower the number, the better.

Clipping: the power level at which an amplifier's output distorts.

Damping: a unit's ability to control ringing.

dB: decibel; measure of the ratio between electrical quantities; generally the smallest difference in sound intensity that can be heard.

Doubling: a speaker's tendency to distort by producing harmonics of brass tones.

Harmonic distortion: spurious overtones introduced by equipment to a pure tone.

Hz: hertz; new term for "cycles per second."

IF: intermediate frequency, into which the RF is converted by a tuner.

IM (intermodulation) distortion: spurious sum-and-difference tones caused by the beating of two tones.

k: kilo-; 1,000.

m: milli-; 1/1000.

M: mega-; 1,000,000.

μ (mu); micro-; 1/1,000,000.

Pilot and sub-carrier: (19 kHz and 38 kHz); broadcasts signals used in transmitting FM stereo; must be suppressed by receiver.

Power bandwidth: range of frequencies over which an amplifier can supply its rated power without exceeding its rated distortion (defined by the half-power, or -3 dB, points at the low and high frequencies).

RF: radio frequency; the radiated energy of a broadcast signal received by a tuner.

Resonance: a tendency for a device to emphasize particular tones.

Ringing: a tendency for a component to continue responding to a no-longer-present signal.

RMS: root mean square; the effective value of a signal that has been expressed graphically by a sine wave. In these reports it generally defines an amplifier's continuous, rather than momentary, power capability.

Sensitivity: a tuner's ability to receive weak signals. Our reports use the Institute of High Fidelity (IHF) standard. The smaller the number the better.

Sine wave: in effect, a pure tone of a single frequency, used in testing.

S/N ratio: signal-to-noise ratio.

Square wave: In effect, a complex tone, rich in harmonics, covering a wide band of frequencies, used in testing.

THD: total harmonic distortion, including hum.

Tracking angle (vertical): angle at which the stylus meets the record, as viewed from the side; 15° has become the normal angle for the cutting, and thus the playing, of records.

Transient response: ability to respond to percussive signals cleanly and instantly.

VU: volume unit; a form of dB measurement standardized for a specific type of meter.

A vital determinant of the quality of an automatic turntable is the tone arm system. Here are some of the tone arm and related features that make the BSR McDonald automatic turntables the sophisticated units they are.

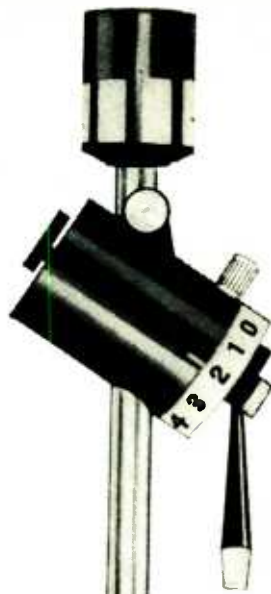


A resiliently mounted coarse and fine Vernier Adjustable Counterweight delicately counterbalances the tone arm assuring sensitive and accurate tracking.

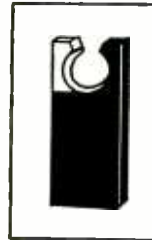
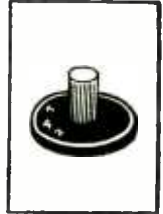
Micrometer Stylus Pressure Adjustment permits 1/3 gram settings all the way from 0 to 6 grams. This important part of the tone arm assures perfect stylus pressure in accordance with cartridge specifications.



A much appreciated feature built into all BSR McDonald automatic turntables is the Cueing and Pause Control Lever. It permits pausing at any listening point and then gently permits the tone arm to be lowered into the very same groove. Positioning of the stylus anywhere on the record is accomplished without fear of damaging the record or the cartridge.



To achieve the ultimate in performance, BSR McDonald has brought to perfection the Anti-Skate Control. This adjustable dynamic control applies a continuously corrected degree of compensation as required for all groove diameters. It neutralizes inward skating force and eliminates distortion caused by unequal side wall pressure on the stylus. All of the BSR McDonald automatic turntables incorporate anti-skate.



After the last record has played on any of the three BSR McDonald automatic turntables, the tone arm automatically returns to the Locking Rest. In conjunction with this action, the On-Off-Reject lever automatically shifts into the Off position which securely locks the tone arm in its cradle to protect it from accidental drops and resulting stylus damage.

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between vocal and instrumental writing . . . eliminated the endless (and for the most part meaningless) virtuoso arias . . . did away with the silly conventions of the *opera seria* to return to classical drama . . .” and so forth. I am quoting from the booklets that accompany the

by Handel and Rameau before Gluck; and the virtuoso aria seems to create enthusiastic bedlam at the Metropolitan Opera whenever Rossini, Bellini, Donizetti, and Verdi are performed. As to the abolished conventions, the enforced and flat happy ending in *Orfeo*, which

ories of opera. Unfortunately, when the theorist is too much emphasized, the illusion created by aesthetics ceases, the work of art is instantly prey to other than artistic implications. Thus Romain Rolland, a great connoisseur of the music of the eighteenth century, surprisingly

At Last!

saw the principal merits of *Orfeo* in its "moral strength." To this day the musician suffers from the reputation of the reformer—only two, or perhaps three, of his hundred operas being occasionally heard. *Orfeo ed Euridice* (Vienna, 1762) is the oldest opera in the standard repertory, looked upon with reverence and respectful admiration and acclaimed as the incarnation of the true music drama, the great reform opera which changed the course of musical history and led directly to Wagner. We are dealing here with a historical reconstruction that does not agree with the facts.

Orfeo is a great work and deservedly famous, but it is hindered rather than helped by its reputation. The trouble with most performances of the opera—and the two new recordings are not exempt—is the presence of an almost ostentatious reverence not so much for the music as for the famous old "classic." There is nothing in this music that calls for a prayerful attitude, slow tempos, and subdued dynamics. On the contrary, Gluck was still close to the baroque tradition, which meant beautifully chiseled arias and ariosos that must be sung with expansive bel canto, and dramatic recitatives delivered with little regard for the barline. After all, the reform notwithstanding, *Orfeo* is still a castrato opera. Take, for instance, the music Orfeo sings when addressing the Furies. This is a melting, sensuous serenade in the purest Neapolitan style which should be sung with a full-bodied voice and a free and easy delivery so that it may envelop the Furies as well as the audience. Unfortunately, it is usually delivered in a tame and colorless fashion, in the "oratorio manner." Or take "*Ch'ero senza Euridice*." This famous air is so simple—almost primitive—that everything depends on the singer's ability to communicate his personality, as was Gluck's intention. The piece is usually sung in a severely "classical" style: that is, without life and elegance.

This is perhaps the worst side of the popular conception of Gluck's Classicism, for it ignores the very important contribution made by the French *style galant* to the style. If the melodic turns and the rhythms are uniformly solemn, the elegance and sparkle are lost. This is eighteenth-century music and not the music of a hypothetical antiquity; it should reflect eighteenth-century musical thought. If we take away from *Orfeo* the sensuous charm of unabashed bel canto, the aristocratic lilt and gaiety of the dances, what is left is a historical document rather than a living masterpiece. Safeguarding its virtues is the more necessary because technically Gluck was not in the upper brackets of the age's high craftsmanship, and in sheer musical talent was not the equal of a Jommelli or a Traetta. On the other hand, he had an intellect which he used well, and—rare at any time—he knew his limitations and stayed within them. Gluck was a devoted and dedicated composer who worked with deliberation, whose every melody and every scene is polished and buffed until it has the feel of alabaster. But his sense of counterpoint was mini-

mal, his harmonic writing at times downright simple-minded, and his harmonic rhythm sluggish. He was a child of the Age of Reason, a curious amalgam of Italian musical tradition and the spirit of the French Encyclopedists; his undeniable glow was a well-ordered, somewhat subdued glow, and there is a certain edifying, almost didactic element in his operas. But Gluck also had a heart, and when that heart was unencumbered with theory he could call forth real and moving human passions.

There is indeed a measure of stiffness and cerebral orderliness in Gluck, but this is the very thing that in performance should be minimized, or hidden if possible—and it is possible. Conductors and singers should forget the Romantic worship associated with the works of the legendary reformer of opera and simply play them naturally as good music. They will make a real "classic" of *Orfeo* by removing the marmoreal quality into which it has been frozen ever since Wagner, who did not have the faintest feeling for this style and saw only the theories, appointed Gluck as his official forerunner. This prestigious and long-suffering classic, now presented like a fragile Grecian urn, does indeed have life in it and can be made fully enjoyable. With all its limitations, the opera is replete with noble, elegant, and at times poignant music; and if rescued from the old routine, from antiquarianism and abstract theories, it could become a genuine favorite.

The two new recordings fail to eliminate the routine, though the Deutsche Grammophon release makes a brave attempt at it. DGG deserves commendation because its example (like Julius Rudel's reading of Handel's *Giulio Cesare* on RCA Victor) may lead to a viable solution of the problem of baroque opera. Neither the Angel nor the DGG version of *Orfeo* gives us the composer's original intentions—they could not, because the all-important title role was written for a male alto. Since the species was beginning to disappear even in Gluck's time, a substitute had to be found, and for the better part of two centuries Orfeo's role has been allotted to a female alto or mezzo soprano. When a woman sings the role of a man there is no theatrical illusion; whenever this device was successful in post-baroque times, as in Mozart's *Figaro* and Strauss's *Rosenkavalier*, the role was that of an adolescent. Orfeo is not an adolescent, but a man who defies the Furies to rescue his wife. How can a heroic lover sing with a woman's voice?

The musical problems created by the transvestite part are equally serious. Having been planned for an alto castrato, the tessitura is at times too low for a female singer and considerable effort is needed to make the low tones fully audible. This is one of the reasons why most women singing the part refuse to risk leaving the shelter of a subdued statuesque interpretation. In the process of descending to such low vocal regions, however, a female singer's voice darkens so much that it sounds markedly different from her higher register. The pur-

ists should remember that the castrato's alto was not a dark voice but a powerful, ringing, "white" male voice of extraordinary strength and wide even range. Those who maintain that the original vocal range must be maintained at all cost lest we falsify the composer's intentions, forget that the dark-hued female voice already falsifies these intentions quite radically. Gluck himself realized that the castrato would not be acceptable in Paris and when he prepared *Orfeo* for the Opéra he rewrote the work so that the name part was sung by a tenor. It would never have occurred to him to entrust the role to a female singer. The French *Orphée et Eurydice* is actually the better opera than the Italian *Alceste*. It seems to me that the sole reason for clinging to the Italian *Orfeo* is once more its codified status as the "first reform opera," though of course the very presence of the castrato belies the title.

Still, the Italian *Orfeo* can be rescued, and this is what DGG has attempted by engaging Dietrich Fischer-Dieskau to sing Orfeo. A baritone can sing the original vocal line an octave lower without any trouble, though in a very few instances a bit of discreet editing should have been carried out; there are some awkward parallel octaves and a couple of six-four chords when the vocal line dips below the actual bass. Gluck himself has shown us how to deal with such contretemps by his own transposition of castrato parts for men's voices.

There can be no question that the presence of a male voice immediately brings a measure of life into this static opera, which has few contrasts; unfortunately, Fischer-Dieskau, a great artist and a matchless Lieder singer, is not a true opera singer. His voice, excellent for intimate lyric singing, does not have the amplex, sensuous charm, and heroic tinge for a dramatic role. In addition, he succumbs to the old notions and sings most of the time in a highly "refined" (that is, subdued) manner, and when he does so he impresses more with his intelligent phrasing and diction than with the warmth of his voice. He often recites when he should sing out, and only occasionally permits his voice to soar. Thus a fine opportunity was lost, even though this recording is still enjoyable and very well done. Gundula Janowitz as Euridice sings beautifully throughout, and in the big recitative-arioso duet with Orfeo both hit their stride, but elsewhere the atmosphere remains a bit devotional. Edda Moser's voice is not very well focused and she struggles a little with her part, but then Amor's role is altogether undramatic, being a mere *deus ex machina*, another of the supposedly abandoned baroque conventions.

Grace Bumbry, who sings Orfeo in the Angel recording, is a fine singer with a fine voice. Since that voice is naturally ample and warm, and she has plenty of temperament, the conductor and the tradition could not suppress her instinct to bring some dramatic ardor to her part. On the whole, both vocally and temperamentally, she holds her own better than Fischer-Dieskau; her recitatives especial-

ly have far more substance than the baritone's often bare recitation. She has more "presence" than her male counterpart; and her voice never loses its color and character even when singing *mezza voce*, because it is a truly operatic voice. Though Bumbry's vocal range is remarkably large, the nature of the part forces her to sing some low tones that are at times conspicuously different in color from her high ones. All in all, she has done an outstanding job, and could probably do a superlative one when not shackled by the "tradition." Anneliese Rothenberger is not afraid to use her good voice and uses it well, but the clarity and suavity of Janowitz's soprano is more appealing. Bumbry and Rothenberger make a fine pair, but in spite of their excellent singing they cannot match the contrast supplied by a man's voice in the other cast. Ruth-Margret Pütz sings Amore acceptably.

Both orchestras are good, but Karl Richter is the better and more positive musician and therefore his Munich orchestra plays better for DGG than Vac-

lav Neumann's Leipzig orchestra does for Angel. Richter rips into the overture with real gusto, whereas Neumann's slow tempo makes this simple curtain raiser into an almost turgid piece. The same is true of the recitatives: Richter at least tries to loosen them up, Neumann is reverent, respects the barline, and keeps the accompaniment subdued. The DGG strings sing out, yet they do not cover the winds, the Angel orchestra covers the winds even though its violins are a little pastel-colored; the pinched quality of the Leipzig first oboe hurts its many solos. Richter's rhythm is livelier than Neumann's and his tempos better, though in some instances too fast, and he gives the dances more elegance, though Neumann does not do badly. But though Richter's articulation is superior, he is guilty of that abominable romantic nonsense whereby a small pause is inserted before the last chord and between *forte-pianos*. Both conductors are seriously at fault concerning the continuo. This is still a baroque opera and the harpsichord—an audible harpsichord—is indispensable.

The choruses are excellent, though Richter's phrases better and sings all the appoggiaturas. Finally, both recordings, superb in sound, use the authentic score.

So we have two good recordings, but we are still only half way to a really satisfactory Italian *Orfeo*. I trust that by the time the real story of Gluck's "reform" will be written, we shall also have an uninhibited *Orfeo*.

GLUCK: *Orfeo ed Euridice*

Gundula Janowitz (s), Euridice; Edda Moser (s), Amore; Dietrich Fischer-Dieskau (b), Orfeo; Munich Bach Choir and Orchestra, Karl Richter, cond. DEUTSCHE GRAMMOPHON SLPM 139268/69, \$11.58 (two discs, stereo only).

Anneliese Rothenberger (s), Euridice; Ruth-Margret Pütz (s), Amore; Grace Bumbry (ms), Orfeo; Chorus of Radio Leipzig; Leipzig Gewandhaus Orchestra, Vaclav Neumann, cond. ANGEL SBL 3717, \$11.58 (two discs, stereo only).



In the Carter: pianist Jacob Lateiner, and Erich Leinsdorf of the BSO.

THE NEW CRAFT OF THE CONTEMPORARY CONCERTO: CARTER AND SESSIONS

by David Hamilton

IN AUGUST 1935, the same month in which Alban Berg completed a violin concerto, the 38-year-old American composer Roger Sessions completed a work in the same medium. An intriguing study might be made of the circumstances whereby one of these pieces has become a well-known, often recorded modern classic, while until recently the other has remained infrequently played, although much admired by a restricted circle of professionals. Among the elements to be considered in contrasting the histories of these two concertos would be the romantic programmatic elements associated with Berg's work, the irrational Ameri-

can snobism for things European, and a reputation for "unplayability" that dogged Sessions' work after a famous virtuoso canceled the scheduled premiere when he was unable to prepare it satisfactorily (actually it is no more difficult than the Berg, which the same virtuoso probably couldn't have played either).

These points are noted, not to derogate the Viennese masterpiece and the dedicated musicians who labored to propagate it, but to suggest that the relative obscurity of the American masterpiece has been rooted in extramusical circumstances. Fortunately, Sessions' work has been the focus of renewed attention in

recent years—beginning with the New York premiere in February 1959 by Tossy Spivakovsky and the Philharmonic under Leonard Bernstein—and now at last we have a commercial recording, made possible through the good offices of the Martha Baird Rockefeller Fund for Music.

To many of us who heard that performance in 1959, it seemed incredible that the Sessions Violin Concerto had not long ago been taken up as a repertory piece, for in surface attractiveness—melodic breadth, rhythmic vitality, and immediate musical charm—it easily surpasses the considerable number of rather

neutral contemporary concertos that are annually paraded about the countryside by well-known virtuosos. And beneath that surface is a wealth of craft and invention which delivers rich rewards on repeated hearings.

Sessions' concern for the "long line" of a composition is legendary among his pupils, and the Violin Concerto exemplifies this ideal as explicitly as anything he has ever written. Perhaps most striking is the first movement, where the solo instrument unwinds a broad and songful melody that stretches on and on, extending to explore its own implications while the orchestra offers increasingly elaborated counterpoints. Although texturally less continuous, the second movement, a Scherzo, seems also to spring forth in a direct line from its original impulse; the slow Romanza leads by way of a violin cadenza directly into the springy Finale, whose basic 6/8-9/8 meter is transformed for two episodes into a waltz reminiscent of *Wozzeck*.

In a number of important respects, the CRI recording is admirable. Paul Zukofsky plays with great verve and accuracy, and Gunther Schuller achieves what seems to be a precise and well-paced performance from the French Radio players—I say "seems to be" because there is a fundamental flaw of balance in the microphoning, with Zukofsky right up front, the orchestra at rather a distance. The orchestral climaxes are always subdued, and in some passages the violin quite blankets orchestral figurations. This rather muffled sound quality, combined with a lack of pointed phrasing from the winds (especially as compared with some of the distinguished work by Philharmonic players in 1959), takes a bit of the edge off the faster movements. It is a little odd, in truth, that an American violinist and conductor should have to go to Paris to record an American masterpiece for an American record company; I know all the reasons, but that doesn't mitigate the fundamental absurdity. Still, we must be grateful for this effective realization of a splendid work, which should now gain the audience it deserves.

Just over thirty years after Sessions finished his concerto, Elliott Carter completed a piano concerto commissioned by the Ford Foundation as part of its program whereby selected performers in turn select composers to write new works for them. In this case, the performer was Jacob Lateiner, and the piece was given its premiere by the Boston Symphony under Erich Leinsdorf in January 1967. With the aid of foundation money gathered by Mr. Leinsdorf (from the Martha Baird Rockefeller Fund, the Steinway Foundation, and the National Foundation for the Arts and Humanities), the two public performances were recorded by RCA Victor, and a composite of those tapes is now available on disc—altogether a far cry from the history of the Sessions concerto, which waited five years for its first performance with orchestra, and nearly three decades more for a recording!

In writing about Sessions' work after the 1959 New York performance Carter

spoke of the older composer's concern for finding new forms for our century's new musical material: "It is not an easy thing to develop a new and meaningful type of musical continuity. It must be undertaken by slow, rather intuitive steps, since the condition of 'meaningfulness' presupposes a cooperative development in the composer and in some qualified listeners of a grasp of musical relationships not previously recognized, coupled with an ability to test them against some standard of interest and meaningfulness."

This program might apply equally to the development of its author's own music. Beginning with his Cello Sonata in 1948, Carter has proceeded gradually to develop new techniques of continuity, embodying them in a series of works, each of which represents a further advance as well as a consolidation and integration of preceding advances into an increasingly flexible and fluent musical language. As Michael Steinberg observes in his excellent liner notes, the best route to understanding the Piano Concerto is through the earlier works; happily, a considerable number of listeners have been willing to follow Carter's path in the development of "musical relationships not previously recognized," and recordings are available to facilitate this understanding. (To add to these, new recordings of the Variations for Orchestra and the Double Concerto are scheduled for release next fall; now, if RCA would only reissue the excellent Juilliard version of the Second Quartet!)

In his works since the Cello Sonata, Carter has developed techniques of gradually, almost imperceptibly, varying the metrical unit, thus giving his music's time dimension a structural potential equal in subtlety and flexibility to the harmonic dimension of more traditional practice. In recent works, he has increasingly conceived the dramatic content of his music in terms of these possibilities, and the Piano Concerto certainly embodies them on the largest scale to date. The opposition of piano solo and orchestral mass—ranging from quiet debate to violent argument—forms the major theme of the work, with a concertino of soloists (flute, English horn, bass clarinet, violin, viola, cello, and bass) acting as intermediaries.

The enormous flexibility of interaction that characterizes the relations of the various elements in this piece, often with several layers gradually shifting gears in opposite directions at the same time, may sound forbidding when described (it looks worse than forbidding on the page of music, but Carter has developed a virtuosity to cope with the limitations that our notational system puts in the way of realizing musically valid conceptions). Its sounding embodiment, however, is perfectly graspable; even if the subject matter of the argument may escape you at times, its rhetoric is always compelling—especially in the extraordinary build-up to the climax of the second (and final) movement, as the orchestral strings spread out in shifting blanket chords and the winds propound various regular rhythms in attempting to confine the soloist's

individualistic excursions. Finally the tension explodes in a violent altercation, after which the piano has the final quiet word.

As you might imagine, the performance difficulties of such a work are formidable, and the achievements of soloist, conductor, and orchestra are simply remarkable. To be sure, not everything is in place, and a studio recording would have allowed for some retakes—but the impact of the work is forcefully conveyed. The audiences are helpfully quiet, and I noticed only one disturbing noise near the beginning—evidently something dropped in the orchestra. As distinct from the Sessions disc, the recording here is noteworthy for its clarity and focus, with the concertino clearly separated from the orchestral mass. Altogether, this is a more vibrantly natural facsimile of the Boston Symphony than any recent recording that has come my way (can the complete absence of the "Dynagroove" tag from label and jacket have anything to do with this?).

On the reverse of the RCA disc is a work by Michael Colgrass, comprising musical realizations of seven completions, by fourth-graders, of the sentence, "Let's be as quiet as. . ." This is a slick—in a conpejorative sense—professional, and not unimaginative example of what one might term the "new program music," in which the novel orchestral sonorities of the Sixties are utilized for the kind of tone painting that everybody used to sneer at in the later tone poems of Richard Strauss. *As Quiet As* also incorporates a bit of the musical collage that is coming into fashion, but the substance of the whole is slight, beyond the immediate entertainment value of the pictorializations.

It is a notable month when we can welcome first recordings of such substantial works as the Sessions and Carter concertos—notable certainly because they both exemplify, in very different ways, the best traditions of American music, but more importantly because they are works of profound and absorbing musical thought, valuable in and for themselves. They deserve your attention, and will repay it many times, for these are two composers who have something important to say and know how to say it.

SESSIONS: *Concerto for Violin and Orchestra*

Paul Zukofsky, violin; Orchestre Philharmonique de l'Office de la Radiodiffusion-Télévision Française, Gunther Schuller, cond. COMPOSERS RECORDINGS CRI 220, \$5.95 (stereo only).

CARTER: *Concerto for Piano and Orchestra*

†Colgrass: *As Quiet As*

Jacob Lateiner, piano (in the Carter); Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA VICTOR LM 3001 or LSC 3001, \$5.79.



Salvador Novoa and Joanna Simon.

GINASTERA'S BOMARZO—A POTENT BREW OF CALCULATED THEATRICALS

by Conrad L. Osborne

ALBERTO GINASTERA'S first opera, *Don Rodrigo*, took everyone by surprise when it opened the New York City Opera's first season in the New York State Theatre two years ago. No matter how strong one's faith in a new work, it is necessarily a shock to find it so rapturously received that extra performances must be scheduled. Naturally, no one had laid any plans to commit the piece to record.

But Ginastera's second opera, *Bomarzo*, has been thoroughly prepared for, and the release of this recording coincides with the New York premiere of the piece (by the New York City Opera—the world premiere last spring belonged to the Opera Society of Washington, but in a production that was down-the-line New York City Opera). Columbia, which has had such a fine history in the recording of contemporary music, has made one of its most ambitious efforts with the presentation of this large, challenging work; perhaps the Columbia/City Opera *Bomarzo*, the RCA Victor/City Opera *Giulio Cesare*, and the RCA Victor/Boston Symphony *Lohengrin* can be taken as signs that, under certain conditions, the recording of complete operas in the United States may again be a commercial possibility.

For those of us who have seen Ginastera's operas in the extraordinary productions accorded them under the Tito

Capobianco/Ming Cho Lee/Julius Rudel triumvirate, the *Bomarzo* recording affords us our first chance to consider the music on its own. For others, it will afford the first chance to consider the opera, period. The distinction may be a crucial one; I, for instance, cannot listen to this opera divorced from associations retained from the Washington performance. As I have had occasion to remark before, Ginastera's pieces succeed because they are so shrewdly adapted to their purpose, which is performance in the theatre; they use the theatrical form to the full, and thoughtfully present designer, director, choreographer, and sometimes conductor (rarely the singers) with opportunities for making their most potent effects.

In this respect they stand with only a few others in the contemporary canon; every year we are exposed to ambitious, sincere new works that are doomed before the composer has made his first sketches by the juvenile and/or crushingly untheatrical qualities of their subjects and librettos. Ginastera is not an especially old-fashioned composer (though some of his contemporaneity, as with the aleatoric passages plunked here and there, is token), but he and his librettists together are thoroughly old-fashioned as opera builders. That is, they contrive their product so that each development points towards a moment

that can arrest the action for a set operatic effect.

Occasionally these effects come in the form of set solos, i.e., arias—usually for the female voice, as with Florinda's apostrophe to the night in *Don Rodrigo* or with the songs allotted to Pantasilea and Julia in *Bomarzo*. These are the primary lyric sections of the score, and are almost incidental in nature; they express mood and character to some extent but plumb no depths. The unhero, Pier Francesco, is given a big solo scene and several shorter monologic passages, generally in contemplation of his sad lot and usually at the end of a scene; but these are, interestingly, among the least intriguing pages of the score—they go nowhere musically and often as not wind up in a sort of parlando hash, in which the instrumentation tries to assume the climactic function. But much more often, the set effects are of different sorts. One scene winds up with a spectral dance; another with an orgy and its aftermath. One scene consists of an astrological incantation, one of a ducal coronation ceremony, and so on. There is almost none of the run-on dialogue and literal, step-by-step sequencing of events that has become a commonplace of modern opera, and which has, on the whole, worked out so atrociously.

If I dwell first on this constructional aspect of Ginastera's operas, it is because

I think it is the most important single element in their success. Due to his and his librettists' realization of what does and doesn't count at a particular theatrical moment, they have put across, with both the public and the critics, a pair of operas that really do not contain any memorable music; further, they have secured everyone's serious and respectful attention for creations that could otherwise add up to nothing more than a Barnumesque exploitation of the audience. In most of nineteenth-century romantic opera, theatrical sensations were taken seriously if presented in proper relationship to middle-class religiosity, noble self-sacrifice, and Transcendent Love (nearly all French grand opera is obedient to this principle). Today, theatrical events will be taken seriously when related to middle-class sub-Freudian psychology, tortured self-exploration, and perverted non-love. In both cases, these saving environmental qualities mask the real purpose of the whole enterprise—theatrical titillation. One is reminded of all those paperbacked "photographic manuals," which operate on the principle that whereas it is pornographic, or at least indelicate, to show a picture of bare breasts with a caption about bare breasts, it is acceptable to show the same picture of bare breasts with a caption about lens openings and filters. The selling factor is the same, but it is the technical blather that allows the viewer to hang onto his delusory self-respect. A large amount of money has changed hands on this basis.

In *Bomarzo* we are presented with a young hunchback who has had a rough time with elder siblings and an Annihilating Father (all right out of the textbook), who tries in various ways, mostly sexual, to hook himself up with the human race. Immortality is predicted for him, and of course he is seeking it through other people. He doesn't make it, however, what with being bugged by apparitions or driven to commission of symbolically significant *faux pas* in the presence of the women who represent possible salvation for him. So he causes to be constructed in his garden a collection of horrid stone monsters. As the curtain rises on this stomach-turning set while the orchestra emits rude noises, the hunchback is about to toss down an immortality potion, which turns out to be poison—as he dies, his life story is recounted in flashback, until at last we return to the garden, and the opening scene is finished with the hunchback dying in the mouth of one of his monsters. The monsters themselves, it hardly need be pointed out, give him a certain immortality.

When I say that the music is not memorable, I mean exactly that—three hearings of *Rodrigo* and roughly two and one-half of *Bomarzo* have left me with almost nothing I can bring away, except a characteristic harmonic atmosphere and some fairly startling orchestral and choral effects. This does not mean that it is altogether unsuccessful. Indeed, it very often produces admirable results in its role as catalyst or springboard for the theatrical proceedings. It is a most

useful score when it comes to setting a scene, characterizing an action, accompanying a dance. I very often find myself thinking, "That's impressive," but then realizing that it's hard to relate it to anything essential, and that there is no particular impulse to return to it, beyond that of laboratory curiosity (how does it seem on hearing No. 24?).

The vocal writing is excruciating. In the first place, it is the sort of vocal line that sounds utterly arbitrary—once one has gotten the recurrent intervals into one's ear, one could easily improvise page after page of the stuff, with equal effect and relevance. Second, it is simply unrelated to the voice as an instrument. It is damagingly inconsiderate of its limitations, helplessly unaware of its capabilities. It ignores, totally and fatally, the varying effects obtained by each category of voice in different parts of the range and at different dynamics—it negates the voice by treating all its components as equal elements all the time, and thus denying the expressive potential of each. This is nothing implicit in atonality or free tonality—Berg wrote challengingly for the voice, but with an excellent awareness of which combinations of pitch, dynamic, color, and vowel would secure which effects. Ginastera merely asks it to fill out this variation or that row. The constant, senseless pressure on the extreme upper portion of a voice's range is particularly wearing on both singer and listener: nothing grows tiresome faster than an abnormality made normal. There are also sudden and pointless plunges into the vocal basement—many of which are ignored by the cast, who sing them up an octave or even substitute different notes.

I can vouch for the fact that all this adds up to an evening's worth of exciting musical theatre, at least in the splendid productions accorded *Rodrigo* and *Bomarzo* here. I don't think it adds up to evening after evening; the third time through *Rodrigo* was a terrible drag, at least for me. Whether *Bomarzo* will stand up and live on records is something we can now find out, in time.

Because the vocal writing is the least interesting facet of the opera, and because the singing is the least interesting facet of the production, those approaching the piece may find their first reactions quite far from the absorption that so many of us felt in the theatre. The cast is a solid one and certainly a brave one; there is no one who does not do his or her job with dedication and musical command. A lovely new soprano, Isabel Penagos, makes an excellent effect with the relatively graceful writing accorded Julia; she has a round, full-bodied lyric voice which she handles with considerable precision and sophistication; there is a trace of weightiness here and there, but it's never seriously bothersome, and might well be banished by writing of some freedom, abandon, and sense. There is impressive work from Richard Torigi, a warm-timbred lyric baritone who is not heard often enough in New York these days and who contends intelligently with a role that is roughly the equivalent of being

hit in the larynx three times with a sledgehammer; from Michael Devlin, a promising young high bass; by Claramae Turner, despite a most thankless role; by David Prather, a boy soprano with just the right sound for the young shepherd's song heard in the first and last scenes; and by Robert Gregori and Brent Ellis as Pier Francesco's two brothers.

To Salvador Novoa, a young tenor, falls the heaviest share of work: the role of Pier Francesco. I admired his performance in Washington, as much for his intense, committed portrayal as for his ability to cope with the music; but he does not come over well on the recording. The voice has a rather harsh quality and shows signs of rebelling under the strain—much of the singing is labored, and sustained tones (there aren't many in this one-note-per-syllable writing) often emerge with a heavy waver—a serious warning sign in a young voice. One respects his work for its emotional integrity, but it is hard to like the singing. Joanna Simon too sounds less well than she did onstage: the singing is solid enough, but sometimes edgy and held-sounding, with little of the languorous, free sound one wants from the queen of Florentine courtesans.

Julius Rudel, who has championed both of Ginastera's operas in this country, is the conductor. It would be presumptuous to discuss a conductor's "interpretation" of such a piece when it is the only one, and when even with a score (a voice-piano version, unfortunately) one cannot tell much about who's supposed to be doing just what and when. The performance has vigor and tension, and plenty of mood, and the structural logic to which Ginastera attaches so much importance emerges clearly. These would seem to be admirable qualities in any performance, as is the spirit of dedication about the whole enterprise. In other words, Mr. Rudel has done a splendid job with all the detectable problems presented by the piece, as he has with so many modern works in the past.

The sound is excellent—the best I have heard from a Columbia vocal record for a long time. I urge everyone who possibly can to see *Bomarzo*, and I await with interest the reactions to the music of those who have not seen it.

GINASTERA: *Bomarzo*

Isabel Penagos (s), Julia Farnese; Joanna Simon (ms), Pantasilea; Claramae Turner (c), Diana Orsini; Salvador Novoa (t), Pier Francesco Orsini; Nico Castel (t), A Messenger; Joaquin Romaguera (t), Nicolas Orsini; Richard Torigi (b), Silvio de Narni; Robert Gregori (b), Girolamo; Brent Ellis (b), Maerbale; Michael Devlin (bs). Gian Corrado Orsini; David Prather (boy s), A Shepherd Boy; Patricio Porrás, Andres Aranda, Manuel Folgar (speakers), Pier Francesco, Girolamo, and Maerbale as children. Chorus and Orchestra of the Opera Society of Washington, Julius Rudel, cond. CBS 32 31 006, \$17.58 (three discs, stereo only).



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CLASSICAL

BACH: *Cantatas: Ein feste Burg ist unser Gott, S. 80; Wachet auf, ruft die Stimme, S. 140*

Agnes Giebel, soprano; Hertha Töpfer, contralto; Peter Schreier, tenor; Theo Adam, bass; Thomanerchor of Leipzig; members of the Leipzig Gewandhaus Orchestra, Erhard Mauersberger, cond. ARCHIVE SAPM 198407, \$5.79 (stereo only).

The opening movement of Cantata No. 80 is one of Bach's most monumental choral fantasies, in which each line of the chorale is used as the subject of a short fugue, developed and rounded off by a short canon before proceeding to the next line. Special mention must also be made of the sublimely beautiful alto and tenor duet accompanied by violin, oboe da caccia, and continuo. (Incidentally, a true oboe da caccia is employed for this recording instead of its modern equivalent, the English horn.)

Because the autograph of this score has been lost, the Cantata exists in conflicting versions. The most familiar calls for four oboes, three trumpets, timpani, strings, and continuo, and produces a quite impressive sound. For this recording, however, Mr. Mauersberger has gone back to an earlier published edition based on a manuscript by Bach's son-in-law Altnickol, which omits the trumpets and timpani on the theory that this more closely approaches the form in which Bach composed the work. So full is the Cantata of inner tension and contrapuntal majesty that it makes its effect quite well without the outward splendor of the more festive orchestration.

A splendid disc mate for this superb work is the popular and invigorating *Wachet auf*, written for the twenty-seventh Sunday after Trinity. Since this Sunday occurs rarely in the ecclesiastical year (in fact only twice during Bach's years at Leipzig), the composer must have felt compelled to create a work of first magnitude. The middle movement, a tenor chorale sung over a beautiful counter-melody played by violins in unison, sufficiently pleased the Master that he later arranged it for organ solo and included it in the six *Schübler* Chorales. In either version it remains one of Bach's most familiar and popular melodies.

Both performances are immensely attractive, if not the last word in stylishness. Theo Adam handles his highly melismatic part of the duet in No. 80

adroitly and offers beautiful support in the two duets in *Wachet auf*. Peter Schreier and Hertha Töpfer do full justice to the lovely duet in *Ein feste Burg* mentioned above. In the soprano aria of the latter, one might wish for a voice with more support and control, but otherwise Agnes Giebel displays an awesome understanding of Bach style; vocally, she seems more at ease in the *Wachet auf* duets. The boys' voices in the Leipzig Thomanerchor are wonderful, and the engineering is immaculate. C.F.G.

BACH: *Mass in B minor, S. 232*

Agnes Giebel, soprano; Janet Baker, mezzo; Nicolai Gedda, tenor; Hermann Prey, baritone; Franz Crass, bass; BBC Chorus; New Philharmonia Orchestra, Otto Klemperer, cond. ANGEL SC 3720, \$17.58 (three discs, stereo only).

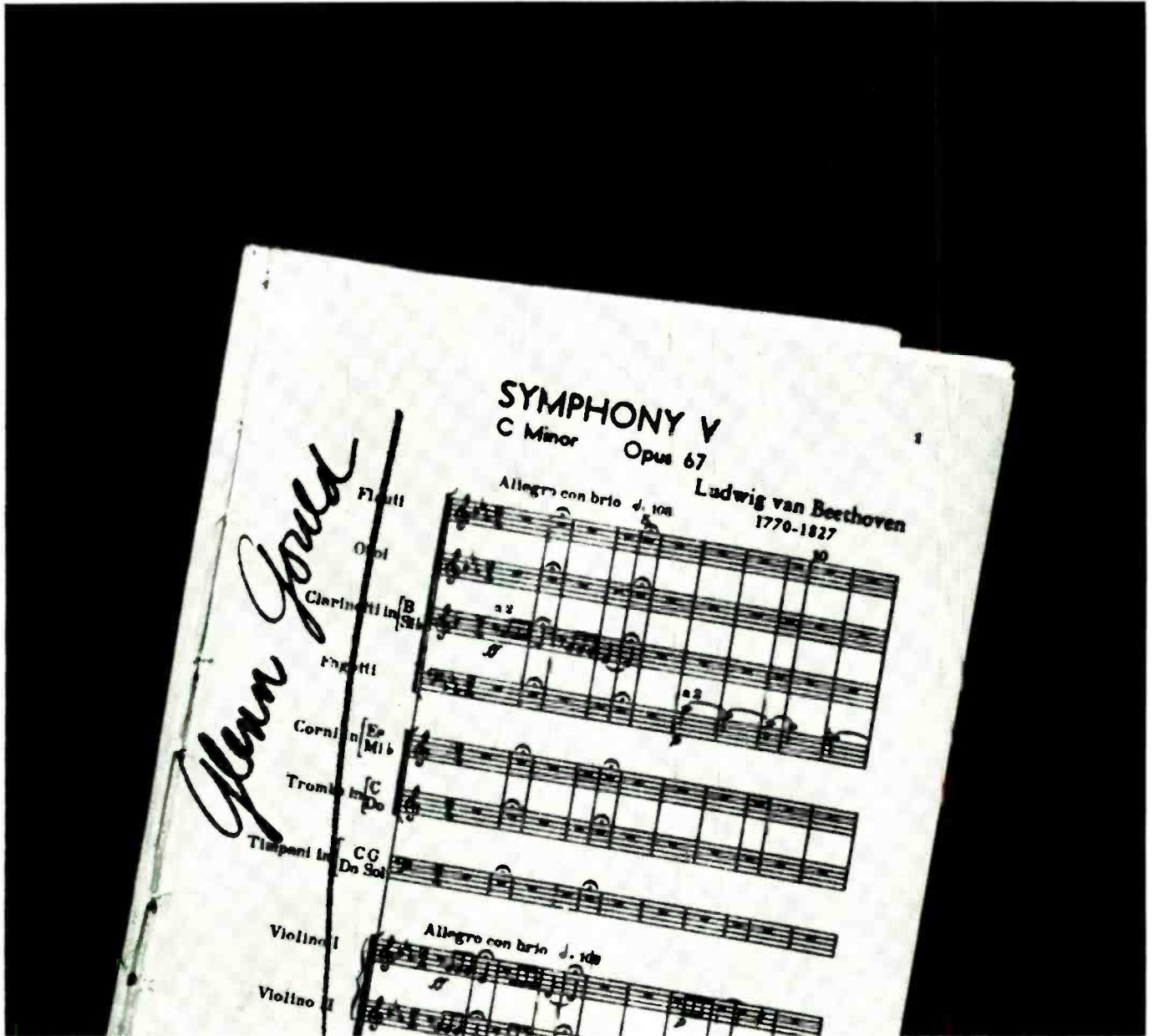
Bach's B minor Mass stands all by itself in the entire history of music. I am not speaking of its proportions, though size alone would make it a unique work, but of its total unsuitability for liturgical use, which, after all, is the *raison d'être* of a Mass, or at least was in Bach's time. Yet, though Bach must have known that he composed a hopelessly impractical work, he toiled on it with dedication and profound creative involvement. It is clear that he wanted to do something truly extraordinary: not so much one work as a collection of works, a repository of all his immense knowledge. This, I am sure, is the answer to the riddle of why he decided to expand into a complete Mass the "short" Mass (Kyrie and Gloria) he had sent to the court in Dresden. Bach loved to sum up; *Clavierübung*, *Well-Tempered Clavier*, *Art of Fugue* are all *summae*, and so is the B minor Mass. Every vocal style, genre, technique, and device known to Bach is here set forth in breathtaking proportions, with intensity and unexampled craftsmanship; and the conductor must be able to readjust his mental processes to follow the ever changing panorama, from gentle lyric aria to giant choral fugue.

At that, this enormous work is not so forbiddingly complicated as the contorted exegeses would have it. Much of it is easy on the ear, there is a good deal of popular and chamber music in it, and even some of the great fugues have themes with such clearly defined profiles as to make it relatively easy to follow their exploitation. Bach always works with formal architecture, forcing us to think musically. In some portions of the Mass this may create difficulties for the layman because highly involved and dense contrapuntal textures cannot be apprehended by a listener unable to follow the simultaneous convolutions of a germinal idea. It is here that the conductor's skill in maintaining lucid and well-articulated continuity can make all the difference.

The popular concept—shared by old-guard conductors—is that all baroque compositions, especially the choral ones, are put together of massive blocks, the

usual bellowing of the "Hallelujah Chorus" being the ideal. This simply is not true. All the solo numbers in this Mass are delicate chamber music that should be sung intimately, accompanied by a handful of players, while the continuo instrument should participate audibly—and creatively. Here is the first shortcoming in Klemperer's new recording, but before passing judgment on the conductor's conception, I must say that the recording engineers bear a considerable share of the blame. The soloists are too close to the microphone, and the continuo, played on a self-effacing organ, is lifeless, often barely audible. In the "*Qui sedes*," tone and dynamics are fine, but the piece is taken so slowly that it almost falls apart. This plainly makes Janet Baker uncomfortable, and she does not sing smoothly as she does in the *Agnus Dei*. Baker does justice to the closing solo, an ineffably sad and moving piece, and the concerted violins sing warmly, but the charm is broken when Klemperer slows down the end and makes a tasteless pause before the last chord. Nicolai Gedda sings the *Benedictus* well enough but with little finesse. Both he and the solo flute fight for breath, and the flute's agogic accents are positively asthmatic. In the *Laudamus Te* the glorious violin solo is played with a tone that would suit Glazunov, and in addition the player phrases awkwardly. So much for the solos, which should offer contrast to the choral numbers. The regrettable fact is that Klemperer pays little attention to his singers' needs, does not help with their articulation, and permits many desperate gasps for breath. On the other hand, the soloists, all good singers, can hardly give an inspired performance under the regimentation to which they are subjected. A conductor should rehearse singers of such caliber until they respond to his wishes, but after that they should not be held so close-reined.

If not handled with consummate skill and knowledge of vocal techniques, a choral fugue will turn into a more or less harmonious bedlam, and the larger the chorus the worse the situation. By using a small ensemble, with occasional reinforcements and/or reductions in the several parts, the partwriting can be clarified. That this can be done successfully was eloquently demonstrated in Colin Davis' recent recording of *Messiah*, where the chorus sings with effortless ease, flexible precision, clarity, and euphony. We are told that Klemperer uses this kind of ensemble, but he is not a real choral man, and his conception of the nature of these choruses, still the old romantic one, often annuls the advantages offered by a smallish professional chorus. In the "*Qui tollis*," which is a truly chorally conceived piece, instead of concentrating on the suspensions, making a crescendo on them so as to glide into those wonderful, languid, southern Italian dissonances, Klemperer permits the chorus little expression, holding the tempo with metronomic strictness. At the second entry of the trebles, when they vault upwards, the heavens should open, but all we get is a pale



Yes, Glenn Gould is doing Beethoven's Fifth (the Symphony, not the Concerto). The Franz Liszt piano transcription. Controversy is expected. But it is hoped that those with an open mind will see the artistry and possibilities in a new area of interpretation.

To help explain things, a 12-inch LP of a conversation with Glenn Gould is included. Mr. Gould talks about his withdrawal from the concert hall and about the Fifth Symphony transcription. And he also has some opinions about recording, Mahler, Petula Clark and other things.

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overcast. The "*Et incarnatus*" is one of the few numbers where the choral sound is well balanced, but the Crucifixus, which should give little trouble if given its head, is very slow, and the singers are made to swallow the last syllable ("us") to achieve a diminuendo which is not at all needed. The singing is good here if the conductor would only take a reasonable tempo, but at the end he slows down so unconsciously that the singers are unable to hold their notes long enough. And here is again that senseless pause before the last chord.

Among the other and more complicated choral numbers some are well done. The long ritornel before the Kyrie gets under way is done with an exemplary clarity that brings out every detail, and when the voices enter, Klemperer can still control the immense fugue though his tempo is slow. The Gloria should be much lighter and more staccato; it is a trumpet tune and should be bouncy. The partwriting is similarly indistinct in the Credo, and its second part, a madrigalesque chorus, should hop and skip. In such pieces the conductor should not stick with grim determination to the note values but permit a little daylight between them, otherwise the fragrance is lost. In the Confiteor the partwriting has good definition and the choral sound is fine, but the Sanctus is just deliberate enough to deprive the triplets of their group character and they appear as single entities. Every once in a while Klemperer attempts a brisk rendition, as in "*Et expecto*," which is really popular music in the best sense of the word, but while the tempo is brisk, the texture is not light enough. The orchestra is good but its first trumpeter, a most important and dominating instrument, squeezes his tones like a cornet player. The chorus is fair, though for all I know it may be excellent.

It is evident that this recording, while containing some fine numbers, does not measure up to expectations. Klemperer maintains an iron hold, rigidly observing an even, often metronomic and generally slow pace, and an unvarying rhythm. There is a certain inconclusiveness in the performance, the strict regime conceals a withholding of final and comprehensive judgment. P.H.L.

BACH: *Sonatas and Partitas for Unaccompanied Violin* (complete)

Henryk Szeryng, violin. ODYSSEY 32 36 0013, \$7.47 (three discs, mono only).

Originally issued on French Odeon in 1954, this album won the Grand Prix du Disque the following year and quickly became a collector's item. Even after 1959, when the set was finally imported, it never reached the wide audience it deserved. Odyssey's inexpensive reissue may cause those who paid an exorbitant price for this album to gnash their teeth in despair; for others, it is cause for rejoicing.

Even if Szeryng had never made another recording, these performances would have been sufficient to establish

him among the master violinists whose number can be counted on the fingers of one hand. Szeryng brings to these works an impressive technical command and profound musical insight. His ability to delineate the strands of Bach's contrapuntal writing is uncanny. Even the most demanding passages are negotiated without a hint of strain or choppiness.

Szeryng's slower than average tempos allow him to engage in countless felicities of phrasing, dynamics, melodic articulation, and balance which usually fall by the wayside at more rapid speeds. Approached on its own terms, his interpretation is revelatory, and other recordings seem superficial. By comparison, Heifetz is glib, Milstein prosaic, and Szigeti labored.

Odyssey's richly reverberant sound is lacking in highs, but accurately conveys the glowing warmth of Szeryng's tone. If you already own a recording of these works, this edition is indispensable; if you do not . . . hesitate no longer. M.S.

BACH, JOHANN CHRISTIAN: *Sinfonia in B flat, Op. 3, No. 4*—See Mozart: *Sinfonia in E flat, K. 16*.

BEETHOVEN: *Quartets for Strings, Op. 18: No. 1, in F; No. 2, in G; No. 3, in D; No. 4, in C minor; No. 5, in A; No. 6, in B flat*

Fine Arts Quartet. CONCERTDISC 507/3, \$14.95 (three discs, stereo only).

These versions of the D major and C minor Quartets may well be the same performances that have been available on a single disc since about 1960 (at which time the violist was Irving Ilmer, whose place has since been taken by Gerald Stanick). What leads me to believe that these are the older performances is their notably superior execution to the other readings in the album. In terms of both tone and precision they show more care and variety; and in overall conception they are more interesting, though still a bit four-square and sectionalized in their analytical approach. The readings of the other Quartets are by no means bad, but they are a shade on the drab, perfunctory side.

Quite surprisingly, I detect a real similarity between these Fine Arts interpretations and those of the Endres Quartet for Vox. I say "surprisingly" because I have come to expect something flashier, more chromium-plated, and mercurial from American-style musicians. Perhaps it is violinist Leonard Sorkin's lack of wrist vibrato (I would guess that his is produced by arm movement) that deprives the Fine Arts versions of the variety and penetration of tone they so badly need. If you want Opus 18 complete, I would urge the recent, bargain-priced Seraphim album. I have also heard a bit of the new Dover edition of the C minor as played by the Bartók Quartet, and with its incandescent ensemble, rhythmic vitality, and tonal asperity that reading impresses me as best of all. H.G.

BEETHOVEN: *Symphony No. 3, in E flat, Op. 55* ("*Eroica*")

BBC Symphony Orchestra, Sir John Barbirolli, cond. ANGEL S 36461, \$5.79 (stereo only).

Cincinnati Symphony Orchestra, Max Rudolf, cond. DECCA DL 10148 or DL 710148, \$5.79.

Two conductors in search of a hero! Barbirolli's, the latest addition to a hallowed list of errant *Eroicas*, might well be dubbed the *Eroica*: he gives one of those slushy, mushy Bruno Walter-type readings (albeit even more so) in which just about everything relevant to this score (e.g., biting sforzando attacks, tautly concentrated rhythm, granitelike architectural pulse) is sacrificed to the lush flowing line. Barbirolli's is a smoothly played, well-reproduced effort, but it can be recommended only in the unlikely event that you want a cellist's eye view of the music. With tempos running (dragging) to nearly thirty-four minutes for the first two movements, a side break in the middle of the *Marcia Funebre* was, for once, really unavoidable. Credit Angel's engineers with a bit of ingenuity for placing it at the most imaginative place possible—before the first violins' high A flat in measure 157; if you turn the record quickly, the climax beginning at bar 158 comes as the surprise Beethoven intended.

Rudolf has a less beautiful-sounding ensemble to work with, and his recorded sound is of a drier, more candid sort than that afforded Barbirolli. Yet the Cincinnati conductor gets far, far closer to the core of the matter. (True enough, some of the solo playing could be more expressive—at times this orchestra's work suggests a well-drilled Prussianism, but better than the laissez-faire approach subscribed to by Barbirolli.) Rudolf's rock-solid traditionalism and sound instinct for pacing stand him in especially good stead for the outer two movements, where so many conductors fail. Here he manages to strike a golden mean between Toscanini's bejeweled kineticism and the static intellectualism which some people admire in the Klemperer editions. The inner movements, on the other hand, are somewhat less impressive: Rudolf's phraseology seems a bit tight in the *Marcia Funebre*. (Decca gets it all onto Side 1 without a break, incidentally); and I wish that he had been able to resist that silly

An Index to Reviews

Announcement has been made of the availability of the 1967 edition of the **Polart Index to Record Reviews**—an annual listing, with page and date references, of record and tape reviews published in **High Fidelity** and various other American periodicals. Copies may be ordered from Polart, 20115 Goulburn Ave., Detroit, Mich. 48205; price \$2.00.

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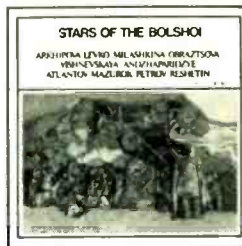
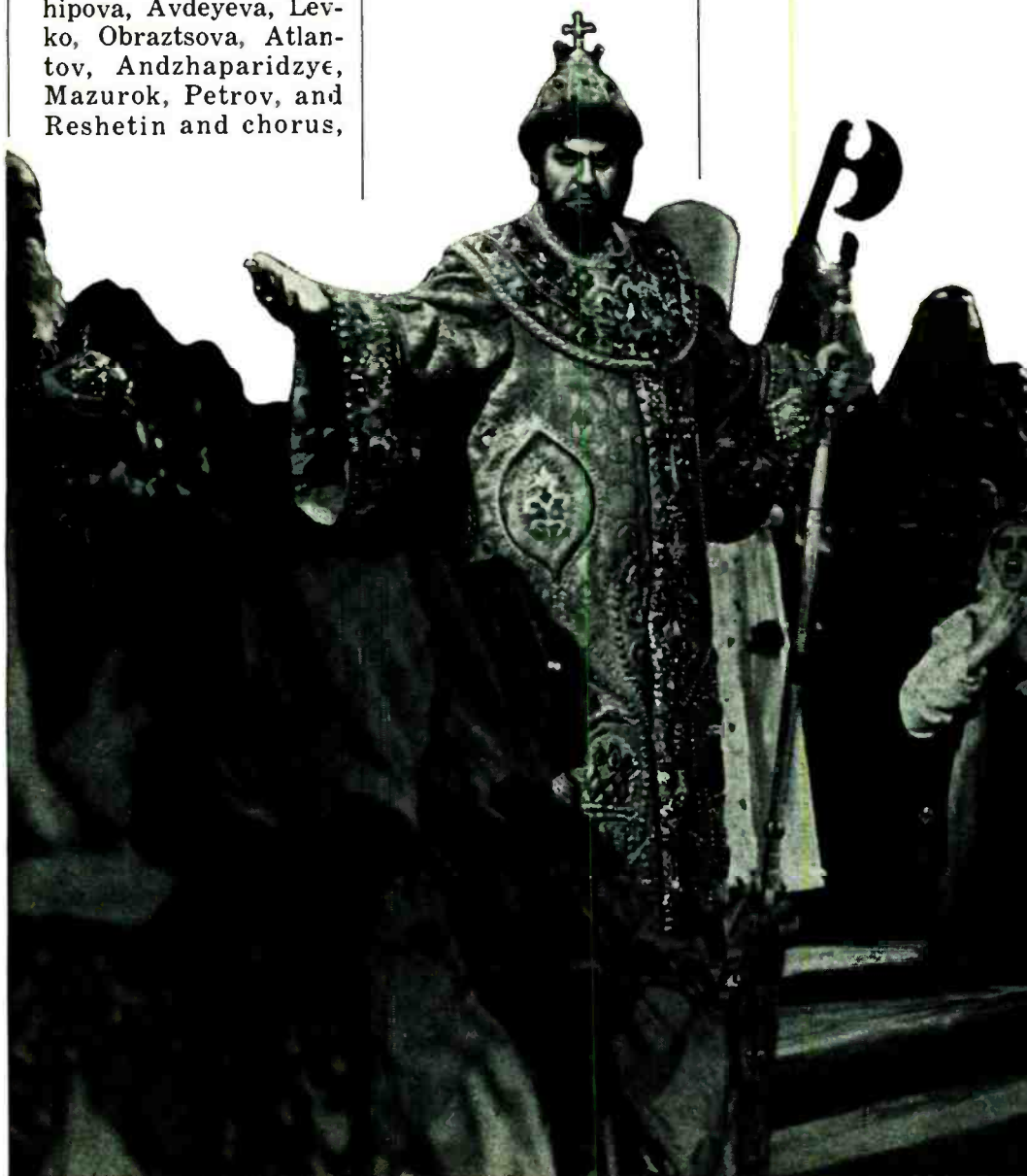
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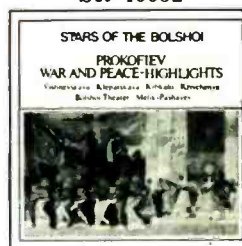
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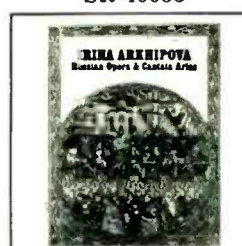
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Teutonic custom of slowing down for the third movement trio—a transgression of which Schmidt-Isserstedt is equally culpable in his recent London version. Still and all, Rudolf's sturdy merits put him on more or less equal footing with Schmidt-Isserstedt, Karajan, and Szell for top stereo honors. Monophonically, there are Toscanini, Markevitch, Kleiber, and Weingartner to be considered . . . but that is another story. H.G.

BERLIOZ: *Symphonie fantastique, Op. 14*

Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky, cond. MELLODIYA/ANGEL SR 40054, \$5.79 (stereo only).

Each successive bit of evidence tends to increase my suspicion that the U.S.S.R. may be harboring a latter-day Felix Weingartner in the person of Gennady Rozhdestvensky. Though it has been years since I last heard Weingartner's 78-rpm set of this work, there is something about Rozhdestvensky's interpretation that keeps reminding me of it. For one thing, I feel that forthright structuralism takes precedence over minutiae of detail. Sometimes the playing is even downright unpolished, but it is always sensitive and never *aesthetically* crude. Rozhdestvensky paints his picture in large blocks of sound, his feeling for pulse is bold and strong, his ear for interesting instrumental sonorities acute. He manages to bring to light all kinds of usually buried detail, and the impression I get is that of a real intellect grappling with a substantial musical problem. The recorded sound, with everything impinging upon the consciousness with slightly two-dimensional effect (but do not get the idea that the sonics are in any way dated) similarly has the kind of cliff-hanging earnestness and excitement that accompanied so many of the great 78-rpm interpretations.

Rozhdestvensky, incidentally, does not take the repeats in either the first or fourth movements, and he eschews the optional cornet parts which Berlioz later added to "Un bal": his unorthodoxies are interpretative rather than textual.

Only time will tell whether this record will stand repeated hearings as well as do those by Ozawa, Davis, Monteux, Beecham, and a few others. But clearly, Rozhdestvensky's interpretation will not be easily forgotten. In my view, every Berlioz lover should become acquainted with it. H.G.

BRAHMS: *Trios: for Horn, Violin, and Piano, in E flat, Op. 40; for Violin, Cello, and Piano, No. 2, in C, Op. 87*

Yehudi Menuhin, violin: Hephzibah Menuhin, piano: Alan Civil, horn: Maurice Gendron, cello. ANGEL S 36472, \$5.79 (stereo only).

Since both these trios rank among Brahms's best work (and the Horn Trio,

with its unusual instrumental combination, comprises a virtually unique category in the entire chamber music literature), their coupling on a single disc should be commended. Unfortunately, the performances leave much to be desired, at least by those who feel as I do that this music requires a highly forceful reading and that the sweep of the musical argument must be projected along the broadest possible lines. Perhaps most disconcerting is the passive playing of Miss Menuhin: contrary to the usual tendency of the rich and highly resonant piano writing to cover and obscure the other instruments, here the piano often seems to be tinkling in the distance as if it were accidentally emanating from an adjacent chamber. I also find Civil's work disappointing, although there is certainly no question that he has wonderful control of his instrument. But his insistence on playing down the brass quality of the horn results in such a narrow range of expression and tone color that the overall effect is monotonous. Admittedly, his approach often achieves striking results, particularly in the slow movement where the balance between horn and violin often creates problems; but in the rollicking finale, in which a more forceful sound is absolutely *de rigueur*, the result is dampening. Finally, I must express my annoyance at Menuhin's persistent use of portamento, through which he brings to the more lyrical passages a totally inappropriate aura of sentimentalism.

For comparison, I suggest you listen to the wonderful (now deleted) performance of the Trio, Op. 87 by Graffman, Senofsky, and Trepel on RCA Victor, and the Serkin, Bloom, and Tree Horn Trio for Columbia, which, despite the overly resonant recording, captures the essential quality of the music. R.P.M.

BRAHMS: *Trios for Piano (complete)*

No. 1, in B, Op. 8; No. 2, in C, Op. 87; No. 3, in C minor, Op. 101; Trio in A, Op. Posth.

Beaux Arts Trio. WORLD SERIES PHC 2-013, \$5.00 (two discs, stereo only).

Six months ago the Istomin/Stern/Rose Trio produced the first complete recording of the Brahms piano trios: the Beaux Arts now follows up with a set that may be even more complete, containing as it does the first performance on records of an A major trio attributed to the young Brahms by the late Professor Ernst Bucken of Cologne, who acquired a copy of the manuscript (not in the composer's handwriting) from Bonn in 1924. The piece is broad, rhapsodic, and workmanlike: it tends to depend too much on the repetition of material moving from one instrument to the next, and its considerable length is scarcely supported by the intrinsic interest of the material (at thirty minutes here it is slightly longer than the Opus 8). There is a simplicity about the work which almost belies Brahms, but it may indeed be an example of the twenty-year-old composer's first test of strength in this medium.

The Beaux Arts performances of the three standard trios are persuasive, free-spirited, and warmly conceived. While there are a number of specific differences between this set and that of the Stern group in matters of tempo (and all that this implies), one distinction is overriding: the Beaux Arts is not a violin-dominated ensemble. In discussing the Stern recordings last September I maintained that this was not necessarily a disadvantage and that Brahms's scoring occasionally made it almost inevitable. This is true, and yet the music holds up beautifully with quite different balances—the color is generally darker here, the piano much more prominent, the cello more effectively sounded. No better spot for comparison can be cited than the opening of the B major first movement, with its sixteen-measure cello solo: Stern's entrance after it is an aural shock and creates a sharp change of color: Daniel Gilet's entrance simply continues the web of ensemble sound, carrying it into a higher register. Which to prefer? A hard question. The first is more immediately exciting; the second, in the long run, perhaps serves Brahms better.

Elsewhere too, preferences are a fine matter, and one would be relieved to avoid having to make them. The Beaux Arts is occasionally more militant, occasionally paler than its counterpart. But it is never less than cohesive in its ensemble work, and it does a very good job for Brahms. S.F.

BRITTEN: *Young Person's Guide to the Orchestra, Op. 34*—See Musorgsky-Ravel: *Pictures at an Exhibition*.

CARTER: *Concerto for Piano and Orchestra*
†Colgrass: *As Quiet As*

Jacob Lateiner, piano: Boston Symphony Orchestra, Erich Leinsdorf, cond.

For a feature review including this recording, see page 67.

COWELL: *Variations: Synchrony; If He Please*

Polish National Radio Orchestra (in *Variations and Synchrony*): Norwegian Choir of Solo Singers, Oslo Philharmonic Orchestra (in *If He Please*), William Strickland, cond. COMPOSERS RECORDINGS CRI 217 or CRI 217SD, \$5.95.

Each of these works represents a different phase of Henry Cowell's career. In the *Synchrony* of 1930 he is Cowell the modernist. A dance piece written for Martha Graham, the work is as angular, tense, and terse as Graham's choreography was at the time: it is a study in dissonant counterpoint and dissonant rhythms (if there are such things as dissonant rhythms) that has not lost its exhilaration, and it is by far the best piece on the record.

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Announcing the MONTREUX INTERNATIONAL RECORD AWARD

THIS YEAR SEES the debut of a new record prize—the Montreux International Record Award. The award has been established by the Montreux Music Festival at the instigation of Roland Gelatt, Editor and Associate Publisher of HIGH FIDELITY. Presentation of the prizes will take place on September 10, 1968, at Montreux, Switzerland.

The new award is the first of its kind to be organized on a truly international scale. Prize-winning recordings will be chosen by a jury of eleven specialist record critics from all over the world. Unlike other record prizes, the Montreux awards will not be divided into separate categories. Prizes will be given to three outstanding recordings, irrespective of whether they fall into the operatic, orchestral, choral, chamber, or solo categories. The awards will take into consideration the total production: recording technique as well as musical interpretation. A maximum of three prizes—first, second, and third—will be presented each year. In addition, a Citation for Distinguished Achievement will be presented to a musician, engineer, or producer who has contributed significantly over the years to the art of recording.

Any recording of classical music first issued between May 1, 1967 and April 30, 1968 is eligible. A Preselection Committee under the chairmanship of Nicole Hirsch, general secretary of the Montreux Award, will compile a preliminary ballot of twenty prize-worthy recordings. This committee will be composed of record critics and editors in Europe, Asia, and the Americas. Each member of the jury will have the right to add one additional title to the ballot. Thus, the final ballot will contain at most thirty-one recordings, from which the three prize winners must be chosen.

This year's jury is drawn from ten countries, as follows:

| | |
|--------------------------|----------------------|
| Czechoslovakia | IVAN VOJTECH |
| France | ARMAND PANIGEL |
| Germany | KURT BLAUKOPF |
| Great Britain | EDWARD GREENFIELD |
| Holland | KLAAS POSTHUMA |
| Italy | WILLIAM WEAVER |
| Japan | KENJI TSUMORI |
| Sweden | BENGT PLEIJEL |
| Switzerland | GABRIELE DE AGOSTINI |
| U.S.A. | IRVING KOLODIN |
| ROLAND GELATT, Chairman | |

The jurors will conduct all their deliberations in Montreux as guests of the music festival, and a gala ceremony in the Castle of Chillon will mark the presentation of the awards to the producers of the three prize-winning recordings.

Another award will be presented at the same ceremony—the Koussevitzky International Recording Award, which has entered into a working association with the Montreux Award. Although the two awards will remain separate entities, they will be judged and presented jointly.

The Koussevitzky Award was established in 1963 to honor living composers of all nations for the excellence of works "of symphonic scope" released for the first time on commercial recordings as well as to encourage performing and recording organizations to make available such works on records. Previous awards have gone to Edgard Varèse, Witold Lutoslawski, Ingvar Lindholm, Peter Maxwell Davies, and Olivier Messiaen. As in the past, the 1968 Koussevitzky Award will be chosen by a three-man jury which will meet this year in Montreux. The Award consists of a cash prize to the composer amounting to 2,000 Swiss francs, plus international dissemination of the award-winning record to broadcasting stations, educational institutions, and libraries.

These two record awards will form part of the 1968 Montreux Music Festival, which runs from August 30 to October 6.

musical historian exploiting his usable past. The text is by a Puritan divine, Edward Taylor. The style is beholden to the fuguing-tune composers of Taylor's own time. The whole would be considerably more effective if CRI had done its audience the honor of including the text. As for Variations, the orchestral ingenuities displayed in some of the earlier variations are altogether fascinating, but the Hollywood lyricism of the slow episodes is all but incomprehensible from a composer of Cowell's quality.

The recordings are passable, as is all too often the case with CRI. A.F.

EDMUNDS: *Songs*

†Mayer: *Brief Candle; Songs*

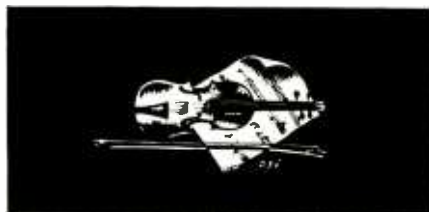
Dorothy Renzi, soprano; Jeanine Crader, soprano; John Langstaff, tenor; Charles Crowder, piano; David Garvey, piano; Princeton Chamber Orchestra, Nicholas Harsanyi, cond. DLSTO D 430, \$4.98 or DST 6430, \$5.98.

John Edmunds is a composer of the highest literary and musical sophistication. He selects his texts from a broad spectrum of English literature, in each case providing an exquisite setting for a poem that is somewhat off the beaten track but eminently worth while. His handling of modal harmony in connection with medieval poems is as effective as his use of a more modern idiom in connection with such as Yeats, Patmore, and Housman, but whether modal or modern his vocal line is wonderfully supple and expressive and adds depth and dimension to his literature. Renzi and Langstaff sing him well; the eleven songs on the Edmunds side are a very distinguished addition to the discography of American music.

As much cannot be said for the side representing William Mayer. It begins with *Brief Candle*, an opera that is said to cover a woman's life from the womb to the tomb in six minutes. Unfortunately, the text is not given in the accompanying pamphlet, not a word is intelligible, and the music is insufficient to carry the thing; it sounds like a feeble parody of Virgil Thomson writing a parody of somebody else.

Some of Mayer's other songs use celebrated poems by Dorothy Parker—which are better off without his attentions. He makes much of his own brevity in his jacket notes; but his music demonstrates that one can be as tedious in a small space as in a large one. A.F.

FISCHER: *Overture on an Exuberant Tone Row*—See Petrassi: *Concerto for Orchestra, No. 5*.



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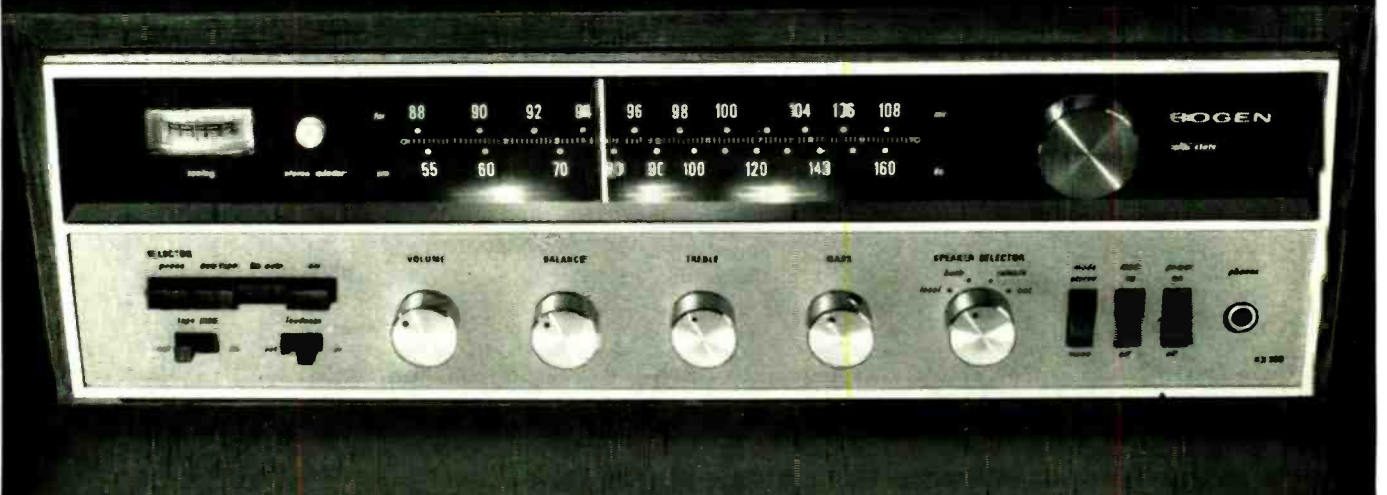
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CIRCLE 9 ON READER-SERVICE CARD

GINASTERA: *Bomarzo*

Isabel Penagos, Joanna Simon, Salvador Novoa, et al.; Orchestra of the Opera Society of Washington, Julius Rudel, cond.

For a feature review of this recording, see page 69.

GLUCK: *Orfeo ed Euridice*

Gundula Janowitz, Edda Moser, Dietrich Fisher-Dieskau, et al.; Munich Bach Choir and Orchestra, Karl Richter, cond.

Anneliese Rothenberger, Ruth-Margret Pütz, Grace Bumbry, et al.; Leipzig Gewandhaus Orchestra, Vaclav Neumann, cond.

For a feature review of these recordings, see page 65.

HAYDN: "Paris" Symphonies

No. 82, in C ("L' Ours"); No. 83, in G minor ("La Poule"); No. 84, in E flat; No. 85, in B flat ("La Reine"); No. 86, in D; No. 87, in A.

New York Philharmonic, Leonard Bernstein, cond. COLUMBIA D3S 769, \$11.59 (three discs, stereo only).

With the completion of Haydn's Nos. 86 and 87 Bernstein becomes the fourth conductor to offer integral performances of the "Paris" Symphonies. Jones (None-such) and Vaughan (in an RCA Victor set including Nos. 88 to 92 as well) utilized a chamber approach reflected in diminished orchestral forces and both employed harpsichord continuo, in keeping with contemporary practice. Neither, however, can receive full credit for stylistic accuracy, since these symphonies were specifically written for very large Parisian ensembles. Bernstein and Ansermet (London) forego the niceties of continuo, but not the more significant advantages wrought by a full orchestral apparatus.

A big ensemble doesn't guarantee success, of course, and Ansermet's square phrasing and swollen timbres are hardly appropriate for Haydn's vivacious offspring. Vaughan and Jones easily surpass him in elegance and spirit—but Bernstein surpasses them. Here, indeed, he seems to me transcendent. Each performance asserts the vigor, pride, and manliness of these bold and passionate symphonies. This is not quaint music and Bernstein knows it; fast movements crackle as if charged by lightning, and all the joviality of the rustic minuets sings out with untempered comicality.

Sonically the discs are full-bodied except in the uppermost ranges; a slight treble boost should do the trick, though.

S.L.

LE GALLIENNE: *Sinfonietta*—See Sculthorpe: *Sum Music I*.

MAHLER: *Songs*

Ich ging mit Lust; Hans und Grete; Frühlingmorgen; Um schlimme Kinder artig zu machen; Wo die schönen Trompeten blasen; Der Schildwache Nachtlied; Das irdische Leben; Wer hat dies Liedlein erdacht; Lob des hohen Verstandes; Ich atmet' einen linden Duft; Liebst du um Schönheit; Um Mitternacht.

Christa Ludwig, mezzo: Gerald Moore, piano. SERAPHIM S 60070, \$2.49 (stereo only).

This is the first American release of a disc originally issued on His Master's Voice in England nine years ago. In the above listing, I have slightly reshuffled the order of the songs as recorded so as to group them according to their origins: the first four listed are from the *Lieder und Gesänge aus der Jugendzeit*, the next five are from *Des Knaben Wunderhorn*, and the last three are Rückert settings.

I find this an exceptionally hard record to evaluate. The problem is: why do I like it so much? By all my own principles, I ought to prefer Judith Raskin's entire side of Mahler songs on her Epic recital disc. She is far more meticulous in the way she matches vocal color to the sense of the words, and that is after all one of the central requirements for a singer of songs. Yet I am more deeply moved by Christa Ludwig. Perhaps it's partly because of the sheer glorious ease of her vocalization. She floats up the rising phrases of *Ich ging mit Lust* with an effortless grace that shows singing to be a pure joy for her, and the joy communicates itself.

But it may be also that Raskin's approach is *too* much of a good thing. Her care for detail at times becomes an obstruction between music and listener, and as a result Ludwig's broader but never insensitive conception of mood comes over more convincingly in the end. Nor is Raskin's German, for all its painstaking precision, ever quite idiomatic.

Gerald Moore's accompaniments are as sensitive as ever and crisper than sometimes, and the recording is rich and free. Texts and translations are provided. B.J.

MAYER: *Brief Candle; Songs*—See Edmunds: *Songs*.

MESSIAEN: *Quatuor pour la fin du temps*

Huguette Fernandez, violin; Guy Deplus, clarinet; Jacques Neilsz, cello; Marie-Madeleine Petit, piano. Music GUILD S 150, \$2.39 (stereo only).

The *Quartet for the End of Time* has a rather extraordinary history, for it was composed in the German concentration camp at Görlitz, when Messiaen was a prisoner; the first performance took place in the camp, on broken-down instruments, in January 1941. According to

the title page of the score, it was written in homage to the angel who announces the end of time (Revelation, Chapter X); for the French Erato pressing of this recording, the composer provided an extensive program note setting forth the apocalyptic denotations of the various musical elements, and this has been translated for the American jacket.

This is a much less complex piece than the more recent works of Messiaen that we have been getting on records; the characteristic rhythmic assymetry is always present, but the textures are a good deal simpler, and vertical (harmonic) structure seems to be a more explicitly governing element. One movement is for clarinet alone, another is entirely in unisons and octaves, and the violin and cello each have a movement accompanied only by repeated piano chords. No doubt someone will say that I am missing the point, but I can find very little here in the way of musical invention that is other than trivial, and the cello solo movement comes perilously close to a parody of the kind of musical sanctimony we associate with certain earlier French composers. In a way, it's a kind of Satie-in-reverse, preserving exactly what Satie wanted to do away with in the *fin-de-siècle* French musical aesthetic.

The performance and recording are quite close to perfection; indeed, the only detectable dereliction is in that cello solo, which is marked "Infinitely slow"—an ideal that is, no doubt mercifully, not achieved. D.H.

MOEVIS: *Musica da Camera; Variazioni sopra una melodia*—See Sims: *Quartet for Strings, No. 3*.

MOZART: *Concertos for Piano and Orchestra: No. 20, in D minor, K. 466; No. 25, in C, K. 503*

Julius Katchen, piano; Stuttgart Chamber Orchestra, Karl Münchinger, cond. LONDON CS 6532, \$5.79 (stereo only).

Mozart's D minor Concerto occupied a unique spot in the eye of the nineteenth-century music lover. The dark and turbulent mood of its opening movement insured its acceptance by a Beethoven-oriented public which tended to ignore Mozart's piano works. Katchen seems hell-bent on punching home its Beethovenesque implications. Superficially, this is an exciting performance: rhythmic accents are compulsively emphatic; kinetic energy pushes the music on forcefully and relentlessly. But there is no relief from the insistent attack, not even in the slow movement, which cries out for restraint and elegance. The finale begins vehemently and ends just as vehemently, despite the fact that the key change from D minor to D major (ending the concerto far more jubilantly than it begins) indicates a radical shift in mood and color.

The C major Concerto does not offer the muscle-flexing possibilities of No. 20, and Katchen does not push it in the

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CIRCLE 3 ON READER-SERVICE CARD

same way. Here too, however, is the absence of finesse and delicacy. The allegretto is bereft of the slightest buoyancy, and in fact the entire performance struck me as dull.

For the D minor I'd stick with Serkin, who is blessed with absolutely beautiful assistance from Szell, and who offers a sublime performance of Concerto No. 19 on the same disc. For the infrequently performed No. 25 Fleisher wins hands down.

As is usual, London's sound is warm, well articulated, and free of extraneous noise. S.L.

MOZART: *Mass No. 19, in D minor, K. 626 ("Requiem")*

Helen Donath, soprano; Yvonne Minton, contralto; Ryland Davies, tenor; Gerd Nienstedt, bass; Alan Harverson, organ; John Alldis Choir; BBC Symphony Orchestra, Colin Davis, cond. PHILIPS PHS 900160, \$5.79 (stereo only).

Edith Mathis, soprano; Grace Bumbry, contralto; George Shirley, tenor; Marius Rintzler, bass; New Philharmonia Chorus; New Philharmonia Orchestra, Rafael Frühbeck de Burgos, cond. ANGEL S 36470, \$5.79 (stereo only).

My last review in these pages of a Mozart Requiem recording [December 1966] was no pleasure to write. I went into some detail about the inadequacies of Istvan Kertesz' direction on London, and ended with a plea for a recording by Giulini, Klemperer, or Davis. Now, in fact, the last-named has come to the rescue, and produced the nearest thing yet to an ideal recording of this much mauled work.

There are one or two drawbacks. The chorus parts don't always come through cleanly in low-register passages, and there are a few moments of slipshod ensemble in the "Recordare." But the virtues are decisive. Davis' Requiem is a mortally serious affair, as the work must be. But the textures never bog down, and the rhythm never loses its flow. Drama, awe, and pathos are lightly etched in by subtleties of phrasing—not hammered home in the manner of heavier-handed conductors. The chorus responds as enthusiastically as choruses always do (remember the Philips *Messiah*) to Davis' livewire direction, and the solo quartet achieves perhaps the best blend I have ever heard in the work: Donath's soprano has purity and distinction, tenor Davies sounds much more mature than his twenty-four years, and contralto and bass Minton and Nienstedt provide solidity along with sensitive phrasing and cleanly focused line.

Apart from that point about the lower choral lines, the engineers have done a fine job, balancing the vocal parts very well against the orchestra which Davis has so promisingly taken over.

Now forty, Davis has long been saddled, in Britain and elsewhere, with the sobriquet "Best since Beecham." The phrase is unjust. He is already a better

conductor than Beecham ever was, and this release further confirms his stature.

The new Angel version might have been welcomed with some enthusiasm if it had not coincided with the Philips. Frühbeck generates a great deal of excitement: his full-blooded trumpets in the "Dies irae" are especially noteworthy, his chorus sings superbly, and the engineers have given him a recording which allows the organ to tell most effectively in several places.

But in the last resort Frühbeck is no match for Davis as a Mozartean. Where Davis fines away the phrase-endings in the "Domine Jesu" and thereby brings the rhythm irresistibly alive, Frühbeck punches along more conventionally and less imaginatively and the movement sounds square. This is one instance among many. And the last few sections of the Requiem—the basically Süssmayr chunk—are rendered much duller than they need be by the lack of a sense of "air" in the playing. The Angel soloists are not bad, but they are commonplace next to Philips—to my surprise, not even George Shirley, good though he is, quite matches his opposite number.

Now the jinx on Mozart's Requiem has been broken, thanks to Colin Davis. No doubt the record companies will celebrate by releasing six more versions in the next three months. B.J.

MOZART: *Sinfonia in E flat, K. 16; Concertos for Piano and Orchestra: in G, K. 107, No. 2; in E flat, K. 107, No. 3*

†Bach, Johann Christian: *Sinfonia in B flat, Op. 3, No. 4*

Karl Engel, piano (in the Concertos); Frankfurt Chamber Orchestra, Hans Koppenburg, cond. ODYSSEY 32 16 0164, \$2.49 (stereo only).

MOZART: *Symphonies: No. 6, in F, K. 43; No. 8, in D, K. 48; No. 7, in G, K. 45a ("Old Lambach")*

†Mozart, Leopold: *Symphony in G ("New Lambach")*

Camerata Academica des Salzburger Mozarteums, Bernhard Paumgartner, cond. ARCHIVE SAPM 198409, \$5.79 (stereo only).

Lest we forget at times just what the quality of genius is, these recordings of the young Mozart, aged eight to fifteen, will remind us of three things: the composer's incredible precocity; his capacity to absorb the best of the influences around him—in this case, that of J. C. Bach; and his power, even at this age, to say something of his own. Odyssey's recording "Mozart in London" (the first of a promised series of discs which will trace "the odyssey of the young Mozart") contains Wolfgang's very first sinfonia, K. 16. It was written during the 1764 sojourn with Nannerl and Leopold in England, where the eight-year-old played for George III and sat on the lap of Johann Christian Bach swapping dexterities at the keyboard. Already it shows Mozart's ability in casting smart little

thematic nuggets which he goes on confidently to develop, and in grasping the methods of creating an air of activity and bustle whether or not very much is actually going on. The most remarkable feature of K. 16 is a slow movement (in the relative minor!) with two-against-three rhythm and a notable feeling for texture.

The two concertos on this disc belong to a set of three based on piano sonatas of Johann Christian; Mozart converted them to concerto form in 1771. They serve primarily as a measure of the young Austrian's admiration for his thirty-six-year-old friend. (The inclusion on this disc of a sinfonia of Bach's, published the year after Mozart's London visit, is an excellent idea; the Andantino shows just how close the musical relationship of the two composers was to become.) The Frankfurt Chamber Orchestra is gracious and well balanced, and pianist Engel does nicely by the concertos.

A portion of the Archive disc looks in on Mozart three years after the London trip—this time on a visit to Vienna, where he was found for the first time writing symphonies in four movements rather than three. The spirit of Vienna is evident, and the vigorous rhetoric of the young composer somehow manages to avoid the sag in tension which was the bane of many of his elders. Among the elders so troubled was Leopold, whose *Lambach* Symphony, presented to the monks of the Lambach Abbey in 1769 along with a symphony by Wolfgang, catalogues a good many of the weaknesses which the son managed to avoid. The curious facts of the mix-up in the attributions of the two *Lambach* symphonies are recounted in the album notes.

Paumgartner's orchestra (or the recording engineer) gives consistently too much weight to the horns, but otherwise is pleasantly direct. S.F.

MOZART, LEOPOLD: *Symphony in G ("New Lambach")*—See Mozart: *Symphonies*.

MUSSORGSKY: *Night on Bald Mountain*—See Stravinsky: *Firebird Suite* (1919).

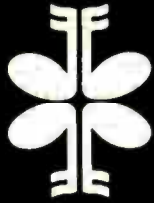
MUSSORGSKY-RAVEL: *Pictures at an Exhibition*

†Britten: *Young Person's Guide to the Orchestra, Op. 34*

Chicago Symphony Orchestra, Seiji Ozawa, cond. RCA VICTOR LM 2977 or LSC 2977, \$5.79.

Ozawa approaches both of these scores as if he were seeking the kind of orchestra sound he heard in 1960 in Berlin when he was studying with Karajan, "only Bruckner, Mahler, and Richard Strauss." But he has yet to approach the fluency and control demonstrated in his mentor's fairly recent performance of *Pictures* for DGG.

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ferent from what we have been accustomed to—a difference that may be attributed to Ozawa's leadership or may result from a change in recording sites, to Medinah Temple from Orchestra Hall. Having heard the orchestra perform in both halls, I can testify that Medinah acoustics suffuse the orchestra's sound with a softer and mellower cast. However, Ozawa's control of attack and release and his effort to blend the orchestral texture are far closer to Karajan's style than to that of either of the two conductors who have recorded the Mussorgsky-Ravel with the Chicago Symphony. Both Kubelik and Reiner gave the music a greater thrust and pointed up the individuality of each section more

sharply than Ozawa does. At the same time, it seems to me that Ozawa also fails to tie everything together in terms of pace and contrast. I would make the same complaint of his reading of Britten's variations, which are, in their way, as sectional in concept as the Mussorgsky.

The listener who prefers the fluent approach to Mussorgsky-Ravel will be happier with the much more thoroughly worked out conception of Karajan: those who want a more highly contrasted performance will find excellent alternatives in Szell, Reiner, or Bernstein. In the Britten, I have always found Giulini's reading a model treatment of this score as music as opposed to orchestral demonstration. P.H.

**PARTCH: *And on the Seventh Day
Petals Fell on Petaluma***

Gate 5 Ensemble. COMPOSERS RECORDINGS CRI 213 or SD 213, \$5.95.

Petaluma, some thirty miles north of San Francisco, is one of the unloveliest towns in California. It is devoted entirely to the production of millions of scrawny little chickens to be broiled in Italian restaurants. There Harry Partch once holed up, in a disused hatchery, and, being Harry Partch, he beheld petals falling where we earthlings would see only pin feathers.

Partch's very acute sense of pitch has led him to divide "the so-called octave" into forty-three steps, and in order to realize this he has invented his own huge family of plectrum and percussion instruments, which bear wonderful names like Zymo-Xyl, Crychord, Boo, Gubagubi, Blue Rainbow, and Snails of War. They sound just as wonderful as their names; Partch's finest achievement, indeed, lies in bringing a completely new spectrum of timbres into existence. But by the same token, his music is often so spare in texture as to be a little monotonous.

Petals is a purely instrumental piece composed of thirty-two extremely short "verses." The last eleven of these consist of combinations and overdubblings of the previous twenty-three, thereby providing a degree of complexity which the music badly needs. Partch's strong, lively rhythms add much too, but what counts most are his absolutely new sounds. They resemble nothing else on earth, and are very well caught in this recording. A.F.

PERGOLESI: *Stabat Mater*

Galina Pisarenko, soprano; Irina Arkhipova, mezzo; RSFSR Russian Chorus; Moscow Chamber Orchestra, Rudolf Barshai, cond. MELODIYA/ANGEL SR 40044, \$5.79 (stereo only).

Of the various participants here, conductor Barshai is apparently the only one aware to any explicit degree of the special stylistic problems of this score. Given the performers conducted by Maazel in his recent DGG recording, Barshai might have achieved the requisite mingling of baroque and classic styles which this fragile music demands.

As it is, the skillful ensemble of the Moscow Chamber Orchestra reveals itself in a tonal lushness characteristic of post-Auer violin technique. The chorus, lacking the resonant basses characteristic of Russian groups at their best, has a white tone, too much vibrato, and sings an execrable Latin. And while the two soloists depart refreshingly from the customary hooty sound of so many Russian sopranos and mezzos, their heavy tonal palette and romantic phrasing are quite out of keeping with the music.

The Melodiya/Angel reproduction is good, and a full text in Latin and English translation is printed on the record sleeve. But for this work I would go back to the London recording with Raskin, Lehane, and Caracciola. P.H.

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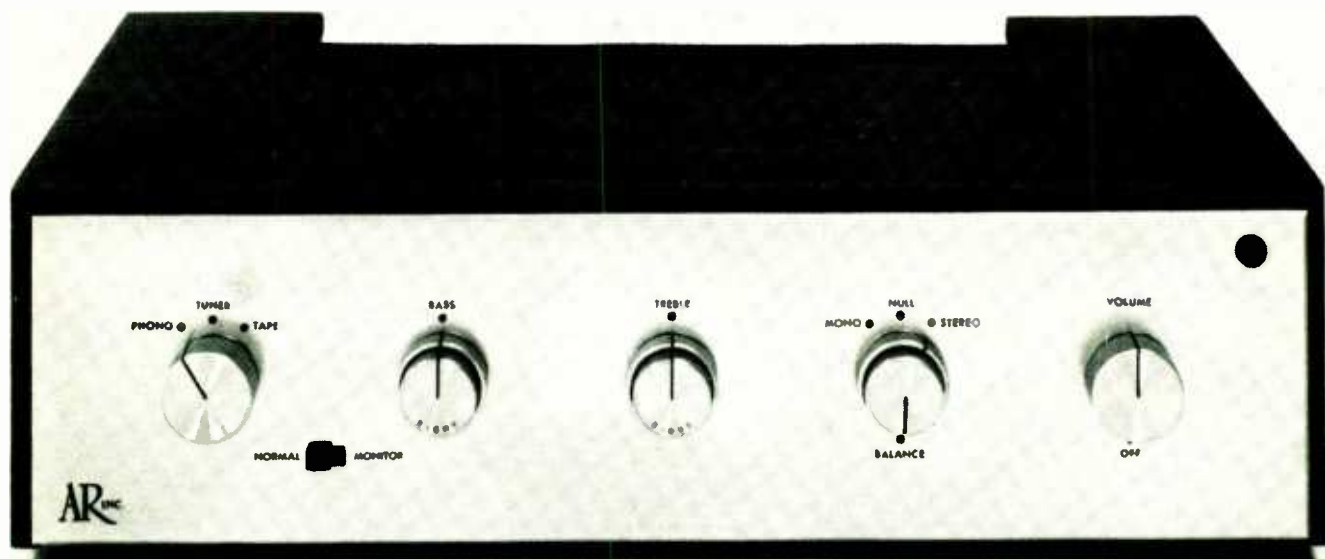


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High Fidelity commenting on test data supplied by CBS Laboratories, February, 1968.

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CIRCLE 1 ON READER-SERVICE CARD

PETRASSI: Concerto for Orchestra, No. 5

†Weber: *Dolmen, an Elegy*

†Fischer: *Overture on an Exuberant Tone Row*

Louisville Orchestra, Robert Whitney, cond. LOUISVILLE LOU 676, \$7.95 or LS 676, \$8.95.

Goffredo Petrassi always writes a good, clean-cut, breezy, richly orchestrated piece, in this case somewhere between Stravinsky and Respighi, between the *Symphony in Three Movements* and *The Pines of Rome*.

Ben Weber's *Dolmen* takes as its title a Breton word for "megalithic stone structures serving as burial chambers." "The mood of the piece," says Weber, "is dictated by the mystery of monuments long decayed," and he quotes Virgil Thomson as saying this is the saddest piece in the world. It seems a little heavy-handed to be so sad; dark colors have to display a certain transparency to be really dark. The recording is not of the best, and one suspects that the performance may not be of the finest, either. But the *Overture on an Exuberant Tone Row* by Irwin Fischer is a perfect example of its genre—the sparkling, lively, brief, and exhilarating overture of which the archetype is that to *The Marriage of Figaro*. The lineage of Fischer's piece is long, but it stands up very well in the procession. A.F.

PROKOFIEV: Summer Day Suite, Op. 65; A Winter Campfire

Prague Chamber Orchestra (in Op. 65), Alois Klima, cond.; Children's Chorus, Prague Radio Symphony Orchestra, Alois Klima, cond. (in *A Winter Campfire*). CROSSROADS 22 16 0182, \$2.49 (stereo only).

Prokofiev's playfulness and lighter side appear characteristically throughout his career from the *Classical Symphony* right up to his last compositions. When this playfulness is oriented towards children, it loses the sardonic mockery of the *enfant terrible* of the Moscow Conservatory and takes on a genuine charm without condescension, as in *Peter and the Wolf*, the fairy tale ballets, and the two orchestral suites here.

Summer Day started out as a piano solo, but its present version is more than a mere orchestration: the scoring is thoroughly and creatively suited to the musical ideas. *A Winter Campfire* was composed for radio presentation and is addressed to the subject of the Young Pioneers, but politics does not impinge on the music; it could apply with equal relevance to an outing of American Boy Scouts.

The *Summer Day Suite* has been recorded previously both in the piano and the orchestral version, but *A Winter Campfire* is a first recording (at least in this country). Neither orchestra gives an especially strong performance, and Klima's reading fails to do justice to the colorful individuality of these scores. The

sound is adequate radio studio ambience, with considerably more background electronic noise than one can readily accept today. Neither the text of S. Marshak's poem on which *A Winter Campfire* is based nor the words of the chorus' brief folk tune are included with the disc. P.H.

RACHMANINOFF: Concerto for Piano and Orchestra, No. 1, in F sharp minor, Op. 1; Rhapsody on a Theme by Paganini, Op. 43

Valentina Kameníková, piano; Brno State Philharmonic Orchestra, Jiri Pinkas, cond. CROSSROADS 22 15 0176, \$2.49 (stereo only).

Valentina Kameníková has a warm, fluent, thoroughly romantic style which stands her in good stead for this music. Her poetic, beautifully shaded playing flows and sings, yet it never becomes in the least sticky. She has fine technique at her disposal too, even though her impulsive pianism is quite unlike the cerebral, chilly reserve of some noted Rachmaninoff specialists. The Brno State Philharmonic supports her with freedom; and while some of the first-desk playing is a shade unpolished, the effect is as pleasantly wholesome as black bread. Thank heaven that the mania for polyethylene-wrapped "perfection" has not yet spread to places like Brno: this is a disc to live with. Robust, ear-filling sound. H.G.

RACHMANINOFF: Symphony No. 3, in A minor, Op. 44; Vocalise, Op. 34, No. 14

Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA MS 7081, \$5.79 (stereo only).

RACHMANINOFF: Symphony No. 3, in A minor, Op. 44; Fantasy for Orchestra, Op. 7 ("The Rock")

London Symphony Orchestra, André Previn, cond. RCA VICTOR LM 2990 or LSC 2990, \$5.79.

What psychic force compelled our two giant record companies to collide with new releases of the seldom heard Rachmaninoff Third Symphony. I do not know. Both are welcome, however, as the current catalogue offers slim pickings: a mono-only Ormandy version dating back some dozen years, and a so-so performance by Abravanel. Recordings by Boult, Sargent, and Golovanov have surfaced on LP at various times, then vanished; a historic rendition with Rachmaninoff himself conducting was available on 78s.

Of the two new presentations, Previn and the London Symphony are impeccable, but Ormandy wins hands down.



This is lush, wide-screen music which cries out for gorgeous sound, and it's hard to beat the men of the Philadelphia in this department. Their incredible string legato is famous, and it lends itself perfectly to this sweeping, brooding, Slavic score. Moreover, Ormandy has the great advantage of having worked intimately with the composer on this symphony—Rachmaninoff's own association with the Philadelphia orchestra dated back to 1909 and he remained a fervent admirer of theirs. The Philadelphia is the perfect instrument for Rachmaninoff, the authorized performance, so to say.

The Previn disc has as filler a youthful Rachmaninoff work called *The Rock* which RCA breathlessly heralds on the album cover as "First Recording!" Not so. Golovanov recorded it with the Moscow Radio, and Rachmanilovitch with the Rome Symphony. Accuracy, gentlemen. In any case, it's a harmless piece; its chief interest for me was in hearing all the Rachmaninoff musical trademarks in a larval state, about to emerge. The Ormandy filler is the haunting *Vocalise*. Beautifully done, but those who know the old, betwitching Koussevitzky-Boston performance (Koussevitzky himself suggested an orchestral version of the *Vocalise* to Rachmaninoff) will hang onto their treasure.

Stereo sound is fine on both the RCA and Columbia recordings. H.R.

RAVEL: Daphnis et Chloë

Ambrosian Singers, New Philharmonia Orchestra, Rafael Frühbeck de Burgos, cond. ANGEL S 36471, \$5.79 (stereo only).

Almost any capable conductor and orchestra can bring down the house with the electrifying *General Dance* that climaxes Ravel's masterpiece. But there are trickier interpretative and executant problems elsewhere in the usually played second concert suite of excerpts; and in the still earlier pages of the complete score there are even more rigorous tests of a conductor's skill. Here Frühbeck de Burgos impressively demonstrates his growth as a master virtuoso, even though he does not quite match the successes of Ansermet, Munch, and Monteux. Surprisingly, the present reading is perhaps the most dreamily romantic of all; certainly its slow passages, especially in the early pages of the score, are taken more leisurely than by any of the other recording conductors. Moreover, the over-all warmth of the reading itself is persuasively enhanced by often meltingly beautiful orchestral and choral tonal qualities and by the lusciousness of the stereo sound.

For passionate intensity, the second (1961) Munch version of RCA Victor is still unique: while for lucidity, architectural grandeur, and translucent sonics the second (1966) Ansermet version for me remains incomparable. Nevertheless, this latest attempt to pay full phonographic justice to a masterpiece too often represented only by fragments well warrants hearing. R.D.D.

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SCHOENBERG: Choral Music

Friede auf Erden, Op. 13; *Dreimal tausend Jahre*, Op. 50A; *De Profundis*, Op. 50B; *Three Folk Songs*, Op. 49; *Three Folk Songs* (1929).

Gregg Smith Singers. EVEREST 3182, \$4.98 (stereo only).

Schoenberg's music for a *cappella* chorus does not occupy a central position in his catalogue, although extensive and elaborate choral writing forms a significant part of some very important works with orchestra, notably the opera *Moses und Aron*. The present record assembles all of the unaccompanied choral music except for the short pieces included in Op. 27 and Op. 28, and the as yet unrecorded *Six Pieces for Male Chorus*, Op. 35.

The two groups of folk song settings are first recordings; they are inventive and ingenious, especially the earlier set from 1929. The melodies date from the fifteenth and sixteenth centuries, and both sets include settings of *Es gingen zwei Gespielen gut*, making an interesting comparison.

Friede auf Erden, although composed between those epoch-making works, the First Chamber Symphony and the Second String Quartet, is not the least bit revolutionary—merely a rich and highly chromatic setting of a poem by C. F. Meyer. On the other hand, the remaining pieces represent Schoenberg's very last completed works (Op. 50C, a *Modern Psalm* for speaker, chorus, and orchestra, was left unfinished, but the 86-measure fragment has been published and performed). *Dreimal tausend Jahre*, a brief poem by Dagobert Runes, is set with great economy and serial subtlety, while the more elaborate *De Profundis* is a version of the Hebrew Psalm 130 for six-part mixed chorus, both speaking and singing.

None of the present performances is anything to write home about: they are stiff, sometimes shaky in intonation, often raw in sound, and some are recorded with excessive sibilance. In addition, the speaking passages in the *De Profundis* marked "piano" are delivered in a nasty toneless whisper, in contradiction to Schoenberg's wish that they "sound like a monotonous prayer murmured in a medium to low register." Op. 13 and Op. 50A are presented to much better effect in the Columbia Schoenberg series, but the only alternative for Op. 50B—the Whikehart Choral on Lyrichord—is no great improvement; although those performers don't go in for whispering, they don't have the kind of security and assurance this piece needs. Attention should also be drawn to Robert Shaw's excellent *Friede auf Erden* on RCA Victor LM/LSC 2676, which uses Schoenberg's *ad libitum* orchestral accompaniment.

No texts or translations are provided; in fact, there is no information at all about the works recorded, merely an unfortunate biographical note about the composer, and a laudatory one about the performers. Since there are probably

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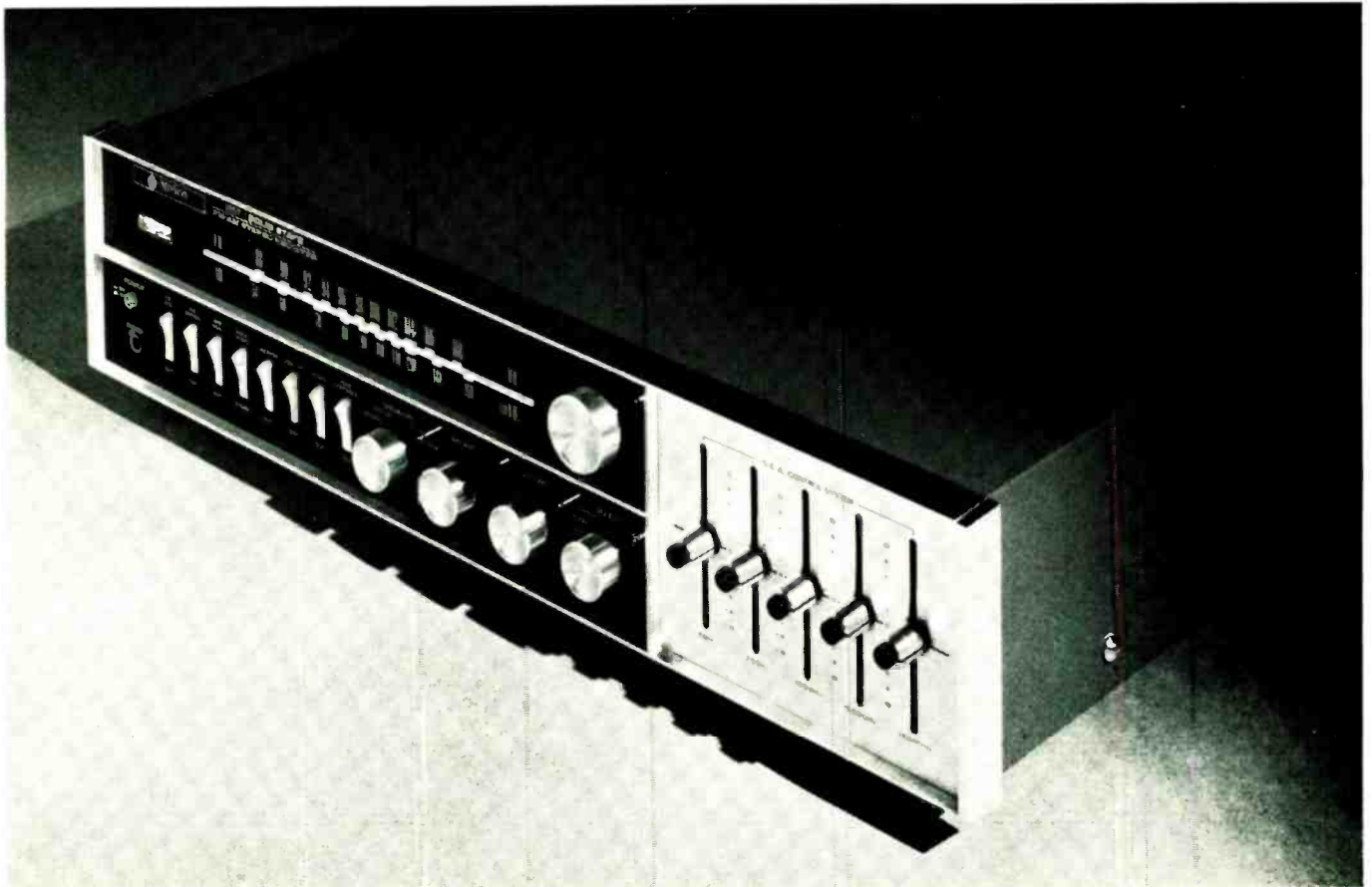
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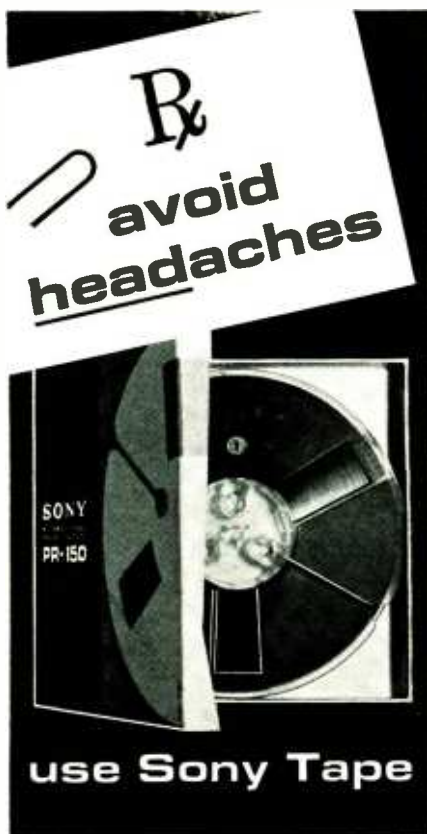
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instruments, lutes, and the like; Mauersberger sticks more austere to gamba and organ, though the size of the gamba is varied slightly. Musicologically, it's hard to come down decisively on either side. But whereas the late Passions were *deliberately* austere, the economy of means in the *Konzerte* was more practically dictated by the exigencies of the Thirty Years' War, and so I am inclined to give Ehmann my vote. And his accompaniments *sound* gorgeous.

I hope, though, that I've said enough to indicate that both versions are well worth having. Moreover, the Archive disc offers four *Konzerte* which are from Book 2 and thus not in the Nonesuch set. B.J.

SCHUMANN: *Concerto for Piano and Orchestra, in A minor, Op. 54; Novelletten, Op. 21: No. 1, in F; No. 2, in D*

Artur Rubinstein, piano; Chicago Symphony Orchestra, Carlo Maria Giulini, cond. RCA VICTOR LM 2997 or LSC 2997, \$5.79.

One of the happiest concerto partnerships I can remember hearing was on a BBC tape of Chopin's F minor with Rubinstein and Giulini. The rapport between the two men enabled Rubinstein to achieve a rhythmic flexibility, a degree of tonal plasticity, and a wealth of expressive nuance far transcending either of his recorded presentations of the work, fine as those are. I say this as prelude to welcoming the present disc, which reaches the same splendid heights.

Neither of the pianist's previous Schumann A minors completely pleased me, though I found considerably more backbone and elegance in the earlier of the two, with William Steinberg and the RCA Symphony. This latest effort actually is closer to the Krips performance in its deliberate tempos and lyrically flexible phrasing, but with Giulini at the helm and improved depth and clarity in the reproduction a granitic solidity holds the ares of sound together without a trace of the former sentimentality. To be sure, one can imagine approaches other than this thoroughly regal one that can yield great satisfaction: the score can respond to the ardor and nervous thrust brought to it by Fleisher/Szell and Serkin/Ormandy; it can profit by the almost feminine shyness heard in the Istomin/Walter account; Solomon's or Richter's chiseled lapidary work, Myra Hess's gracious humanity, and Lipatti's patrician orderliness all are congenial to this music. But in its own way, Rubinstein's new performance is marvelous. It has an almost Olympian detachment, yet—stylized though it is—physical excitement is present. Pianistically, the calm, absolutely secure passagework is stunning. Every note is in its proper place, every agogic accent and expressive emphasis is calmly and masterfully considered. Orchestrally, Giulini's work is of like quality. He never pushes his instrumentalists, and possibly for this reason they produce a halo of beautiful, lucid, golden tone.

Clarity from top to bottom of the staff is noteworthy, a particular asset in the quasi-contrapuntal scoring of the finale. RCA's engineers have taken it all down with spacious, resonant, poetic reality.

I was a bit taken aback to learn that Rubinstein has never before recorded any of the Schumann *Novelletten*. I was less surprised to discover that he plays them as if he were born for that purpose. RCA should march him back to the studios to tape the remainder of the set post-haste. As in the *Concerto*, the spryness and accuracy, the sheer rhythmic snap and virility are such that they would be remarkable in a pianist of forty; coming from an octogenarian master, they are astounding. The sound, a product of RCA Italiana's Rome studios, is as fine as that accorded the concerto. In every respect, then, this is a disc by no means to be missed. H.G.

SCHUMANN: *Davidshündlertänze, Op. 6: Papillons, Op. 2*

Wilhelm Kempff, piano. DEUTSCHE GRAMMOPHON SLPM 139316, \$5.79 (stereo only).

Kempff's approach to the keyboard seems to me ideally suited for Schumann. Both the *Davidshündlertänze* and the *Papillons* are performed with a directness and natural musicality which clearly reflect the artist's profound knowledge of the score. This is doubly impressive in an age in which pianists seem to feel that the only way to make Schumann "interesting" is by exaggerating every possible nuance and surface detail. Such a procedure is particularly tempting in works such as these, which consist of series of seemingly unconnected pieces. The easiest way is to play each of the pieces as a vignette, a cameo scene to be milked for as much local atmosphere as possible. Kempff, however, opts for the other, more difficult but more meaningful possibility—the projection of the entire work as a unit. What is consequently lost in momentary effect is more than compensated for by the sense of continuity and direction. Ironically, it is the linear clarity—so striking in Kempff's performances—that reveals the true poetry of Schumann's music: passages that taken by themselves might seem to be underplayed—for example, the limpid reading of the final section of the *Davidshündlertänze*—take on enormous emotional power in the total performance. There is an important lesson to be learned here by many a pianist. R.P.M.

SCULTHORPE: *Sun Music I; Irkanda IV*
 †Le Gallienne: *Sinfonietta*

Melbourne Symphony Orchestra. John Hopkins, cond. OLYSSEY 32 16 0149 or 32 16 0150, \$2.49.

Peter Sculthorpe is among the leading composers of Australia, as was also the late Dorian Le Gallienne. Sculthorpe's *Sun Music I* is a typical piece of desert



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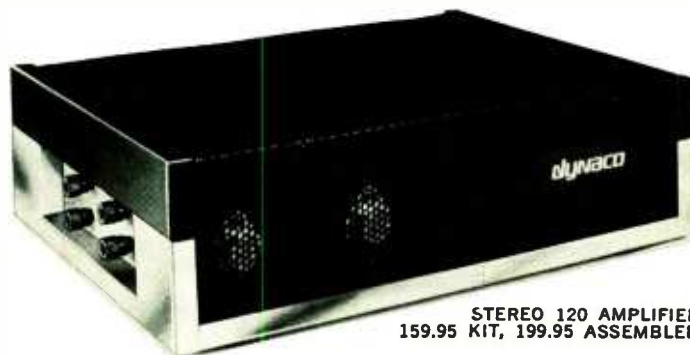
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scores necessary to evaluate its probity vis-à-vis the Rimsky version were not available—but I note with relief that Stokowski's version is, at least, shorter.

However, Stravinsky's own score for the 1919 *Firebird* is certainly available, and the kind of editorial tampering that goes on in this performance can hardly be said to instill much confidence: a measure omitted on the last page, all sorts of rhythmic distortions (e.g., the horn glissandos in the Finale stretched out so as to turn Stravinsky's seven-beat measures into square ones of eight beats), and extensive reorchestration on many pages. Stokowski connoisseurs may be intrigued to know that the monkeying-around here exceeds that in his Berlin Philharmonic version, but Stravinsky connoisseurs will have better uses for their time and money.

The recording job is best described as "gimmicky," with lots of spotlighting and the like; even the worst of these pieces can at least claim to be a show-piece for orchestra, but this doesn't sound like any orchestra I have ever heard in a concert hall. D.H.

TCHAIKOVSKY: *Marche slave, Op. 31*—See Stravinsky: *Firebird Suite* (1919).

TCHAIKOVSKY: *Songs*

Reconciliation; I do not please you; None but the lonely heart; Do not ask; If I'd known; Song of the Gypsy Girl; Why did I dream of you?; Now the lights have gone out; It was in early spring; Take away my heart; Serenade; Simple words; Whither are you flying; In the bright light of sunset; Pimpinella.

Irina Arkhipova, mezzo; Semyon Stuchevsky, piano. MELODIYA/ANGEL SR 40047, \$5.79 (stereo only).

Since most of these songs don't seem to have been around recently (there is only one duplication with Christoff's HMV disc, the last all-Tchaikovsky recital to circulate in these parts), this generally well-sung program will almost automatically find a home in certain collections. As there's not much variety of mood among the songs and as Mme. Arkhipova's straightforward singing is short on variety, I find things begin to sound monotonous after a few bands, although nearly all the songs hold the interest when heard in isolation.

Fanciers of vocal culture should find the Arkhipova voice an impressive instrument, although it tends to acquire a slight squealy edge when required to move with agility, and her attempts to enrich the tone sometimes unfocus the pitch as well (as in *Pimpinella*, which is sung in rather plummy Italian). The style is old-fashioned and unsubtle, but not objectionably mannered. Mr. Stuchevsky makes the best of his opportunities, despite an instrument of inferior quality.

The sound is well balanced and clean. Texts and translations are promised, but were not ready with the review copy, so

I cannot comment on them. By the way, the first song on Side 2 is listed as Op. 65, No. 5, with the subtitle "*Les Larmes*"; both opus number and subtitle belong to another song, for *Now the lights have gone out* is Op. 63, No. 5. D.H.

TCHEREPNIN: *Concerto for Harmonica and Orchestra, Op. 86*
†Villa Lobos: *Concerto for Harmonica and Orchestra*

John Sebastian, harmonica; Stuttgart Radio Symphony Orchestra. Hans Schwieger, cond. HELIONOR HS 25064, \$2.49 (stereo only).

The Tcherepnin, as is customary with this composer's works, is beautifully made, very tuneful and lively, but exceedingly reminiscent of Prokofiev and Stravinsky. It is the tragedy of Tcherepnin's career that his style is so much like that of the older composers, because he is, in every technical sense, a full-blown master in his own right; but he is a master who thinks much like more celebrated masters.

The Villa Lobos is a rather somber, big, and dramatic piece, which may seem paradoxical in view of the character usually associated with the solo instrument employed here. What is even more paradoxical is that the Villa Lobos, for all its weight, is better written for the harmonica than the Tcherepnin. The reason for this is that it has more unaccompanied passages for the soloist. In this recording, at least, the insubstantial tone of the harmonica tends to get lost even in very lightly orchestrated pages, and there are stretches in both concertos during which you are not sure just what you are listening to. A.F.

VAUGHAN WILLIAMS: *Symphony No. 6, in E minor; The Lark Ascending*

Hugh Bean, violin (in *The Lark Ascending*); New Philharmonia Orchestra. Sir Adrian Boult, cond. ANGEL S 36469, \$5.79 (stereo only).

Vaughan Williams' Sixth Symphony, written during World War II, is one of his strongest and grandest works, resolving its strenuousness in a marvelous, mystical Epilogue which is one of the greatest pages in modern music. That Boult plays the work well goes without saying; and it is most instructive to hear how the science of recording has advanced since the same conductor first recorded the symphonies of Vaughan Williams.

The Lark Ascending, a very early masterpiece of Vaughan Williams, embodies the English sense of nature in tone as Wordsworth embodied it in verse and Constable in paint. Its performance, both by the orchestra and the soloist, is perfection itself. A.F.

VILLA LOBOS: *Concerto for Harmonica and Orchestra*—See Tcherepnin: *Concerto for Harmonica and Orchestra, Op. 86*.



Photo: Boubat

Sweet nothings for the compleat Vivaldian, whispered by Jean-Pierre Rampal.

VILLA LOBOS: *Preludes for Guitar, Nos. 1-5; Etudes for Guitar, Nos. 1, 5, 7, 8, 11*

Charlie Byrd, guitar. COLUMBIA CL 2782 or CS 9582, \$4.79.

It has been left to Charlie Byrd, the jazz guitarist, to make the first LP disc devoted exclusively to a selection of Villa Lobos' shorter works for solo guitar, and a very convincing job he does of it. At moments his technique is a little less refined than that of some of his white-tie colleagues (the harmonics of the Prelude No. 4, for instance, are not under absolutely even tonal control), but he knows the spirit of these works—half poetry, half study-pieces—and gives them color, rhythmic freedom, and obvious affection. The lacework of Prelude No. 5 and the overlapping waves of arpeggios in the Etude No. 1 are particularly impressive. S.F.

VIVALDI: *Concertos for Flute and Orchestra* (complete)

Jean-Pierre Rampal, flute; I Solisti Veneti, Claudio Scimone, cond. COLUMBIA D3L 370 or D3S 770, \$11.59 (three discs).

This is, as far as I know, the first complete recording of Vivaldi's nineteen flute concertos (the total includes works for piccolo, two flutes, etc.). Vivaldi was the first to publish concertos for this instrument, and now that we have the entire lot for historical record—and done by so distinguished an artist as Rampal—I hope the case will rest for a time. For every really individual movement in these assorted *opera* there are countless others that spin out an endless tale of passage-work and formula stuff; and while there is a pronounced pleasure in hearing them spun by Rampal, how much working-over can a triad take? Interestingly

enough, the best works turn out to be the ones with nicknames (which are, of course, the most frequently recorded)—notably *La Notte*, with its turmoil of storm music and the black coloring of bass and cellos in the last movement; and *Il Gardellino*, with its pure bird-whistling and its lovely slow movement, surely one of Vivaldi's finest anywhere. For the rest, there is no end of superb acrobatics on Rampal's part, though he continues his practice of taking many of the fast movements at such a clip that the music almost perishes of asphyxiation. He makes a good case for the piccolo as a legato solo instrument, in the two works so designated.

I Solisti Veneti give Rampal excellent support, though at times they are too modest and underplay a good orchestral counterline which ought to be heard. S.F.

WALTON: *The Bear*

Monica Sinclair (ms), Popova; John Shaw (b), Smirnov; Norman Lumsden (bs), Luka; English Chamber Orchestra, James Lockhart, cond. ANGEL S 36477, \$5.79 (stereo only).

"An Extravaganza in One Act," with libretto adapted from Chekhov by Paul Dehn and William Walton and lyrics by Paul Dehn, looks promising. In the event, it is a total, intolerable waste of time. And the reason is the simplest on earth: the music is devoid of inspiration.

It makes do instead with a thin overlay of illustrative touches that are finger-drummingly tedious in their naïveté. A character has only to mention a dance, and we are promptly regaled with a few measures of unmemorable dance music, or to remark "the military band plays music every day" for an immediate demonstration to be offered by all the suitable instruments. There is hardly a trace of real characterization in the vocal lines, and even the word setting is frequently faulty.

It's sad to think of the composer Walton promised to become forty years ago and then to listen to the stuff he turns out these days.

The piece is conducted with verve and, one or two rather forced stereo effects aside, brilliantly recorded. But some of Monica Sinclair's loud high notes are decidedly hard on the ear, and John Shaw's "s" trouble is the sort of nuisance a singer ought to do something about. Norman Lumsden is a reliable Luka. B.J.

WEBER: *Dolmen, an Elegy*—See Petrassi: *Concerto for Orchestra, No. 5.*



RECITALS & MISCELLANY

SIEGFRIED BEHREND: *Guitar Recital*

De Visée: *Suite in D minor*. Bach: *Suite for Lute, in E minor*. Sor: *Variations on a Theme of Mozart, Op. 9*. Giuliani: *Rondo, Op. 11*. Ambrosius: *Suite No. 1, in A*. Behrend: *Sonatina on Japanese Folksongs; Spanish Suite No. 2; Tarantas*. Falla: *Homage*.

Siegfried Behrend, guitar. DEUTSCHE GRAMMOPHON SLPM 139167, \$5.79 (stereo only).

The guitar has found an impressive protagonist in Behrend: he has an easy touch, an ear for color, and a technique up to anything he demands of it—which is much. Only twice—once in the Bach and once in the Sor—does he go in for virtuoso speed at the expense of musical meaning: the recital as a whole abounds in rhythmic aplomb, marvelous articulation, complete authority in the matter of bringing out the important voices in the few passages of counterpoint which occur. Behrend himself is an effective impressionist composer. The mystic, misty orientalism of his *Sonatina on Japanese Folksongs* is perfect for the instrument, and the *Tarantas*, rhapsodic and full of variety, scarcely less so. S.F.

GRACE BUMBRY: *Lieder Recital*

Schubert: *Gretchen am Spinnrade; Der Jüngling an der Quelle; Auf dem Wasser zu singen; Die Taubenpost; Seligkeit*. Schumann: *Waldesgespräch; Mondnacht; Wenn ich in deine Augen seh'; Der Sandman; Widmung*. Brahms: *Feldeinsamkeit; Auf dem Kirchhofe; Sommerabend; Mondenschein; O liebliche Wangen*.

Grace Bumbry, mezzo; Leonard Hokanson, piano. ANGLI S 36454, \$5.79 (stereo only).

Miss Bumbry does not make life easy for a reviewer, one who is supposed to listen *past* and *through* surface blandishments to find the architecture beneath. But her honeyed loveliness of tone, her utter ease of style, defeats the attempt. I soon gave up trying and surrendered to the sheer, irresistible beauty of her singing. I suggest you do the same.

It may be that other artists do more with the words than she; and others, again, are able to summon greater intensity, for she preserves always that last

quantum of detachment. But who else sings with such effortless sorcery? Tell me that. G.M.

DELLER CONSORT: *Shakespearean Songs and Consort Music*

Morley: *It Was a Lover and His Lass; O Mistress Mine*. Wilson: *Take, O Take Those Lips Away*. Weelkes: *Strike It Up, Tabor*. Johnson: *Where the Bee Sucks; Full Fathom Five*. Cutting: *Walsingham Variations*. Byrd: *Non nobis, Domine*. Anon.: *Willow Song; How Should I Your True Love Know; We Be Soldiers Three; When Griping Griefs; Caleno Custure Me; Then They for Sudden Joy Did Weep; Bonny Sweet Robin; When That I Was; Kemp's Jig; Greensleeves; He That Will an Alehouse Keep*.

Alfred Deller, countertenor; male voices of the Deller Consort; Desmond Dupré, lute. RCA VICTROLA VIC 1266 or VICS 1266, \$2.50.

This is a poetic and beautiful record—just the thing to come home to, I should think, after an evening of Shakespeare in the theatre. (Though, if it's a thin-walled apartment you come home to, you'll have to turn your volume control way down below normal: the recording is good but very loud.)

Deller settles down after a rough, out-of-tune performance of *It Was a Lover*. The rest of the record, agreeably varied by an occasional part-song and three lute solos, shows him at his best. It is a somewhat mannered best, and several songs—notably *When That I Was*, that touching *envoi of Twelfth Night*—are disfigured by overstudied dynamic variation. But sensitivity and vocal accomplishment more than compensate for these flaws, and almost all of the music is lovely.

No texts are provided, and a few words fall under the table. B.J.

MAURICE DURUFLÉ and MARIE-MADELEINE DURUFLÉ-CHEVALIER: *The Organs of the National Shrine, Washington, D.C.*

Duruflé: *Prelude and Fugue on the Name "Alain"*. Tournemire: *Chorale-Improvisation on "Victimae Paschali Laudes"*. Buxtehude: *Gigue-Fugue in C*. Bach: *Chorale Prelude: Herr Gott, nun schlüss den Himmel auf*, S. 617. Handel: *Concerto for Organ, No. 8, in A*. Schumann: *Sketch (Canon) in B Minor*.

Maurice Duruflé and Marie-Madeleine Duruflé-Chevalier, organ. WESTMINSTER WST 17138, \$4.79 (stereo only).

Of particular interest here is the first recording available in this country of the Duruflé *Prelude and Fugue*, Op. 7, published in 1943 and inscribed *To the memory of Jehan Alain who died for France*. Alain, a young French composer of brilliant promise, was killed in the war in 1941 at the age of thirty. The theme of both *Prelude and Fugue* is built on five notes (*la, re, la, la, fa*),

which represent the letters of Alain's name, and near the end of the *Prelude* Duruflé quotes a hauntingly beautiful theme from Alain's organ composition, *Litanies*. This welcome addition to the catalogues is sensitively and imaginatively performed by Mme. Duruflé, the composer's wife.

Mme. Duruflé's second contribution is the huge, bombastic, and hyperdramatic *Chorale-Improvisation* of Charles Tournemire (1870-1939)—a very French work performed in a very French manner on a not so French instrument. The music is well served by the thrilling (if sometimes coarse) sound of the new Moller organ: the Pontifical Trumpet on this instrument is hair-raising.

Maurice Duruflé is the soloist on Side 2 of this disc in a selection of shorter works: Mme. Duruflé joins him for the *Handel Concerto*, an especially interesting arrangement for two organs. The dialogue between the Great and Chancel organs has been effectively recorded with good stereo separation of the two instruments. Following baroque tradition, M. Duruflé improvises the *Adagio* middle movement on a theme reminiscent (to twentieth-century ears) of the slow movement from Schumann's *Second Symphony*.

In the hands of these distinguished French organists, the entire recital is enjoyable, though I feel that Mme. Duruflé is more comfortable with the large French works than her husband is with his rather unidiomatic German baroque contributions.

Jacket notes include a few words about each work and thoughtfully include a complete stop list of the two instruments. C.F.G.

VLADIMIR HOROWITZ: *The Young Horowitz*

Chopin: *Mazurka in C sharp minor, Op. 30, No. 4; Waltz in C sharp minor, Op. 64, No. 2*. Debussy: *Children's Corner Suite: Serenade for the Doll*. Dohnányi: *Capriccio in F minor, Op. 28, No. 6*. Horowitz: *Danse excentrique*. Kabalevsky: *Sonata for Piano, No. 3, Op. 46*. Paganini-Liszt: *Etude in E flat*. Scarlatti: *Capriccio*. Tchaikovsky: *Dumka, Op. 59*.

Vladimir Horowitz, piano. RCA VICTOR LM 2993, \$5.79 (mono only).

The title chosen for the present collection is in a sense a misnomer, for its most extended item, the Kabalevsky Sonata, was recorded by Horowitz in December of 1947 when he was no longer exactly "young." But as the piece itself, written in 1946, was of course new and the performance, so fortunately restored to circulation, most assuredly has the vitality of youth, perhaps we can stretch a point! At any rate, you will find no grouse forthcoming from this pen.

Furthermore, we are taken back in time to those 1928 sessions in Camden, New Jersey, and to the 1930 one in New York's Liederkrantz Hall when Horowitz opted for Tausigized Scarlatti and Busonified Liszt in lieu of the originals

which he came to favor later. We are also given Horowitz' first recording of Chopin's C sharp minor Mazurka, Op. 30, No. 4—which preserves all the spontaneity and pristine variety of his celebrated interpretation to far greater effect than his later recording for Victor made about 1951. (The still more recent, Columbia account, originating from Horowitz' 1965 Carnegie Hall concert, is better than that, but still not so effective as this 1928 one.) The same might be said about Debussy's *Serenade for the Doll*, which has an almost identical lineage of Horowitz recordings as the Mazurka. Here, though, the antiquated piano sound does take its toll from the bell-like overtones and pedal atmosphere. If you are wondering about Horowitz' own *Danse excentrique*, it might be described as *The Golliwog's Cakewalk* by way of Tin Pan Alley. The pyrotechnical little *Capriccio* by Dohnányi is here given with Mephistophelian intensity.

The least attractive items, for me, are the Tchaikovsky *Dumka* and the Chopin Waltz. Recorded in 1942 and 1946, respectively, when Horowitz was residing in Hollywood, the aura of the playing (in the Chopin, particularly) has a sleek contentment that must be called "Sunkist" rather than dewy fresh. Certainly, there is something contrived about Horowitz' *bel canto* declamations in the Waltz's middle section, though the sheer pianism is always magnificent.

A word of praise to Victor for its transfer. The volume level is unusually high, and there seems to have been little, or no, use of high frequency filters. The resultant sound captures all of the impact and vitality of the eminently listenable original shellac discs. H.G.

LAWRENCE MOE: *Organ Music of Frescobaldi, Sweelinck, Bach*

Frescobaldi: *Capriccio on "Fra Jacopino"; Toccata No. 1* (both from *Il primo libro di toccate, partite, etc.*, 1637); *Toccata for the Elevation (Fiori Musicali, 1635)*. Sweelinck: *Toccata No. 23; Variations on "Mein junges Leben hat ein End."* Bach: *Prelude and Fugue in A, S. 536; Canonic Variations on "Vom Himmel Hoch," S. 769*.

Lawrence Moe, organ. CAMBRIDGE CRS 2513, \$5.79 (stereo only).

Lawrence Moe, Chairman of the Music Department and Organist at the University of California at Berkeley, performs here on two instruments at the University: the Bach is played on a 45-rank Holtkamp built in 1958, and the earlier works on a delightful little chamber organ built by Ibe Peters Iben in 1783 but utilizing pipes dating from the early seventeenth century. This gem of an instrument contains in all only six ranks (only one of which is eight feet, or unison pitch) extending to a one-foot Scherp.

Though Frescobaldi left very specific but rather enigmatic instructions on the style of performance of his keyboard works, it is difficult today to interpret

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them with absolute certainty. Moe has given careful consideration to each of the ornaments, tempo nuances, etc., and has devised musically valid and convincing interpretations.

The Sweelinck Toccata is a routine work in the Venetian style, but the Variations are thoroughly captivating. The charm and grace of these pieces would probably be even more effective on a virginal or clavichord, however.

The same careful attention to stylistic details in the playing of Frescobaldi is also apparent in Moe's Bach; the organist has ornamented the Prelude and Fugue rather more heavily than usual but with accuracy and taste. He has, however, an annoying habit of rushing slightly or hesitating on certain passages, producing some rather lumpy rubato effects.

Recorded sound is good; especially that of the chamber organ, which is very closely miked, emphasizing the articulation of each pipe. The upper work on the Holtkamp tends to scream at times, but I'm inclined to blame this on the instrument rather than on the recording. Informative jacket notes include specifications of both instruments. C.F.G.

NEW PHILHARMONIA CHORUS: *Choral Works*

Wolf: *Morgenhymnus*. Van Nuffel: *In convertendo*. Brahms: *Nänie*, Op. 82. Mozart: *Ave, verum corpus*, K. 618. Bruckner: *Five Unaccompanied Motets: Locus iste; Os justi; Ave Maria; Christus factus est; Virga Jesse*. Beethoven: *Die Ehre Gottes aus der Natur*, Op. 48, No. 4.

New Philharmonia Chorus and Orchestra, Wilhelm Pitz, cond. ANGEL S 36428, \$5.79 (stereo only).

The New Philharmonia Chorus—originally, in 1957, just the Philharmonia Chorus, and "New" since founder Walter Legge's severance from both chorus and orchestra in 1964—is very possibly the best choir in the world. Its trainer, Wilhelm Pitz, who is also responsible for the Bayreuth Festival Chorus, is unquestionably one of the finest chorus masters.

On the evidence of this record, however, he is not an impressive conductor. There are better versions available of all the more important pieces included. Jochum has done the Bruckner motets superbly as fillers for his Bruckner symphony recordings—the first, third, and fifth of them are with Symphony No. 4, the second and fourth with No. 7. There is a magnificent *Nänie* on the fourth side of Ansermet's *German Requiem* set. And for *Ave, verum corpus* I would draw attention to an excellent Telefunken collection of Mozart church music (S 43094).

Listen to the purposefulness with which Ansermet invests the orchestral bass line in *Nänie* and you will immediately perceive what is lacking here. But in fairness to Pitz it must be said that his best efforts are sabotaged by the recording, which is so resonant as to reduce the most widely divergent vowel sounds to a common hoot. I've heard these people sing, and they don't sound like this.

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The Jules van Nuffel (Belgian, 1883-1953) piece is attractive in a mildly Parry-esque way; the Wolf and the Beethoven are minor but worth having. And the easy mastery of Brahms makes the more astonishing impact in this company. B.J.

THE NEW MUSIC, VOL. 2 and VOL. 3

In Vol. 2—Boulez: *Sonatine for Flute and Piano*. Haubenstock Ramati: *Interpolation (Mobile for Flute 1, 2, and 3)*. Maderna: *Concerto for Oboe and Chamber Orchestra*. In Vol. 3—Nono: *Y su sangre ya viene cantando*. Fukushima: *Hi-kyo*. Berio: *Serenade No. 1*. Lehmann: *Quanti*.

Severino Gazzelloni, flute; Frederick Rzewski, piano (in Vol. 2); Lothar Faber, oboe (in Vol. 2); Soloists of the Rome Symphony Orchestra, Bruno Maderna, cond. RCA VICTROLA VIC 1312/13 or VICS 1312/13, \$2.50 each (two discs, available separately).

Six of the seven compositions on these two discs feature the playing of Severino Gazzelloni, the great flutist, who, as interpreter, has been a prime mover in the new music abroad much as David Tudor, the pianist, has been a prime mover in the new music written here. Gazzelloni's superb tone, his mastery of the flutter tonguings, odd staccatos, "bent" pitches, and other unusual devices demanded of him, and his major virtuoso's air of command, all come through magnificently. The works are by major figures, the recording leaves nothing to be desired, and literate jacket notes by Massimo Mila complete a most mature and important release.

Gazzelloni begins Volume 2 with a sonatina for flute and piano by Pierre Boulez, with Frederick Rzewski at the keyboard. This is very early Boulez, strictly 12-tone, but very propulsive and intense. Mila hits it perfectly when he says "the flute is used in a strange and savage way, with prodigious leaps, in sudden volleys bristling with peaks and points and constant rhythmic jolts." A wonderful piece, magnificently played.

Next in Volume 2 is Roman Haubenstock-Ramati's *Interpolation*, described as a "mobile" for one, two, or three flutes. This is an aleatory work in three sections. One flute can play them all, in which case it lasts twelve minutes; but the same parts can be played simultaneously by two flutes or three and the elapsed time is correspondingly lessened. Gazzelloni plays the three-voice version all by himself, superimposing the parts, which, of course, he had recorded separately. Three Gazzellonis are not necessarily three times better than one, but the piece is most entertaining and colorful and well worth the special effort that went into its recording.

The second side of Volume 2 is taken up with the only work of the series in which Gazzelloni does not appear. It is the *Concerto for Oboe and Chamber Orchestra* by Bruno Maderna, played by

Lothar Faber and soloists of the Rome Symphony Orchestra, the composer conducting. Faber is presumably a German. At all events he has a German-style tone—somewhat richer, rounder, and more flutelike than the Paris Conservatory tone we customarily hear in this country. The piece, although written as late as 1962, still goes back to Webern's idea of the melody of tone color—that of the oboe against other soloistic timbres, with much fascinating use of percussion. The form involves many cadenzas, with the typical Maderna lyricism throughout; in the final cadenza, the soloist switches to English horn and this listener, at least, flips his wig with delight at the result.

Maderna conducts the Rome players in accompaniment to Gazzelloni throughout Volume 3, which consists of four works for flute and chamber orchestra.

The first of these is Luigi Nono's *Y su sangre ya viene cantando*, a section from a longer work, involving voices, called *Epitaffio per Garcia Lorca*. This is a very large, grandly conceived, somewhat Germanic sounding 12-tone piece; one recalls that Nono, once regarded as the iconoclast to end all iconoclasm, married Schoenberg's daughter; here he composes like an orthodox follower of the great Viennese.

Gazzelloni's flute turns into bamboo in the next piece, *Hi-kyo*, by Kazuo Fukushima. Mila tells us that *Hi-kyo* is the Japanese word for the moon; and a typically elegant Japanese feeling for nature runs through the piece. This is where the "bent" tones come in, and they are very beautiful. The work as a whole is a most successful fusion of the Oriental and Occidental approach.

Side 2 of Volume 3 starts with a *Serenade for Flute and 14 Instruments* composed by Luciano Berio in 1957, when the fascination with Webern and his melody of tone color was still a central fact in the musical world. That fascination is very strongly reflected here, along with the humor and sweetness of which Berio, almost alone among serial composers, is capable. The final work of Volume II is an aleatory piece by Hans Ulrich Lehmann, who is much younger than the other composers in this series and is much less well known. His work also contains some marvelous effects of color, especially as between the flute and the tuned percussion (marimba and vibraphone), but it is somewhat overshadowed by the longer, more powerful, and more original work of Berio just before it. A.F.

HELGE ROSWAENGE: *Operatic Arias and Duets*

Verdi: *Un Ballo in maschera: Ma se m'è forza. La Forza del destino: O tu che in seno. Aida: Pur ti riveggo; La fatal pietra*. Giordano: *Andrea Chénier: Un di all'azzurro spazio; Udite! Sono sola . . . Ora soave; Si fui soldato; Come un bel di; Vicino a te*.

Felicie Huni-Mihacsek, soprano (in the *Aida* duets); Käthe Heidersbach, soprano

(in the *Chénier* duets); Helge Roswänge, tenor; various orchestras. ROCOCO 5269, \$5.95 (mono only).

Few opera singers (and very few tenors indeed) last as long as Helge Roswänge has done. Born in Denmark in 1895, he achieved high renown in central Europe between the wars and according to recent reports he now lives—and still sings—in Vienna. New Yorkers who were present will not have forgotten the remarkable concert in which he made his first American appearance at the age of sixty-eight.

At his zenith, Roswänge seems to have commanded almost the entire active tenor repertoire. He was a superlative Mozart singer (witness his Tamino in the complete Beecham recording of *The Magic Flute*) and he also sang a large number of French and Italian roles. But he stayed away from Wagner, apart from an occasional *Lohengrin*.

Rococo's revival of the Verdi items is certainly worthwhile, though the German words—everything on the disc is sung in German—are an obstacle to complete enjoyment. The discs date from the early Thirties, sound well, and it is a pleasure to hear so supple and robust a voice at work in this music. Both *Aida* duets are well realized, though Roswänge was never a notable Rhadames; the soprano gives evidence of high musical sensitivity and loveliness of tone, though her approach is a little tentative by Italian standards.

There is somewhat less enjoyment on the obverse side. The provenance of the *Chénier* excerpts is not given, but to judge from the length of the sequences and the general character of the sound, I would guess they come from a wartime broadcast. Roswänge starts well enough, with a forthright "Improvviso," but from then on we go messily downhill. The soprano is, frankly, awful and she has a wobble ten yards wide. G.M.

TERESA STICH-RANDALL: "Favorite Arias"

Gounod: *Faust: Je voudrais bien savoir . . . Le Roi de Thulé . . . Air des Bijoux*. Charpentier: *Louise: Depuis le jour*. Delibes: *Lakmé: Pourquoï dans les grands bois*. Beethoven: *Ah, perfido!* Weber: *Der Freischütz: Wie nahe mir die Schlummer . . . Leise, leise*. R. Strauss: *Ariadne auf Naxos: Es gibt ein Reich*.

Teresa Stich-Randall, soprano; Vienna Radio Orchestra, Vienna Volksoper Orchestra, Brian Priestman, cond. WESTMINSTER WST 17140, \$5.79 (stereo only).

As vodka is to other spirits, so is the voice of Teresa Stich-Randall to other sopranos: neutral, colorless, somewhat dry—distinctly short of those botanicals that contribute to flavor, character, and warmth. There is often a tendency to go white up top and (now letting slip the alcohol analogy) some instability of pitch in the low notes. Nevertheless, she brings such redeeming qualities of intelligence, craftsmanship, and good taste

to all she undertakes that it is impossible to withhold respect, admiration, and, ultimately, applause.

This is not so successful a representation of Miss Stich-Randall's art as the recital disc (Westminster WST 17130) reviewed here last January; but it has its virtues. Two of the items really want more in the way of sheer vocal loveliness than she can provide—the *Louise* and *Ariadne* arias—but she comes into her own with Marguerite's naïveté (in the *Faust scena*), and she projects most effectively Agathe's rustic simplicity in the *Frieschütz* aria. Very charming too and most welcome is the Delibes. It is not the familiar coloratura warhorse known as "Bell Song," but the gentler soprano solo from Act I. In the Beethoven, the tender passages are very well given but the "hate" sequences are perfunctory.

Priestman supports sensitively, though parts of the *Faust* are needlessly slow. There are some ungainly horn passages in *Frieschütz*. Balance and recording quality are excellent. G.M.

DAVID TUDOR: "A Second Wind for Organ"

Kagel: *Improvisation ajoutée*. Wolff: *For 1, 2, or 3 People*. Mumma: *Mesa*.

David Tudor, organ and bandoneon. ODYSSEY 32 16 0157 or 32 16 0158, \$2.49.

This is all on the silly, solemn side of modern music.

Mauricio Kagel's *Improvisation ajoutée (Improvisation with Interpolations?)* calls for a huge, nineteenth-century style organ on which big, fat, solemn sounds are made by the organist while three assisting gnomes climb all over the instrument, raise hell with the registration, and frequently express themselves with sounds like "Ho, ho, ho!" and "Tee hee!" Apparently the composer relies to some degree on the visual effect of these goings-on; it is the kind of vaudeville sketch that briefly passed for modern music six or seven years ago.

Next is a piece called *For 1, 2, or 3 People*, by Christian Wolff, a composer who, like John Cage, takes infinitely more time avoiding composition than it would take to compose something. You know without looking that the notes will tell you that any number can play, that any instrument can be used, that the notes can be up or down or long or short, and so on. Tudor does it on a baroque organ, with which he produces various noises.

The second side is taken up entirely with Gordon Mumma's *Mesa*, for cyber-sonic bandoneon. The bandoneon, it turns out, is a kind of accordion. Mumma has rigged it with circuitry that produces certain effects "semiautomatically," whatever that may mean. The piece consists of isolated, long-held single tones and tone clusters, with no perceptible relationship or organization, for twenty-three minutes. A.F.



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REPEAT PERFORMANCE

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BALAKIREV: *Symphony No. 1, in C.* Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. Seraphim S 60062, \$2.49 (stereo only) [from Angel S 35399, 1957].

Balakirev worked on his C major Symphony for some thirty years before he felt ready to conduct the first performance in 1898 (not 1888 as stated in the jacket notes)—it seems that the composer was often subject to black fits of Russian despair which made creative work virtually impossible. The results of his protracted effort, while not of hypnotic musical quality, add up to a pleasantly tuneful forty minutes and fill a real gap in the catalogue: Balakirev was, after all, the only professional among the "Mighty Five" and his better-known colleagues (Mussorgsky, Borodin, Rimsky, and Cui) wrote many of their works under his supervision. Beecham's good-natured, sumptuously recorded performance is definitely the last word.

CHOPIN: *Concerto for Piano and Orchestra, No. 1, in E minor, Op. 11.* Maurizio Pollini, piano; Philharmonia Orchestra, Paul Kletzki, cond. Seraphim S 60066, \$2.49 (stereo only) [from Capitol SG 7241, 1961].

Eighteen-year-old Maurizio Pollini had just taken the First Grand Prize in the 1960 Frederic Chopin Competition when he recorded this performance. It's a beauty—the pianist's youthful ingenuousness provides the perfect match for Chopin's teen-age concerto. Perhaps the most awesome aspect of Pollini's considerable technical facility is his ability to scale his tone down to a lovely liquid rippling which still manages to retain warmth and body. Furthermore, his command of rubato is extraordinarily subtle, never mannered or overextended for an instant. This is a happy, singing performance, certainly one of the best in the catalogue. Kletzki's lithe accompaniment is ideal, and Seraphim's top-notch sound sets it all off beautifully.

GRIEG: *Concerto for Piano and Orchestra, in A minor, Op. 16.* **SCHUMANN:** *Concerto for Piano and Orchestra, in A minor, Op. 54.* Dinu Lipatti, piano; Philharmonia Orchestra, Alceo Galliera, cond. (in the Grieg), Herbert von Karajan, cond. (in the Schumann). *Odyssey 32 16 0141*, \$2.49 (mono only) [from Columbia ML 4525, 1952].

Definitely a desert-island disc. Lipatti's famous Grieg/Schumann coupling is the classic statement of these well-worn concertos. Under the pianist's nimble fingers, both works sound as fresh and appealing as the day they were written—firm-lined, vital, and technically flawless yet poetical, spontaneous, and totally devoid of sentimental mannerism. It's

well worth bearing with the faded sound, poor even in its day; such well-nigh perfectly balanced performances come our way but rarely.

SCHUBERT: *Symphony No. 8, in B minor ("Unfinished").* **MENDELSSOHN:** *Symphony No. 4, in A, Op. 90 ("Italian").* New York Philharmonic, Leonard Bernstein, cond. Columbia ML 6457 or MS 7057, \$5.79 [from Columbia D3L 337 or D3S 737, 1966].

Pleasurable as these snappy performances may be, the real item of interest is the disc presently being offered with this release as a bonus: a compendium of New York Philharmonic performances recorded under ten conductors associated with the orchestra during the years 1926 to 1954. It's a fascinating nostalgic pot-pourri with something for everyone. Of particular historical interest is Mengelberg's brilliant *Ride of the Valkyries* and Toscanini's *Nocturne* from the Mendelssohn *Midsummer Night's Dream* music, both recorded by Brunswick in the 1920s.

Columbia's jacket offers a capsulated history of the Philharmonic in honor of its 125th anniversary season, but thoughtlessly omits any recording data. For those who wish to add the pertinent facts, here is a quick rundown: Berlioz' *Roman Carnival Overture*/Barbirolli (11/16/40); Sibelius' *Melisande* from *Pelleas and Melisande*/Beecham (6/15/42); Wolf-Ferrari's *Overture to The Secret of Suzanne*/Rodzinski (2/27/45); Beethoven's *Egmont Overture*/Walter (12/6/54); Vaughan Williams' *Greensleeves*/Stokowski (2/21/49); Stravinsky's *Circus Polka*/Stravinsky (2/5/45); the *Scherzo* from *A Midsummer Night's Dream*/Szell (12/17/51); the Third Act Interlude from Berg's *Wozzeck*/Mitropoulos (4/12/51). A delightful birthday celebration.

STRAVINSKY: *Le Sacre du printemps; Petrushka; L'Oiseau de feu; Le Baiser de la fée.* Orchestre de la Suisse Romande, Ernest Ansermet, cond. London CSA 2308, \$17.37 (four discs, stereo only) [from various London originals, 1956-1964].

The reasoning behind this repackaging is apparently to provide a convenient musical cushion for "What Everyone Should Know about Music," a lecture by Ansermet contained on a bonus disc included with the set. Listeners accustomed to Leonard Bernstein's racy TV-side chats may well find Ansermet's presentation pretty tough going: the conductor often phrases his ideas in needlessly obscure rhetoric (human feelings are "a formulation of our psychic activity in a determinate affective situation"). Further problems are encountered

Continued on page 104

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REPEAT PERFORMANCE *Continued from page 102*

by the necessity of compressing so much background on acoustical data into a brief hour-long talk, and a basic familiarity with this aspect of music as well as a modicum of musical literacy is essential if one is to fill in the gaps. Still there is much of value in what Ansermet has to say, while his analysis of Beethoven's *Coriolan* Overture is especially stimulating. The conductor's final point, the impossibility of atonal music as a legitimate means of musical expression, could be disputed, and within the context of an all-Stravinsky album it takes on a very ironic flavor.

The performances themselves are precise, straightforward, and rather characterless. Ansermet's strengths as a Stravinsky conductor are not really suited to these ballet scores; more persuasive performances, beginning with the composer's own, are to be found in each case.

WAGNER: *Tristan und Isolde: Prelude and Love Death; Parsifal: Prelude and Good Friday Spell.* NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victrola VIC 1278, \$2.50 (mono only) [from RCA Victor LM 6020, the *Tristan* recorded in 1952, the *Parsifal* in 1949].

Toscanini finds just the right orchestral sonority for the dramatic contrasts of the *Parsifal* Prelude: the opening strands of string arpeggios are marvelously articulated; the brass choir spells out faith in great, solid capital letters; and Amfortas' suffering is as intense and vivid as it should be. For sheer variety of sound we are quite a distance from the homogenous velvet-carpet textures Knappertsbusch used to weave—in fact Toscanini's approach corresponds very closely to what Boulez achieves in his current Bayreuth performances.

The *Tristan* strikes me as altogether less successful. Again the orchestral detail is fabulous, but the conductor reveals a rather myopic view of the music and the famous harmonic wrench that brings us back to the opening chord seems to take him totally by surprise. Without the inextinguishable building up to this pivotal moment, the Prelude scarcely makes the effect Wagner intended. The sound is wholly adequate.

WILHELM FURTWÄNGLER: "A Wagner Concert." Vienna Philharmonic Orchestra, Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond. Seraphim IB 6024, \$4.98 (two discs, mono only) [from various Electrola originals, 1938-1954].

WILHELM FURTWÄNGLER: *Schumann: Symphony No. 4, in D minor, Op. 120; Haydn: Symphony No. 88, in G.* Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond. Heliodor H 25073, \$2.49 (mono only) [from Deutsche Grammophon KL 27/31, recorded in 1951].

Furtwängler's unflinching sense of archi-

tectural design makes him the ideal conductor for Schumann's thematically unified Fourth Symphony. The cogent logic behind this performance is further enhanced by careful attention to instrumental detail and by the superb plasticity with which the Berlin Philharmonic molds a melodic phrase. The Haydn is quite special too: a bit short on earthy humor perhaps, but long on symphonic sinew and ravishing orchestral tone. Heliodor's pressing has a good deal more treble presence than the mellower DGG original, but a rather bad patch of wow afflicts the first few minutes of the Schumann—the only flaw in an otherwise most distinguished reissue.

Seraphim's all-Wagner album is an essential companion piece for this label's complete *Walküre* and *Götterdämmerung* excerpts discs. Included here are Furtwängler's marvelously measured performances of the overtures and preludes to *Tristan* (with the *Liebeshod*), *Meistersinger*, *Tannhäuser*, *Lohengrin*, *Fliegende Holländer*, and *Parsifal* (with the *Good Friday* music) as well as the *Ride of the Valkyries* and the *Siegfried Idyll*. The 1938 *Tristan* and *Parsifal* were exceptionally well engineered, sonically superior, in fact, to the postwar items.

TITO GOBBI: "The Art of Tito Gobbi."

Tito Gobbi, baritone; various orchestras, accompanists, and conductors. Seraphim SIB 6021, \$4.98 (stereo only) [from Odeon ASD 606/07, 1965].

To celebrate Tito Gobbi's fiftieth birthday in 1965, EMI recorded the baritone in this collection of operatic arias, classical songs and arias, Italian and Neapolitan popular songs, and romantic Italian songs—one group per side. It's a challenging assignment but Gobbi brings it off marvelously: the recital is a veritable triumph of resourceful intelligence, sensitive musicianship, and inventive imagination over nature. (As far as I'm concerned, the only sour note Gobbi ever hit was when he confessed that he had learned *Wozzeck* by instructing his accompanist to bang on the piano at random.)

The voice is in representative shape here: martini-dry, occasionally marred by an unpleasant hollow quality, but incredibly malleable and capable of conveying almost any emotion you'd care to mention. Each aria is splendidly characterized—especially Michonnet's touching little monologue from *Adriana Lecouvreur* and Belcore's puffed-up entrance aria from *L'Elisir*—and the Neapolitan trifles gain immeasurably from Gobbi's refusal to oversentimentalize them. The classical items could benefit from a more seductive tone and liquid phrasing, but even here the singer has interesting ideas. Accompaniments are all to the point, the sound is first-class, and the requisite texts and translations are provided. A most rewarding profile of a superb singing-actor.

PETER G. DAVIS

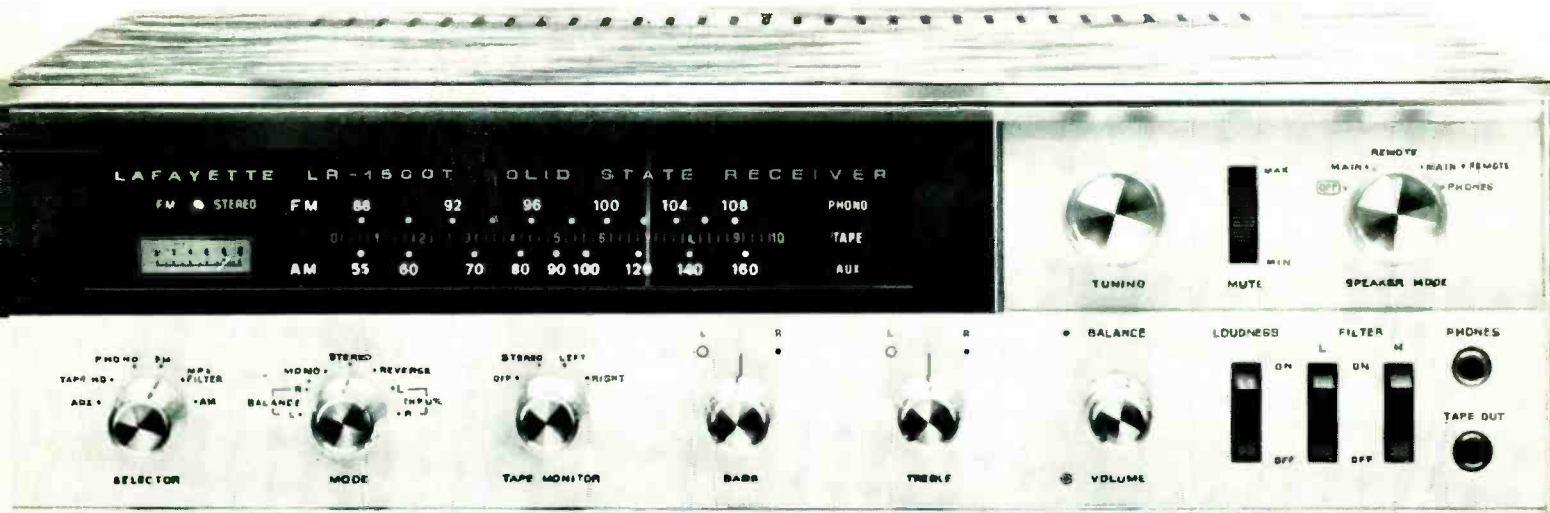
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THE PASSION OF MALVINA REYNOLDS

MALVINA REYNOLDS IS the extraordinarily vital and gifted California lady who gave us, among other songs, the classic *Little Boxes*. In that disturbing but funny gem, she invented an expression that is now part of American speech—"ticky-tacky." Whenever I pass a "housing development" or drive into a town whose one approach is crusted with neon screaming PIZZA FISHBURGERS FROZEN CUSTARD MOTEL BOWLDROME or find a rusting beer can on a lakeshore in Maine or gaze on a forest of television antennas, that expression pops into my head, and I think of Mrs. Reynolds.

Mrs. Reynolds is in the folk bag, which in general isn't my bag. So much of it is synthetic and pretentious—when it isn't moronically simple—including the work of a great many people currently being proclaimed poets by people who should know better. But Mrs. Reynolds is one development of the folk thing (or perhaps I should say developer) I genuinely admire. No doubt that's partly because we have similar viewpoints. But more, I find her authentically articulate in an age when it is customary to equate obscurity with profundity.

Mrs. Reynolds is sixty-seven. She is younger, she is more intensely involved in living than anyone I know. She's amazing. She continues to pour out her odd, pointed songs, each of them a dart going to the bull's-eye of an intended target—no handfuls of images tossed at random, in the hope that one of them will hit something.

Recently she branched out: she wrote an article in *Natural History* magazine on the destruction of San Francisco Bay—a battle in the businessman's war to demolish America which particularly concerns her, since she's a native Californian and lives in nearby Berkeley. The article was like one of her songs expanded.

That she should be a capable journal-

ist didn't surprise me: she was a newspaperwoman before she was a songwriter. But that anyone could use the form of the magazine article to sing did surprise me. And make no mistake, the article sings—sings sadly of vanishing birds and disappearing tidescapes and whizzing automobiles where once there were marsh grasses, images that ebb and flow among the solid rocks of her assembled statistics. Did you know that San Francisco Bay is only a third the size it once was? Well, it is: landfill programs are devouring it—the best harbor on this country's Pacific Coast.

"She's amazing," says one of Mrs. Reynolds' friends. "She'll be looking at a newspaper and she'll see something that interests her, and before you know it, she's written a song about it."

"In the folk field," says a folk singer, "she's famous for being incredibly prolific. They say she writes a song a day—before breakfast."

The song may be about the idiocy of war, about the institutionalized cruelty of the south, or about urban blight of the genteel kind, such as those unforgettable and by now inescapable little boxes on the hillside. But the most poignant of all her subjects—it lies like underpainting below the surface of many of her songs—is man's mindless assault on nature. If I read her correctly, she's deeply preoccupied by the appalling waste which has become a way of life in this land in this time—equally upset by the weird old men willing to throw away fine young lives to make a cheap political point and the weird young men willing to throw away fine old traditions to make a cheap aesthetic buck.

By one of the happier accidents of my life, Mrs. Reynolds and I have become pen pals. It started when I quoted one of her songs on this page a couple of months ago; she read it and, flying back to California, wrote me a note, the very tone of which made me feel we'd been

friends for years. It wasn't like a conversation begun, but like a conversation resumed.

Through the letter, I found one clue to Mrs. Reynolds' effectiveness. She's not only young at heart, as the expression goes: she's young in mind. She's a young girl. *She really is*, no matter what date her birth certificate bears, no matter how many lines crease her wonderfully beautiful face. Something about her—and it was in the letter—remains naïve; and her sophistication as a lyricist lies precisely in her anomalous quality of ingenuousness. Mrs. Reynolds doesn't heave world-weary sighs, and she doesn't view with alarm. She views with amused surprise or with hurt surprise (but always with *surprise*) the unending examples of man's folly and avarice. This is a child's response, and it is what makes her work so utterly and indisputably true.

That particular letter was sad, though her letters can be funny. She'd had a bad day in New York. She'd learned that her record company planned to drop her. Her first record for the label was her last, so you'd better grab it—nobody sings her songs with quite the charm she does. There was surprise in her mention even of the dropped option. Evidently she doesn't understand: if you don't make money for a company, they dump you, no matter what your worth. Oscar Wilde said a cynic was a man who knew the price of everything and the value of nothing. I wonder what he'd have thought about people and institutions that don't even know there was such a thing as value?

Anyway, after getting the news that her label no longer loved her, she went out to lunch. Mrs. Reynolds is clearly a gourmet (who else has written a song decrying the food at roadside restaurants?) and she was heading for the Champlain on 49th Street. She discovered it was closed. I told her in my replying letter that the Champlain (which I too liked) isn't the only thing that's gone. All of 49th Street, along with 48th Street (the heart of the music business, with its instrument shops, repairmen, rehearsal halls, and Jim and Andy's bar) and 47th Street, is coming down to make way for an extension of Rockefeller Center.

The streets themselves don't mean much: they weren't triumphs of architecture. (Indeed, most of New York's architectural treasures were already gone, replaced by unhuman silos of glass and metal.) But 48th Street had soul.

Mrs. Reynolds is, I suspect, more durable than 48th Street. I don't think that the fact that her record company gave her the heave is going to slow her up much. Some other label will surely pick her up.

Not that I think she and her songs are going to change anything. But at least they put a focus to events as America, belching, rushes madly through the meal in which it is eating itself.

Dig Malvina Reynolds—great lady and sweet-sad-funny chronicler of America's dying.

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Carmichael's wry *Baltimore Oriole*; and a fresh, fierce version of Gilbert Bécaud's *Et maintenant*. Gordon Lightfoot's *Early Morning Rain* is included, but its touted charm continues to elude me. Dashiell goes out on a limb with Jesse Colin Young's *Lullaby*, balancing on the edge of the maudlin and coming out on the right side through sheer conviction. One can almost see him singing it to his children.

The album is ill balanced in many places, placing the accompaniments out in front of the voice (*I Think It's Gonna Rain Today*). It's an annoying, cop-out device that only bad rock singers find helpful, and I'll be glad when it is no longer used for qualified artists.

This is an album of a man doing what he wants to do, making an absorbing, honest, noncorporate statement in solid musical terms. Dashiell's is a compelling talent. M.A.

FRANK SINATRA/DUKE ELLINGTON: Francis A. and Edward K. Frank Sinatra, vocals; orchestra, Duke Ellington, cond. *Follow Me; Sunny; Indian Summer*; five more. Reprise F 1024 or FS 1024, \$4.79.

You can trace the origin of the idea behind this album. Sinatra had a successful album last year titled "Francis Albert Sinatra/Antonio Carlos Jobim." He also had some success recording with the Count Basie band. Extend and combine those two ideas, and you've got the essence of this one. The cover, showing pictures of Sinatra and Ellington as chil-

dren, is derived from that of the Streisand disc, "My Name Is Barbra." It is logical that the album should sound tired, and it does.

Still it is, I think, better than Sinatra's work with Basie. Sinatra's time feeling and that of the Basie band were somewhat at odds with each other. The Ellington band's time—loose, lazy, and the-hell-with-it, reflecting the famously sullen attitude of the band—goes much better with Sinatra's throw-away approach of recent years.

But rhythmically the album is too much in one groove. Sinatra is generally in good voice, and the band is together. It is, nonetheless, one of those good-but-so-what records. And, incidentally, it contains only eight tunes. G.L.

FUGS: Tenderness Junction. Ed Sanders, vocals; Tuli Kupferberg, vocals and erectorine; Ken Weaver, vocals and drums; Charles Larkey, bass; Dan Kootch, guitar, electric violin, percussion, and vocals; Ken Pine, mouth harp, organ, oscillator, and vocals; Allen Ginsburg, vocal (in *Hare Krishna*); assisting musicians. *Knock, Knock; The Garden Is Open; Wet Dream; Aphrodite Mass*; six more. Reprise R 6280 or RS 6280, \$4.79.

Waiting in line to hear the Fugs in the summer of '66, I watched as a very straight and neatly dressed young man nervously escorted his date up to the box office to find out if *The Message* was too much for the ears of his companion. He then walked up to my own little group

and asked whether the Fugs were suggestive. "Suggestive?" said a friend, "No, they're explicit!" The young man and his blushing date split.

So here are the Fugs with their first big-label album. (They put out a couple of delightfully raunchy discs on ESP about two years ago.) And they are quite explicit: graphic sex fantasies abound to tickle your fancy; outrageously funny evocations of frustrated high school years long past all but bring tears of nostalgia to those of us raised on the inexorable four-chordal patterns of mid-Fifties rock-and-roll.

The Fugs excel at parody. On a good night Ed Sanders can keep a sympathetic audience convulsed with laughter for two solid hours. When the subject isn't sex, it's usually politics, and as funny and sharp-witted as the Fugs's repartee may be, you feel the anger and frustration that underlie all of their caustic attacks on the Vietnam holocaust.


No one looks to the Fugs for pace-setting trends in rock music; the musicianship is pretty cautious at best. Unfortunately, their biting vitality is not well captured on records—so if you do buy this album, think of it as being merely suggestive of their explicitness. S.L.

GODFREY CAMBRIDGE: Live at the Aladdin, Las Vegas. Godfrey Cambridge, narrations. Epic FLM 13115 or FLS 15115, \$4.79.

It is difficult to categorize Godfrey Cambridge. To say he's a Negro comedian is misleading, though he is most decidedly Negro. He is most of all an uproariously funny man. Perhaps the best way to place Cambridge in the hierarchy of clowns is to take a look at his contemporaries: Moms Mabley is an ethnic Negro humorist; Dick Gregory is a NEGRO comedian, and a man of protest; Bill Cosby is a comedian who just happens to be a Negro—his material is in no way contingent on that fact.

Godfrey Cambridge, therefore, is a Negro who is a comedian. He makes many references to his origins but no more than he does to his being fat. Everything is grist to his humor mill.

On this album he pokes fun at such diverse subjects as topless dancers, European travel, and the lack of black power in white-collar crime. Recorded live in Las Vegas, the album has none of the stilted laughter often accompanying such efforts. Throughout, Cambridge remains consistently tasteful and, more difficult, consistently funny. T.P.

 **TAMBA 4: We and the Sea.** Tamba 4, instrumentals and vocals. *Dolphin; Consolation; Lemanja*; four more. A & M P 2004 or SP 3004, \$5.79.

The Tamba 4 is a Brazilian group who had the first hit recording of *Girl from Ipanema* in Rio in 1963. This is their first recording in the States, and for once we have informative liner notes when we need them.

Backbone of the group is thirty-one-year-old leader/arranger/composer/pianist Luis Eça. While most Brazilian musicians are revered not so much for dazzling technique as for their sense of

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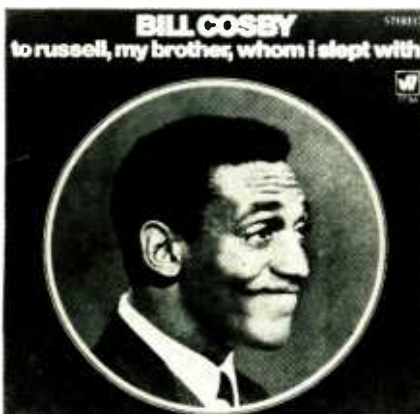
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harmonics, tone, time, and feeling. Luis Eça is a master technician as well. He sounds a bit like Oscar Peterson, stressing samba instead of jazz rhythms. Formally trained in Europe, Eça plays with a love for Ravel, Debussy, Rachmaninoff, and Gershwin.

On flute and bass is Bebeto, who also sings. According to the notes, João Gilberto, when asked who was the best bossa nova singer after him, said: "Bebeto, but not after me—before me." Gilberto's graciousness was well placed. On drums and other percussion tools is Ohana. The fourth member is twenty-one-year-old Dorio, who plays both classical guitar and bass.

It's difficult to choose favorite tracks. The most dramatic is Jobim's *O Morro*, reflecting Eça's love for Gershwin. Also fine are *Flower Girl (Moca Flor)* sung in Portuguese by Bebeto, and *Canto de Ossanha*, played and chanted by the whole group.

This is the most exciting Brazilian group to be heard here in some time, and this is a durable album. Even its color cover, a tiny sailboat on a golden sea, is quite worth staring at. Buy it and wear it out. M.A.

NANCY WILSON: Welcome to My Love. Nancy Wilson, vocals; Oliver Nelson, arr. and cond. *Angel Eyes; In the Heat of the Night; You Don't Know Me*; eight more. Capitol ST 2844, \$4.79 (stereo only).

The early Nancy Wilson was a superb singer. When the bigtime came, that lovely talent sank behind so many layers of affectation that the original artist was barely recognizable.

But what have we here? A reawakening of Early Nancy? The situation reminds one of Cyril Connolly's remark that behind every fat man is a thin man trying to get out. Dare we suppose that Miss Wilson has finally gotten out from under her success-at-all-costs phase and returned to the warm, sweet, direct singing she can do so well? To judge from this album, there's a fairly substantial case for optimism. She hasn't sounded so good in years.

Among the fresh material is *May I Come In?* by Marvin Fisher and Jack Segal (who wrote *When Sunny Gets Blue*); Tommy Wolfe's musically disjointed but lyrically evocative *I'm Always Drunk in San Francisco*; Johnny Keating's and Richard Quine's fine *Theme from "Hotel."* The only poor song is the title tune, *Welcome to My Love* by Sammy Cahn and Bill Schluger—pretty melody, hack lyric.

Miss Wilson gives us the first interesting vocal version of *Ode to Billie Joe* since the original. *Billie Joe* sounds easy and isn't, as witness what's happened to several short-sighted singers who have already bombed out with it. Miss Wilson alone, besides Bobbie Gentry, has found a way into the song, relaxing with the lyric, slightly slowing its tempo.

On this set Miss Wilson has her rather elaborate style, with its chokes, sobs, squeaks, and sighs more or less under control. If you're one of those Wilson fans who gave up, this album will cheer you. M.A.

JAZZ

KARL BERGER: From Now On. Karl Berger, vibes; Carlos Ward, alto saxophone; Henry Grimes, bass; Edward Blackwell, drums. *Scales; Turn Around; Steps*; four more. ESP 1041, \$4.98 (stereo only).

Karl Berger, a young jazz musician from Germany, has been playing some astonishing vibes around New York with groups led by Robin Kenyatta, Roswell Rudd, and Don Cherry. His solos are often built on ringing waves made up of rapid flicks of sound that spread and swell—a distant variant of John Coltrane's "sheets of sound" with the important difference that the vibraphone notes can be sustained and blended as Coltrane's saxophone notes could not. He uses the same technique in ensembles and in backing other soloists, contributing a distinctively new sound to whatever jazz group he may be with.

On this LP, which was recorded in 1966 and is his American recording debut, Berger approaches this ringing blend of sound only occasionally and he never really gets into it as he has been doing in recent live performances. But the virtuosity that enables him to work in such a vein is evident all through the disc. He leans towards groups of rapid runs—sometimes erratic in their stops and starts, like birds running along the sand, at other times sustained and accompanied by his own merry, high-voiced keening.

His compositions (he wrote all seven pieces) have somewhat boppish themes but they develop in a variety of ways—*Blue Early Bird* achieves a jaunty dreamlike quality, *Like That* is an easygoing fingersnapper, *Greenbird* pours on the speed. Eddie Blackwell and Henry Grimes give him strong and steady support. Carlos Ward's alto adds some suitable touches of color but his solos often have a raw, hollow sound that seems out of context with the rest of the group.

J.S.W.

JOHN COLTRANE: Om. John Coltrane and Pharaoh Saunders, tenor saxophones. Joe Brazil, flute; McCoy Tyner, piano; Jimmy Garrison and Donald Garrett, basses; Elvin Jones, drums. Impulse A 9140, \$4.79 or AS 9140, \$5.79.

About seven years ago, John Coltrane was having dinner at my home in Chicago. We had become, in a timid sort of way, good friends. I very much admired his music at that time.

What I remember best about the evening was that I turned Trane on to Bartók. Surprisingly, it was quite new to

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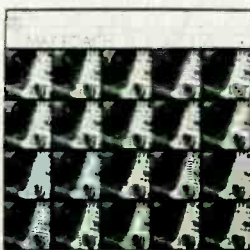
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him. I played him the *Concerto for Orchestra*, hardly a difficult work, and he listened on my headphones, as entranced as a child. I was surprised at the limitations of his listening experience, having become accustomed, through such acquaintances as Miles Davis, J. J. Johnson, Bill Evans, Quincy Jones, and others, to thinking of jazz musicians as having wide-ranging and sophisticated backgrounds.

In the years that followed, I lost track of Trane, both musically and personally, though he made one lovely album of ballads, the dates for which I attended.

But most of his music was incoherent, and becoming more so. His solos grew longer and more forbidding, and his brilliant drummer, Elvin Jones, often got bugged at playing forty-five-minute sets on a single tune. A good many people, including musicians who couldn't be fooled by the shucking and jiving of the jazz critics, were bored to distraction with what Trane was doing.

A few months before he died, Trane made a tour with one of those supermarket-packaged jazz concerts. Very depressed, he sat next to one of the older musicians on a plane, and poured out his heart. The essence of it: that he didn't like what he was playing, and had no idea where he was going. He was interested in mysticism by then, groping for religion and faith in a world that seems to say that if God exists, He must be a psychotic. You could feel a desperation for answers in John: it was reflected in the music. All right, so he found no answers—how many people do? But I don't think he even asked the questions very well.

The liner notes to this album, by the prolific Nat Hentoff, contain some watered Alan Watts, including an explanation of the meanings of *Om* (that's the word you're looking for in crossword puzzles when it says "mystic syllable"), and an admonition to the listener to "start by not worrying about how it is all structured, where it is all leading." It's singularly good advice. For the music has no structure, and it leads nowhere. There are twenty-nine minutes of saxophone mewlings and strange-throated regurgitations from Trane and Saunders. The long-suffering Elvin Jones whangs, whacks, and sizzles accents on the drums—but accents to what?

The record is a naïve excursion into realms of philosophy I don't think Trane really understood at all. He just hungered for it.

The album is quite amusical. Let's put it more simply: it's nonsense. G.L.

✿ EARL HINES/JIMMY RUSHING: *Blues and Things*. Earl Hines, piano; Budd Johnson, tenor and soprano saxophones; Bill Pemberton, bass; Oliver Jackson, drums; Jimmy Rushing, vocal. *Louisiana; Am I Blue; Changin' the Blues*; six more. Master Jazz Recordings 101 or S 8101, \$5.00 (Master Jazz Recordings, Box 579, Lenox Hill Station, New York, N. Y. 10021).

This disc is the first recorded outgrowth

of a series of private jam sessions organized by a pair of Madison Avenue jazz fans, Bill Weilbacher and Don Kanter, whose tastes lean towards the mainstream and pre-bop styles. It is also, reputedly, the first time that Earl Hines and Jimmy Rushing have recorded together. The LP is a showcase for a brilliant and varied set of performances by Hines, his quartet, and particularly Budd Johnson. Hines is in top form, beautifully recorded, noodling, drifting along, and erupting in those extraordinary passages that are full of dazzling, dancing lights. He has rarely sounded so relaxed, so completely at ease on records.

Johnson too seems to be responding to the informal atmosphere. His tenor is warm and singing and his soprano saxophone version of *Summertime*, one of the most striking moments of the Newport Jazz Festival in 1967, is a minor classic.

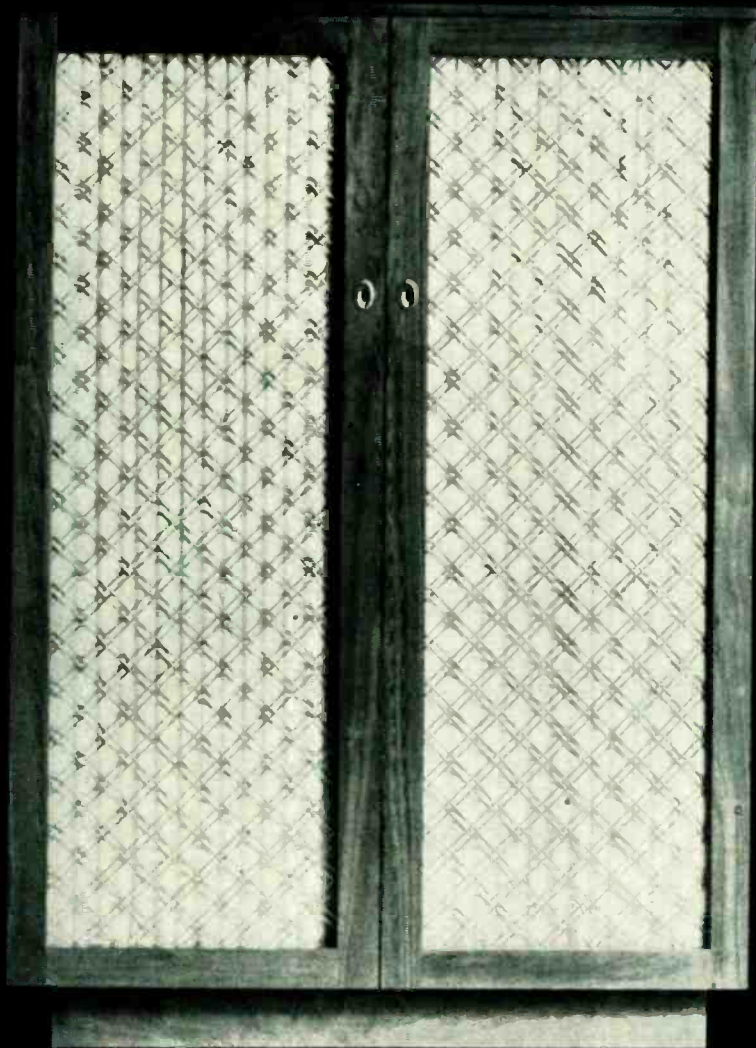
For Rushing, it was a sentimental occasion. He introduces *Save It Pretty Mama* with a huskily voiced dedication to Don Redman and digs back into his days with Count Basie for another tune, *Exactly Like You*. The Rushing phrasing and style remain as distinctively refreshing as ever, but his voice is sometimes clouded and worn. Despite this, he can still summon those provocative vocal leaps that are a hallmark of his singing. This obviously was a happy occasion and its spirit is caught and projected on this exceptionally well-made disc. J.S.W.

✿ JAZZ IN THE CLASSROOM, Vol. XI: *Jazz Internationale*. Students at the Berklee School, Herb Pomeroy, cond. *Soleares Gitanos; Hatho Thingald; Evening Over the River*; nine more. Berklee XI, \$3.95 (mono only).

The LPs put out annually by the Berklee School have been a consistently stimulating preview of young jazz talent just on the verge of breaking into the open. This new disc from Berklee is no exception and it has the added bonus of suggesting a lot of new material on which jazz arrangers can go to work. The album is made up of student arrangements of folk tunes from all over the world—India, Japan, Malaya, Russia, France, Spain, Poland, Czechoslovakia, and Sweden are represented. Not all of the tunes are equally fruitful sources (at least in these versions) but the Berklee band digs into them with an ensemble vigor and solo brilliance that keep the performances at a high level of interest.

As usual, there are some musicians in this band who should scare quite a few of the established professionals—particularly noteworthy are Dave Danenberg, a trumpeter whose solos cut through the ensembles like Jovian bolts; Joe Seidman, a brilliantly fluent alto saxophonist; Roger Neumann, a ruggedly aggressive tenor saxophonist; and Miroslav Vitous, a bassist from Czechoslovakia. It is interesting to find that the arranging on these discs is becoming increasingly varied in style: the established patterns into which the arrangements once tended to fall are being replaced by a more exploratory approach. J.S.W.

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vaguely what he was talking about. The scruffy people under attack are not folk singers but hippies. Anyone knows hippies don't dig folk music. Rock is where it's at, baby.

Moreover, the folk boom has been over for some time. Bowman's cornfed satires aren't even timely. T.P.

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Are you a stereophile who's bored to death? This strange little album may brighten you up. It's a collection of songs played on antique music boxes from the collection of Rita Ford and her emporium in New York City.

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While the selections are sacred, from *Ave Maria* to *Onward Christian Soldiers*, the unexpected charm of the music boxes seems to overcome the religious atmosphere. One is simply taken with the sound, and the superb stereo effects.

The album cover, a photograph of several small, ornate, and magnificent music boxes, is almost as engrossing as the album. Perfect music to think about Jane Austen by. Get out your embroidery and go. M.A.

ST. PATRICK'S DAY IN DUBLIN.

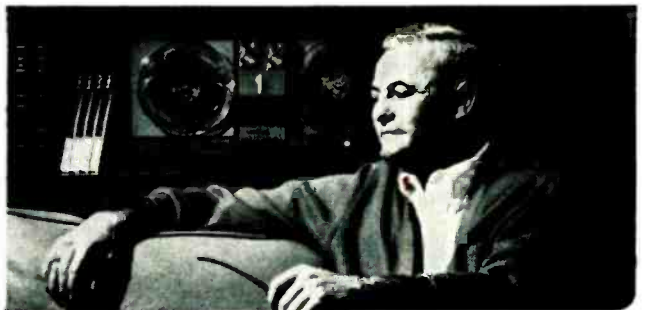
Recorded live in and around Dublin, Ireland, on March 17. Sonologue SL 106, \$4.98 (stereo only).

Despite serious sonic shortcomings, this release provides a genuine treat for lovers of the Ould Sod. Sonologue's man-with-a-mike touched all bases in the course of a recent (not 1968) St. Patrick's Day celebration. The resultant audio documentary whisks the listener from the morning parade down O'Connell Street to the blessing of the shamrock to High Mass in the cathedral to the hurling finals and a singing, bibulous postlude of an evening in a pub alongside the Liffey. In the outdoor events the brass bands, the pipes and drums, the roaring throngs generate a driving excitement; but the interminable pub sequence falls flat. Maddeningly or mercifully—depending upon your taste—the plodding singers are drowned by the clash of cutlery, the buzz of conversation, and the repeated clang of a cash register. One's final impression is that a not very gifted amateur—constantly dithering with the gain and/or relocating the mike—taped the day's events. Still, the raw material is magnificent. O.B.B.



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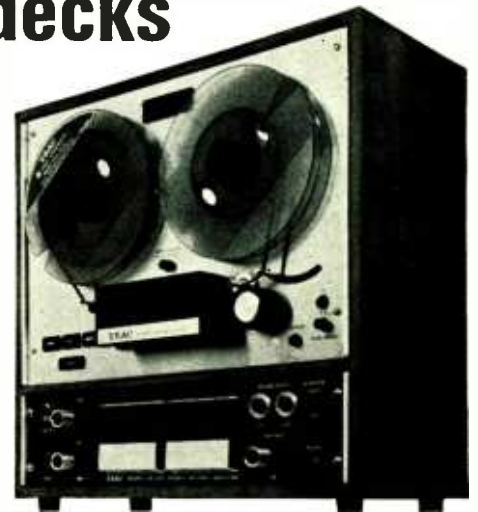
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THE TAPE DECK

BY R.D. DARRELL

Spring Bride. Bedřich Smetana never may be ranked among the supreme musical giants, but he commands a very special place in the hearts of those in a position to hear him speak in his own authentic accent. That privilege has been denied tape listeners up to now, for none of his reel representations has featured native Czech musicians. Hence the exceptional delight with which I welcome what is both a first tape edition and a genuinely idiomatic performance of Smetana's best-known opera, *The Bartered Bride*, by soloists, chorus, and orchestra of the Prague National Theatre conducted by Zdenek Chalabala (Artia AAH 82, 3¾-ips, triple-play, approx. 131 min., \$12.95). The recording itself is not a new one, but it is the only Czechish one available in any medium; and whereas its 1960 disc editions were handicapped by poor pressings, the reel is blessed with Ampex's immaculate EX+ tape processing. Although the sound lacks the full sonic weight and presence of the very latest audio engineering, its admirable transparency is ideally suited to enhance the music's incomparable springtime freshness and vivacity. No one in the cast boasts a really great voice, but each is a first-rate singing actor who makes the most of the tangy Czech verses (included, along with an English translation, in the accompanying booklet); and conductor Chalabala sweeps everyone, including his listeners, along with superb verve. And beyond everything else is the music itself—some of the liveliest, gayest yet most touchingly tender ever written.

More Artias; First Parliaments. Artia's *Bartered Bride* was preceded by the welcome reappearance of the diverting "Moiseyev Spectacular" program originally taped some six years ago in an independently produced 7.5-ips edition, now processed and distributed by Ampex (Artia AAE 189, 3¾-ips, 55 min., \$4.95) and just as much fun as ever. And there also is a bargain-price, slow-speed version of Prokofiev's great *Alexander Nevsky* cantata (Artia/Ampex AAX 7202, 38 min., \$5.95)—notable for contralto Vera Soukupova's evocative solo and Karel Ančerl's eloquent if somewhat restrained conducting but sonically less effective than the Schippers/Columbia taping of December 1962.

The companion Parliament label made its tape debuts, via Ampex, in the first reel editions of Martinů's Fourth Symphony and his brighter *Tre Ricercare*, played by the Czech Philharmonic under Martin Turnovsky (PME 621, 46 min.); and in the first reel edition of Berg's Chamber Concerto, coupled with Stravinsky's Symphonies of Wind Instruments, played by Czech ensembles under Libor Pešek (PME 624, 42 min.),

3¾-ips reels, \$4.95 each. Both of these can be recommended, albeit with some reservations, to listeners of relatively sophisticated tastes; but neither is likely to find as wide an audience as the rambunctious performance, by Czech soloists, chorus, and Philharmonic under Vaclav Smetacek, of Orff's *Carnina burana* (Parliament/Ampex EX+ PME 161, 3¾-ips, 52 min., \$4.95). Not as spectacular in either execution or recording as the favorite Frühbeck de Burgos/Angel and Ormandy/Columbia tapings, this lower-priced version has the persuasive advantage of an ingeniously, almost folkishly lusty interpretation which is more successful than most in minimizing the synthetic qualities of Orff's score. Unfortunately, no text leaflet is provided.

Concertos, Mainly Romantic. Since it's all too seldom that any recording company revises its disc programming for more effective reel transfer, collectors owe special thanks to Angel for combining its first tape editions of the Elgar and Delius Cello Concertos in a single reel (Angel YIS 36490, 3¾-ips, 55 min., \$6.98). The youthful cellist Jacqueline du Pré proves unquestionably that her sensational fame has been honestly earned, and her eloquence and command of coloristic nuance are matched to perfection by conductors Barbirolli (in the Elgar) and Sargent (in the seldom heard Delius work). Add also ideally rich and glowing stereo sonics.

Angel has also provided further examples of musical romanticism in Nathan Milstein's impassioned performances of the Glazunov Violin Concerto in A minor, Op. 82 (a tape first) and the Dvořák Violin Concerto in A minor, Op. 53—the featured works of a double-play reel which also includes both of the Prokofiev Violin Concertos (Angel Y2S 3713, 3¾-ips, 97 min., \$11.98). To my mind there are preferable tape choices for the Prokofiev pieces, but Milstein's Glazunov brilliantly demonstrates that this work is of considerably more consequence than it is usually credited with. Conductor Rafael Frühbeck de Burgos co-stars here.

Another, more recent violin concerto reel from Melodiya/Angel (Y2S 3715, 3¾-ips, double-play, 75 min., \$11.98) features another tape premiere, the Khachaturian D minor, in David Oistrakh's latest recorded performance conducted by the composer. Also included on the reel are the Oistrakh/Rozhdestvensky Sibelius Concerto in D minor, Op. 47, and two hitherto unrecorded little Sibelius *Humoresques*. Oistrakh's fabulous bravura and the uncommonly robust recording of both the soloist and the Moscow Radio Symphony

make for an undeniable exciting aural experience—though for myself one hearing of this program is enough.

More Bruckner. More Mahler. Among the Bruckner symphonies presently on tape my own choices are, for Nos. 4 and 6, Klemperer's readings in a double-play Angel reel with each work complete on a single side, and, for No. 7, Solti's London version (which is "broken" between the second and third movements but which includes a sheerly entrancing chamber-orchestral version of Wagner's *Siegfried Idyll*). Brucknerian specialists, however—whether or not they share my preferences among these symphonic readings—will certainly want Eugen Jochum's excellently recorded and Ampex-processed double-play reels of five Bruckner motets (in first tape editions) with the Fourth Symphony (DGK 9135, 89 min., \$11.95) and of three more motet Firsts and a first taping of the 150th Psalm with the Seventh Symphony (DGK 9138, 94 min., \$11.95). Moreover, the latest reel release in Jochum's Bruckner series (Deutsche Grammophon/Ampex EX+ DGC 9132, 52 min., \$7.95) can be recommended to listeners other than specialists-only. This Second Symphony, in C minor, is characteristically Brucknerian without being excessively long or mannered, and it shares with the Symphony 0 an immediately relishable fresh charm. I lament Jochum's choice of the revised, 1877 version, which is marred by cuts and changes Bruckner unwisely let himself be talked into sanctioning, but in other respects the conductor is at his best here, and the sonic warmth, ring, and solid weight of the Bavarian Radio Symphony have been impressively captured.

For the most part the Mahler symphonies have fared a bit better than Bruckner's on tape, although as yet we have only three examples from the Bernstein/Columbia series. We still lack any reel representation of the Sixth, and the first tape edition of the Third, by the Boston Symphony under Erich Leinsdorf, is generally unsatisfying. To be sure, there are moments of true poetry in Shirley Verrett's mezzo solo, considerable appeal in the singing of the Boston Boychoir and New England Conservatory Chorus, and a high degree of dramatic effectiveness in the dark, broadspread Dynagroove stereoism; but these attractions fail to offset the deficiencies of the over-all interpretative approach. And matters are not helped by the inclusion of a sluggish, overly soulful reading of Beethoven's *Coriolan* Overture at the beginning of the reel (RCA Victor TR3 5016, 3¾-ips, double-play, 101 min., \$10.95).

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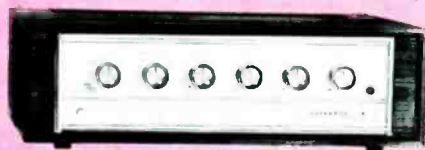
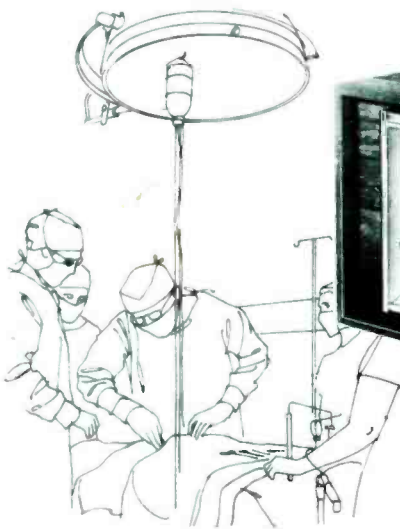
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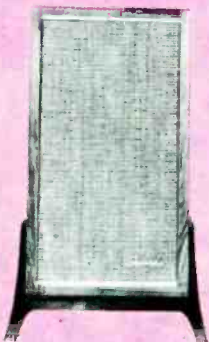
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